



*a plan for
Arts and
Cultural
Development
in Roswell*

Office of the Mayor City of Roswell



JERE WOOD, MAYOR

Barbara Cooper, Executive Asst., 770-594-6288
Neva Arem, Administrative Asst., 770-594-6286

Dear Friends:

I am pleased to present an introduction to the Roswell Community Cultural Plan. This document was developed through a partnership between the City of Roswell and the Fulton County Arts Council. It includes valuable input from many local artists, arts experts and educators, as well as from community and business leaders and other interested citizens.

With the completion of this document, Roswell takes its commitment toward bettering the quality of life for its citizens a step further. The implementation of these recommendations will help foster further artistic growth in Roswell, complimenting the strong arts and cultural programs our fine city already possesses.

As you become familiar with this document, I hope you will share our vision for strengthening the creative community in Roswell, promoting our artists and our citizens to an even higher level of excellence.

Sincerely,

A handwritten signature in black ink, appearing to read "Jere Wood".

Jere Wood, Mayor
City of Roswell

ROSWELL COMMUNITY CULTURAL PLAN

**A report to the Fulton County Arts Council and the City of Roswell
May, 2001**

Mary Berryman Agard
Hyperion Associates
Madison, Wisconsin

FORWARD

This is a community cultural plan commissioned as a collaboration between the Fulton County Arts Council and the City of Roswell. The purpose of this plan is to document the state of arts and cultural development in Roswell and the attendant needs and preferences of its citizens, its artists, and its arts and cultural organizations. It provides a blueprint for continuing community arts and cultural development. This plan contains the findings an information gathering process and specific, strategic recommendations for arts development based on the expressed needs of citizens of Roswell. This report contains information from a variety of sources including interviews with community leaders; results of separate surveys of citizens, artists, and arts and cultural organizations; opinions expressed at structured meetings attended by members of the general public, artists, and arts organizations; and documentation of priorities selected by members of the general public present at a community forum. These priorities have been further refined by the Community Cultural Plan Steering Committee, whose thoughts have guided this process.

ACKNOWLEDGMENTS

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Mayor Jere Wood, City of Roswell

Commissioner Bob Fulton, Fulton County Board of Commissioners

Paula Winiski, Roswell City Council and Current Chair, Community Development Committee

Jerry Orlans, Chair, Administration

Steve Dorvee, Former Member, Roswell City Council and Past Chair, Community Development Committee

Members of the Community Cultural Plan Steering Committee:

Salma Ahmed, S. Haleem, Inc.

Jacque Coxe, Fulton County Teaching Museum North

Linda Dorsey Member, Fulton County Arts Council

Portia Hawkins, Musician, Agnes Scott College

Powell Harrison, United Parcel Service

Beverly King, Roswell Newcomers' League

Chet Meisner, Meisner Direct Agency

Catherine Moore, Artist and Member, Fulton County Arts Council

Tim O'Neill, Ganymede Software

Jesse Randolph, Georgia Ensemble Theatre

Ken Williams, Crabapple Middle School

Bill Johnson, City Administrator, City of Roswell

Morgan Timmis, Historic and Cultural Affairs Manager, City of Roswell

Michael McGuire, Director, Roswell Department of Community Development
Melanie Chen, Economic Development Director, Roswell Department of Community Development and interim municipal liaison to the consultant
Jerry Weitz, Planning Director, Roswell Department of Community Development and former interim local liaison to the consultant
Erin Bransford, Former Historic and Cultural Affairs Manager, Roswell Department of Community Development and former municipal liaison to the consultant
Sandra Kimberl, Roswell Cultural Arts Center Manager, City of Roswell
Joe Glover, Director, Roswell Recreation and Parks Department
Jan Gibbons, Visual Arts Center, Roswell Recreation and Parks Department
Ericka Bahner, Former Arts Program Coordinator for Community Development, Fulton County Arts Council and local liaison to the consultant
Graham Dunstan, Community Development/Special Populations Coordinator, Fulton County Arts Council and local liaison to the consultant

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EXECUTIVE SUMMARY

Elements of the Plan

The City of Roswell and the Fulton County Arts Council retained Hyperion Associates of Madison, Wisconsin to conduct a community cultural planning process for Roswell. The planning process used a variety of information and opinion gathering techniques to develop a public agenda for arts and cultural development in Roswell. The plan was designed to explore the role the arts can play in increasing community cohesion and identification, to discover what artists and arts resources exist in Roswell, to learn more about the arts needs and interests of area residents, and to explore options for public and private roles in sustaining the arts. Techniques employed included surveying consumers, artists and arts and cultural organizations; exploring arts facilities and arts programs; conducting a series of key informant interviews; working with a local steering committee, and holding a series of public meetings.

Community Context

Roswell is a city of about 75,000 people and is located north of Atlanta. First settled by the Cherokee, the Roswell area also became home to white settlers beginning in 1828. Following the forced removal of the Cherokee, Roswell became a prosperous cotton and flour milling and textile manufacturing community. Until comparatively recently, Roswell remained a small community on the outskirts of Atlanta. In the last decade, extremely rapid growth came to Roswell as increasing numbers of international and technological firms located headquarters in the developing belt north of Atlanta. Roswell's high quality of life has attracted many new residents. Today, Roswell struggles to balance its strong historic resources and traditional self-identity with rapid change. These changes, which manifest in changing social patterns, new demands for services and infrastructure, ethnic diversification of the community, and pressures on the adequacy of communication resources, reach into virtually every aspect of community life.

Pressing issues in Roswell reflect strains associated with growth. The community's growth is in some significant proportion due to the recent expansion of Georgia 400, a main northerly arterial to and from Atlanta. While the highway has helped sustain explosive economic growth north of Atlanta, it also severs Roswell into two parts. Like a great canyon dividing plateaux, Georgia 400 disconnects residents of Roswell, giving the community life patterns which constitute two nearly separate communities. A search for community cohesion is present in many aspects of public decision-making and policy.

Transportation is a key public issue both because extremely high volumes of commuters cross Roswell each day and because the area's public rail system, MARTA, does not yet reach Roswell itself. Residents spend enormous amounts of time in their cars, not because distances are great, but because traffic congestion is formidable.

Summary Findings

In general, Roswell's consumers are satisfied with both the quantity and quality of arts and cultural activities available

The great majority of respondents are satisfied with the quality of art and cultural activities in Roswell with 66% of survey respondents rating quality as either good or excellent. Fully 84% consider the quantity of arts and cultural experiences available adequate or better.

Residents have clear preferences in their arts and cultural attendance choices.

Residents as a broad group most prefer to attend musical concerts and plays, followed by festivals, art galleries, and traditional folk fairs. Choices for families and for children differ slightly, adding to the mix of preferred choices children's museums, literary and storytelling events, and dance concerts.

Roswell's residents attend 14.1 arts and cultural events per person per year.

The average number of events per survey respondent per year was 14.1, a relatively high number by most other communities' standards. The average respondent attends five events in Roswell, and nine events elsewhere each year, confirming the regional pattern of attendance at arts and cultural events.

Roswell's arts and cultural consumers wish to participate in many different activities.

Survey respondents indicated a desire to participate in a wide variety of arts and cultural activities. Most often mentioned were community theatre productions and painting, drawing, or sculpting. Also popular are classical music ensembles, landscaping and gardening, and community bands and jazz ensembles. Other frequently named choices included storytelling groups, dance, book readers' groups and community choruses.

Local arts and cultural volunteerism is growing.

Many Roswell residents volunteer in support of arts and cultural activities. For example, 600 individuals volunteered in support of the performing arts alone in 1999.

Residents value the growing presence of the arts in their community.

Roswell's residents are proud of the presence of many professional and skilled amateur artists in the community. They value the many visual art galleries in the community and the fact that these galleries provide opportunities for artists from many levels of professionalism to display and market their work. They point to the wide range of arts disciplines represented in the community and the increasing number of artists of all types making Roswell their home as major community assets.

In Roswell, communication about the arts and culture is limited.

Residents believe there are several communication limitations creating barriers to arts and cultural development in Roswell. Communication between the arts and cultural community and the broad public is limited, with many residents being unaware of some or all of the arts programs and resources available. Artists and arts organizations reflect this view as well identifying limited communication as both a professional development and a marketing barrier.

Residents want the City to clearly define its role in arts and cultural development.

Residents expressed a desire for a clear municipal agenda for arts development, a stronger recognition of the role of the arts in both the community's quality of life and its economic health, and the development of municipal policies favoring the rights of artists to earn a living at their craft.

Roswell's arts and cultural sector should continue to advance local economic development.

Residents see local arts and cultural activities as important to economic development in many ways including creating a strong community identity, creating reasons for destination shopping and travel to the area, enhancing the Historic District's commercial stability, and supporting the hospitality industry.

The arts can play a role in wayfinding.

Roswell is troubled by wayfinding difficulties for both residents and visitors. Street name changes, regional traffic pressures, the arrival of more and more new residents daily, and limited signage all confound wayfinding. Arts and cultural organizations, like local businesses, lose customers to wayfinding problems. Public artists can contribute to the development of aesthetically enriching wayfinding systems.

Roswell needs enhanced stewardship for its arts and cultural resources.

While some local arts leaders are generally recognized, many residents consider overall leadership underdeveloped. Philanthropic leadership in the arts, both individual and corporate, is narrow, and to many residents, invisible.

The local arts and cultural community is not unified.

There are communication gaps, growth issues, and attitudes which fragment the arts and cultural sector in Roswell. These factors are exacerbated by both the absence of an organization which draws members of the community with interest in arts and cultural development and by the general limitations of the area's public and private communication systems.

Roswell has an enormous appetite for children's programs.

Roswell's residents want more arts and cultural activities for children. While the community is home to many such programs already, residents want more children's programs at the Roswell Cultural Arts Center, in the schools, and within local arts and cultural organizations.

There are a host of unmet needs within the arts and cultural fabric of the community.

Residents lack access to music programs and private music instruction, to mainstage bus and truck shows, to family holiday events, to acting classes for children, to technical theatre production training, to arts activities grounded in local history and tradition, and to a high school theatre festival.

There are a host of unmet needs within the arts and cultural fabric of the community.

Some segments of the local population lack access, or sufficient access to arts and cultural activities. Those citizens identified as facing barriers include people living east of Georgia 400, low-income residents, people of color, Spanish-speaking residents, at-risk youth, and the growing population of urban singles.

Some segments of the population have little or no access to arts and cultural activities.

Facilities for arts and cultural activities are in extremely short supply in Roswell. Performing arts spaces, rehearsal spaces, and scene construction studios, visual art producing and exhibiting spaces, and administrative spaces for arts and cultural organizations are all needed.

Roswell is home to many arts and cultural organizations.

Roswell is home to about twenty arts and cultural organizations, many of whom are mature and stable. These organizations provide experiences for both professional and amateur artists, program in the public schools, cooperate in local festivals and events, and span a range of disciplines and purposes. Newcomers emerge frequently, and there is a growing range of options available to local consumers.

Roswell is home to over one hundred artists. Roswell's artists face many barriers.

Well over a hundred residents responded to a survey identifying themselves as artists. The visual artists dominate in numbers. Overall, however, Roswell is fortunate to have artists working in a wide range of disciplines in the visual, performing, and literary arts. These artists value many local resources which support their work including public programs, local organizations, commercial and community galleries, and educational opportunities.

Arts and cultural facilities are in very short supply.

Artists identified many barriers to their artistic work including lack of suitable, affordable spaces, zoning regulations which hinder home studios and home tours and sales; lack of opportunities to audition; and lack of juried exhibition opportunities. Local artists also experience professional isolation; the inability to find professional advancement resources, a lack of mechanisms for artists to communicate effectively with one another, and limited marketing and fundraising skills. They feel isolated from the community's emphasis on promoting Roswell exclusively on the basis of its historic aspects, and desire to be recognized in community-related images as a part of the richness of contemporary life in the community.

Roswell's arts and cultural organizations face similar barriers.

For local arts and cultural organizations, too, space concerns are the rule rather than the exception and these needs include specialized and administrative spaces for the visual and the performing arts as well as historic organizations. Like individual artists, organizations need enhanced marketing and fundraising skills and resources along with improved public awareness. They, too, express a need for enhanced communication among organizations and their consumers and patrons.

SUMMARY RECOMMENDATIONS

I. Create new performing arts facilities including performance, rehearsal, technical production, training, and administration spaces.

Key recommendations supporting this goal include advancing the development of the North Fulton Community Arts and Education Facility, continuing to clarify policies regarding use of the Roswell Cultural Arts Center, exploring the creation of a “Friends of the Roswell Cultural Arts Center” volunteer group, exploring the availability and use of Recreation and Parks department spaces, developing a plan for the continued improvement of the Roswell Cultural Arts Center, and clarifying the purpose of the Roswell Cultural Arts Center’s presenting program.

II. Create new visual arts facilities including studios, exhibition, marketing, training, and administrative spaces.

Key recommendations supporting this goal include participating in the development of the North Fulton Performing Art Center’s visual arts program and visual arts space use policies, working with the North Fulton Facility Task Force to clarify program and role relationships between the Roswell Recreation and Parks Visual Art Center and the North Fulton Performing Art Center, revising local zoning restrictions to allow for artist’s in-home studios and sales in all residential areas, assigning Roswell Visual Art Center staff the responsibility to establish and maintain an exhibition program at the Roswell Cultural Arts Center, and exploring the feasibility of utilizing appropriate municipally owned historic sites and facilities for visual art exhibitions.

III. Create enhanced mechanisms for communication between artists and arts organizations.

Key recommendations supporting this goal include seating an artist’s advisory group to design a list-serve for North Fulton County artists, seating an arts organization’s advisory group to design a list-serve for North Fulton arts organizations, creating and maintaining an on-line inventory of Roswell’s arts and cultural resources, convening an annual Roswell Arts and Cultural Congress, and working with the Atlanta Coalition of Performing Arts to explore the prospects for marketing the North Fulton Community Arts and Education Facility as a professional audition or audition information site.

IV. Provide artists and arts and cultural organizations with technical assistance in fundraising, advocacy, and marketing including grant writing and earned income development.

Key recommendations supporting this goal include implementing a systematic program of support for emerging arts organizations including the development of an arts incubator in North Fulton and relying on partnerships with Fulton Arts North and the Roswell Cultural Arts Center’s resident companies to mentor emerging groups.

V. Improve local traffic and pedestrian wayfinding systems including consideration of signage, web information, map production, public art demarcation, banners, and street naming conventions, etc.

Key recommendations supporting this goal include commissioning a professional wayfinding systems study for the community, considering the desirability and feasibility of seeking a partnership with North Fulton area municipalities and the county in undertaking the wayfinding systems study, including visual artists in the design phases of the proposed bicycle-pedestrian paths and trailways system in Roswell, commissioning artists to design signature amenities and signage for the pathways and requiring inclusion of professional public artist/s on the consulting team commissioned to complete the proposed Historic District Master Plan.

VI. Create a comprehensive municipal policy for arts and cultural impact analysis including consideration of the municipal funding role regarding non-municipal arts and cultural programs and facilities, zoning, economic development approach to the arts, and traffic and parking management. Create clear policies for municipal arts and cultural facilities and programs including consideration of municipal arts and cultural management structure, funding responsibilities, arts and cultural facilities development and use, and program development.

Key recommendations supporting this goal include creating a formal Division of Historic and Cultural Affairs within the Department of Administration; expanding the Cultural Arts Board to enhance coordination and cooperation with closely allied agencies and programs; establishing a program of cross-training for municipal employees involved in the arts and culture; producing an annual master calendar of municipal arts, cultural, and historic events; assessing the feasibility of reorganizing and reallocating staff within the programs of the Historic and Cultural Affairs Division; evaluating the workload which has transferred to the Division of Historic and Cultural Affairs and making necessary adjustments to the staff allocation; ensuring the continuing efficiency of the city's arts and cultural stewards and employees by establishing an on-going program of training for both the Cultural Arts Board proper and the city's arts and cultural employees; creating regular, ongoing strategic plans for the Roswell Cultural Arts Center, the Smith Plantation, and Bulloch Hall; expanding the charge to the Cultural Arts Board; establishing a policy through which the municipality commits to participating in the development of arts facilities in the community; and establishing a policy requiring the municipality to fairly compensate not-for-profit arts and cultural organizations for arts services such as public concerts, special events appearances.

VII. Balance the community's emphasis on historic and contemporary culture.

Key recommendations supporting this goal include seating a Task Force on Community Image to evaluate major aspects of the local print and electronic media presence and designing wayfinding systems with sensitivity to the need to both protect and promote Roswell's historic resources and traditions and to support and advance its contemporary cultural contributions.

VIII. Create on-going mechanisms for artists' professional development activities including access to criticism, master classes, professional development training, earned income and auditions.

Key recommendations supporting this goal include advocating for the inclusion of programs within of North Fulton Performing Art Center which focus on the development of services for area professional artists and employing list-serves to test interest in particular professional development activities.

IX. Increase the number and quality of special arts and cultural events during January, February, June, July, and August while creating enhanced marketing mechanisms for artists and arts organizations.

Key recommendations supporting this goal include developing one additional community arts event per year during target months over the next five years and considering seeking professional festival development, management, and operational agreements as may be beneficial to the community.

X. Develop an arts and cultural delivery system east of Georgia 400.

Key recommendations supporting this goal include establishing a municipal contracts for services program within the Division of Historic and Cultural Affairs targeted at purchasing arts services from local artists and organizations for underserved residents and continuing to work toward the development of Recreation and Parks performing and visual arts spaces at a location East of GA 400.

XI. Develop a corporate and individual philanthropists' leadership group for arts and culture.

Key recommendations supporting this goal include initiating discussions with with key stakeholders concerning options for increased coordination and information sharing among philanthropists in the arts and monitoring area capital campaigns for arts and cultural groups to assess progress in the field.

XII. Increase local public schools patronage of locally produced arts and cultural events.

Key recommendations supporting this goal include increasing communication with North Fulton artists and arts organizations concerning revised Fulton County Arts Council School Arts program guidelines, developing and maintaining an arts contacts data base listing private school arts program decision-makers, and utilizing the North Fulton arts incubator to determine the need for and to provide capacity enhancements to help local arts organizations qualify for participation in the School Arts Program.

XIII. Create a local interdisciplinary cultural advocacy organization.

The key recommendation supporting this goal is exploring the feasibility of certain partnerships to create a citizen's arts advocacy group at the local level.

ROSWELL KEY PERSON INTERVIEW FINDINGS

Asked to identify the most critical arts and cultural issues facing the community, interview participants identified a variety of topics which can be broadly grouped into communication and cohesion, facilities, financial development, programs, and municipal affairs.

Communication and Cohesion

Interviewees believe there are several communication limitations which create barriers to arts and cultural development in Roswell. Communication between the arts and cultural community and the broad public is limited, with many residents being unaware of some or all of the arts programs and resources available. Similarly, merchants note they have difficulty hiring workers who are familiar with the local cultural resources about which shoppers frequently inquire. There is clear evidence of consumer appetite for arts and cultural information. The Recreation and Parks Department mails a quarterly program of its activities to 26,000 residents and reports enormous public pressure and anticipation for the publication's availability. Representatives indicate that the possibility of including arts information from other local arts organizations at a modest cost exists.

Several people interviewed mentioned that Roswell is divided between long-term residents, who in the main have strong informal communication channels based on historic friendships and familiarities, and newer residents, who are not a part of that structure and consequently have less ability to learn about arts and cultural offerings. These individuals see improved public communication as having the potential to enhance community unity. A natural consequence of Roswell's recent growth is tension between those who find the "Historic Roswell" image sufficient, and those who would prefer that Roswell develop and market itself as a modern community with a rich historic base. There remains an understandable yearning, among many residents, for the small town life which has now disappeared.

One frequently mentioned aspect of the need for enhanced public communication is that of wayfinding. Area residents very frequently find it difficult to locate the Cultural Arts Center, and many residents are unaware of even its existence. Since several users of the Center depend on drawing a regional audience, wayfinding systems are needed on a wide scale. In fact, Roswell has historically served as the cultural center for North Fulton County and those interviewed expressed the need to support and build on that tradition by creating much more effective means for new regional residents to find their way to Bulloch Hall, the Smith Plantation, local art galleries and studios, the Historic Square/Canton Street area, private dance and music instruction resources, and Recreation and Parks activities.

Communications between artists and arts organizations themselves are constrained both by the absence of an interdisciplinary vehicle for information exchange and by turfism. Related to this problem is the need for greater coordination and cooperation among arts interests. While there are many affirmative examples of cooperation (sharing dance company members, sharing of mailing lists, developing special events, growing cooperation between the Visual Art Center and Roswell Fine Arts Alliance, etc.) there remain many areas of fragmentation. There is concern that absent improved communication, duplication of services or over-saturation of the marketplace could occur. Many see the visual and performing arts communities as almost entirely separate. In general, those interviewed expressed a desire for more cohesion within the arts presenting and producing community. An arts roundtable, or some similar vehicle where citizens with strong interests in the arts could work together, share ideas, and develop needed projects (such as joint marketing approaches, donors forums, volunteer data banks, etc.) would be a valuable asset.

Professional Development

Artists in both the visual and performing arts express strong concerns about their limited ability to access professional development opportunities. They lack avenues to auditioning, master classes, marketing and business-related technical assistance, and professional criticism. Roswell's population is gradually becoming more sophisticated with regard to its expectations for arts and cultural activities, and without access to continuing professional advancement, a community of skilled artists sufficient to meeting the public interest will be difficult or impossible to maintain.

Facilities

Not surprisingly, many residents addressed facility needs. Facilities for arts and cultural activities are in short supply in Roswell. Performing arts spaces, rehearsal spaces, and scene construction (for professional organizations and for classes and student productions), visual art producing and exhibiting spaces, and administrative spaces for arts and cultural organizations were all mentioned. In particular, those interviewed expressed a desire for an exhibition space suitable for mounting traveling museum exhibitions and challenging contemporary art, increased spaces for ceramics and metal working activities, a more fully functional performing arts space suitable for dance concerts and professional main stage "bus and truck" shows, a 100 seat house (perhaps a black box theatre) and a very large outdoor venue similar to the Chastain Park Amphitheatre. Residents felt Bulloch Hall needed a bona fide visitors center to more adequately accomplish its mission (improvements have been accomplished since this comment was made). While many residents expressed pride in the Cultural Arts Center, there is broad agreement that the facility cannot possibly meet all users' needs, both because there are more users than available slots and because of the technical limitations of the facility. In fact, one Cultural Arts Center user facing limited access to the facility is the city itself, whose Recreation and Parks performing arts companies and programs cannot be fully accommodated.

In addition to needs for more arts producing, presenting, and exhibition spaces, many Roswell arts organizations are administered from makeshift spaces or private homes. Naturally, the lack of formal office space (or the high cost of securing such space) limits organizational development.

Financial Development

Roswell's arts and cultural organizations face a number of barriers related to financial management. Some of these barriers are internal to the arts and cultural organizations themselves. These include limited experience with earned income development, limited experience in seeking private support, and limited capacity to engage in grant writing. Solicitations made to local philanthropists are generally unsophisticated and therefore not often successful.

Other barriers are external to the arts community. These include the tendency of newer, major corporate givers to focus their arts giving on Atlanta-based arts organizations, the lack of a universally recognized united arts fund or any other organized vehicle for soliciting the corporate community and individual philanthropists, the lack of an identified group of leading philanthropists with interest in the arts, and the absence of an organized mechanism through which the business community responds to civic needs of any sort. Many residents commented that long-established local merchants are supportive of the arts, especially when arts activities directly contribute to special community events. Often, these gifts are in-kind supports or block admission purchases; cash gifts are much less common. One local organization which has documented having a regional

audience is beginning to see some substantial support from larger local corporations, but younger organizations and those without a regional draw cannot yet compete. Certainly, some major corporations are making gifts in support of the arts, but seldom are these gifts to scale. And, selected major corporations have leaders with an expressed interest in the arts. While these are important beginnings, communication between the arts and business communities warrants considerable development.

Marketing problems plague local arts and cultural organizations, and these problems are both internal and external in nature. On the one hand, arts and cultural organizations are frequently inexperienced and undercapitalized with regard to the marketing campaigns. On the other hand, local experience suggests that some strategies which have been effective elsewhere, such as cross-marketing between performing arts organizations, are unsuccessful in Roswell. Rapidly changing demographics make it difficult to identify which forms of advertising are likely to be successful, and arts organizations are not sufficiently well-healed to experiment with various approaches in a systematic way. Additionally, securing public service ads, human interest coverage and related forms of free promotion is difficult due to limited media and press capacity. Those interviewed frequently expressed a need for more access to training and technical assistance in developing effective marketing strategies.

Programs

Residents expressed several program development needs. Many comments related to needs in the area of children's programs. More children's programs are needed at the Cultural Arts Center. More local arts organizations should be encouraged to develop children's programs as a regular part of their activity. The Recreation and Parks Department's dance, theatre, music theatre, and visual arts programs are all extraordinarily popular, and all these program areas have outgrown their present spaces. Space limitations are currently limiting the Department's ability to offer certain courses for which they have received many requests including increased visual arts offerings, vocal and instrumental music instruction, swing and line dancing, and the development of fully mounted music theatre productions.

And many residents also expressed their concerns that the public schools often bus Roswell students to downtown Atlanta for arts experiences while not taking advantage of local arts organization's offerings. In one particular example, Roswell's public school students are bused to the Atlanta Ballet for the Nutcracker, even though a local production (in which many Roswell students dance) is performed at the Cultural Arts Center and attended by area private school students. Those Roswell public school students who dance in the local performance cannot be excused from school for their efforts, unless their parents create fabrications of illness.

Other programs areas residents wish to see enhanced are literary arts (including storytelling) and traditional art forms with a relationship to local history including those derived from African American traditions, Cherokee traditions, and antebellum traditions. In addition, the Department of Recreation and Parks is aware of the community's desire for additional program offerings in the areas of music and theatre.

Municipal Affairs

Generally speaking, residents interviewed called for more, and more clearly defined, municipal support for the arts. They expressed a desire for a clear municipal agenda for arts development, a stronger recognition of the role of the arts in both the community's quality of life and its economic health, and the development of municipal policies favoring the rights of artists to earn a living at their craft. Often, residents characterized

local elected leaders and civil servants as disinterested in, or uninformed about, the arts. Certainly, there were specific exceptions (particularly with regard to staff within the very successful and responsive programming in the Department of Recreation and Parks and at the Cultural Arts Center and particular elected officials), but residents interviewed do not have general confidence in local government's understanding of the importance of arts development. As examples of this concern, residents report that art galleries and studios are not often considered "real" businesses for purposes of local regulation and accommodation, that artists are not regularly regarded as resources in local decision making concerning the aesthetics of the built environment, and that the Cultural Arts Center was not, at the time of its creation, carefully planned either as a facility or in terms of development of a sound policy base.

Several respondents bemoaned the apparent lack of interest in the arts demonstrated by local elected leaders. While understanding that all elected officials are not patrons of the arts based on their own diverse interests, they would like elected officials to patronize enough events to understand arts community issues in the same way they might seek to understand other business issues. They would prefer a better understanding of how difficult it is to build a regional audience or consumer base and consider what that might mean in terms of access to the city website, wayfinding and traffic decisions, zoning controls, and general civic promotions activities. They would like municipal officials to be familiar enough with the Cultural Arts Center to have a bona fide appreciation of its strengths and a realistic assessment of its weaknesses, so that decisions concerning the use of the hall are informed decisions. Residents worry that elected leaders may be so attached to a pattern of support for historic endeavors and events that they may fail to see the value of contemporary artistic development opportunities.

Many question the current structure of municipal arts management, believing that all municipal arts resources should be governed within a single unit of municipal government. Those interviewed expressed a need for clearer user policies for the Cultural Arts Center, noting that conflicts over the facility are likely to continue until such time as clear user policies can be established and promulgated. Residents expressed a belief that the municipality should bear the continuing responsibility to lead local arts development activities, and to stimulate greater private sector involvement.

Asked to recommend what role the city should play in the arts in Roswell, respondents generated the following list, reflecting diverse opinions

1. The city should focus its role on providing spaces for the arts (all art forms) and let programming come primarily from the private sector;
2. The city should be a leader in local arts development. It should pursue private sector partnerships to accomplish an aggressive program of arts development;
3. The city should provide operating support (on-going funding for general operations) to local not-for-profit arts organizations;
4. The city should use some of its funds to support family arts events; they shouldn't always place that burden on the private sector;
5. The city should incorporate arts development in its overall strategy of economic development. It should understand that issues like zoning, parking, traffic calming, and modern communication strategies are common to business health and the growth and development of the arts;

6. The city needs to see that the arts are a critical aspect of quality of life in Roswell;
7. The city should re-examine its zoning controls in a way that recognizes the particular needs and realities of in-home artists' studios;
8. The city should be responsible for on-going cultural planning. They should monitor citizen needs and propose appropriate local arts development in response. Cultural plans should address questions like the need for a local endowment, or a local arts council, and provide specific implementation steps.
9. The city should create a public art collection, both indoors for the enhancement of public facilities and outdoors to help define key areas of the community, identify main gateways, create footpaths, and beautify the built environment.

Strengths

Residents were able to describe a host of arts and cultural strengths in Roswell. They are proud of the presence of many professional and skilled amateur artists in the community. They value the many visual art galleries in the community, and in particular the fact that these galleries provide opportunities for artists from many levels of professionalism to display and market their work. They point to the wide range of arts disciplines represented in the community as a major strength. And, they note that an increasing number of artists of all types are making Roswell their home.

Roswell is home to a high number of individuals and families with an interest in the arts, and those interviewed described the community's strong response to Concerts on the Square, their patronage of local galleries, the enormous number of enrollees in the Recreation and Parks Department programs, the large number of dance schools, and the growing community of visual artists as evidence of this interest.

There are also community amenities which, while not specific to the arts, residents see as a part of a community climate which fosters arts development. Among these are lovely parks, great restaurants, the Historic District, and the city's historic resources.

Interviewees also named a large group of specific arts and cultural organizations and programs as special strengths. These included

1. Georgia Ensemble Theatre;
2. Roswell Recreation and Parks Department dance programs;
3. Roswell Recreation and Parks Department visual arts programs;
4. Orchestra Atlanta;
5. Roswell Artists Studio Tour;
6. Roswell Wind Symphony;
7. Roswell Dance Theatre;
8. Roswell Fine Arts Alliance;
9. Raiford Gallery; and
10. Roswell Magnolia Storytelling Festival.

In addition, strengths were noted in quilting and performing arts in general. Residents also note that both the Cultural Arts Center and the Visual Arts Center are valuable local resources making strong contributions to the local quality of life. Several mentioned the affordability of Recreation and Parks arts programs as a special strength.

Other strengths noted included the presence of strong leaders in the arts community, Roswell's traditional role as a geographic center for the arts, the community's comparative wealth, and its ability to draw from a regional audience and customer base.

Weaknesses

Not surprisingly, the weaknesses discovered during interviews are corollaries to certain identified strengths. These include a need for a music program within the Recreation and Parks Department, residents' difficulties with wayfinding to the Cultural Arts Center, lack of access to main stage "bus and truck shows," a need for more holiday events for families, lack of a clear local vision for arts and cultural development, public misapprehension of the role of arts development (especially regarding economic contributions of professional artists), and lack of attention to developing local municipal policies which support proprietary arts ventures. Here again, residents spoke with frustration of the corporate dollars going to Atlanta arts organizations (or in other cases of simply not supporting the arts at all), of the schools transporting students to Atlanta for arts programs, and of the inability of the Cultural Arts Center to meet all potential user's needs.

Other weaknesses identified in the program area included under-representation of music both in terms of citizen difficulty in finding private music instructors and the absence of a music conservatory. In particular, residents noted a need for choral and orchestral groups. Needs were expressed in other disciplines as well, including a desire for acting classes for elementary and middle school children, for technical theatre production training, for the development of traditional arts with a local history thrust, and for a high school theatre festival.

Several leadership issues were described. Board stewardship for arts organizations is seen as weak. While some local arts leaders were mentioned, in general those interviewed considered overall leadership underdeveloped. Philanthropic leadership, both individual and corporate, in the arts is narrow, and to many of those interviewed, invisible. No advocacy organization which includes all arts and cultural stakeholders has recognition in Roswell.

Audiences for different performing arts events have proven to be very separate and cross-over marketing experiments, a mainstay of arts marketing across the country, does not seem to work well in Roswell. The absence of an affordable substitute strategy is seen as a weakness as well.

Unity of Arts Community

Generally speaking, individuals interviewed do not regard the arts community as unified. As noted above, factionalism and self-interest exist. In fact, many comments noted that the community as a whole lacks unity, especially the business community. Different individuals describe different polarities as being problems. Some of the community-wide divisions noted included

1. Old Roswell families versus newer residents;

2. Northerners versus Southerners (particularly on community organizations' boards);
3. Growth versus no-growth advocates;
4. Supporters of the Georgia Ensemble Theatre's residence at the Cultural Center versus other potential users who feel excluded or marginalized; and
5. Roswell interests versus Alpharetta interests.

Residents attributed these schisms to several factors. Certainly, rapid changes in the overall population have caused growing pains. In particular, long-time residents hold a different view of the community than newer residents. The meteoric rise in Alpharetta's economic and population base is also forcing adjustments. Traffic and transportation planning debates fuel growth versus no growth debates. And many residents point to the great need for comprehensive forms of community-wide communication as a key to resolving differences.

In addition, arts specific tensions were noted:

1. Certain private dance studios in heated competition with one another;
2. Children's arts programs versus adult arts programs;
3. One arts discipline's interests versus another's;
4. Home owners versus artists with at-home studios; and
5. Department of Recreation and Parks' arts interests versus Cultural Arts Center interests.

Residents attribute these tensions to the fact that artists and arts organizations struggle to survive, limiting their ability to take a long view. Some suggest that Fulton Arts North could and should become the unifying forum, the advocacy mechanism, and the coordination nexus for arts interests of all sorts, but note that the organization has fallen short of its promise due to weak stewardship and limited resources. Others suggested that the Roswell Fine Arts Alliance might be able to grow into a broader role. Several individuals characterize the arts and cultural community as capable of unity over specific issues, and suggested that as an example, the community would be likely to come forward with a single voice in support of a new performing arts facility or an expanded visual arts center.

In addition, certain municipal approaches were noted as causing division in the arts community. In particular, residents feel that dividing the administration of the Cultural Arts Center from the Recreation and Parks arts programs causes conflict and user confusion. Several people suggested that linking the Historic District to the Cultural Arts Center administration causes an absence of attention to the Center and its needs. These same individuals do feel, however, that aligning the Smith Plantation and Bulloch Hall to the Historic District's administration makes very good sense because of their related historic purposes. Several residents mentioned with dismay the city's decision to limit the Roswell Artist's Studio Tour to a single annual event, feeling that the municipality had sided with a small number of complainants and against the several individual artists for whom that tour is a significant source of personal income. These residents feel that municipal zoning rules should be designed to enhance the economic self-sufficiency of professional, working artists.

Community Arts and Cultural Preferences

Asked to characterize public tastes in the arts in Roswell, those interviewed were in remarkable agreement. They characterize Roswell's arts and culture consumers as generally very mainstream. They note the great success of family-focused events and the tendency of audiences to prefer work with content reflecting traditional

values. Asked to provide examples of artistic fare which Roswell's residents have supported, they listed

1. Orchestra Atlanta, and in particular its children's concerts;
2. Georgia Ensemble Theatre, and in particular its more traditional offerings;
3. Atlanta Symphony Orchestra outdoor concerts;
4. Local dance studio recitals;
5. Outdoor visual arts festivals;
6. Musical comedies;
7. Concerts on the Square, in particular pops concerts;
8. The Nutcracker;
9. Recreation and Parks Department Visual and Dance events; and
10. Free community events.

Participants also noted that large-scale contemporary visual art is selling well, reportedly because many newer area homes have large wall spaces to fill. That observation suggests many area consumers regard visual art as a part of home decoration more than an independent expression of an idea or ideal. Such a view of the purpose of visual art is consistent with an overall preference for art which embraces the familiar and eschews the challenging, especially in terms of content.

School Arts

Of all the topics discussed by those interviewed, opinions concerning the quality of arts instruction in the public schools varied the most. Some rated the instruction as average, some considered it good in specific disciplines (especially visual arts and music), and some reported that the public schools do not teach art any more. Some considered the quality of instruction to be different at different levels, with a majority considering middle school art instruction the strongest. Also singled out as a strong point was the high school choral music program. Residents also noted that the annual student art exhibition sponsored by the Roswell Fine Arts Alliance is "mobbed" by interested community members.

There was strong agreement, however, that the local public schools have only limited relationships with the not-for-profit arts sector, and only two organizations, the Georgia Ensemble Theatre and the Roswell Fine Arts Alliance, were named as having an on-going program relationships with the schools. Many residents noted that the schools, and in particular Roswell High School, have excellent spaces for performing arts activities. It was unclear to most of those interviewed whether or not these spaces might be available for shared uses, for example in the same way school athletic facilities are shared with Recreation and Parks Department activities.

As was mentioned in the Key Issues section of this report, the fact that local schools tend to transport students to downtown Atlanta performing arts events rather than considering local performances was the most frequently mentioned school arts-related concern.

The Arts and Economic Development

Residents interviewed had a variety of opinions concerning the role of the arts in economic development. Some feel enhanced arts development could be of help to the hospitality industry, especially regarding week-

end hotel occupancy. Restaurateurs note increased business in association with the calendar of performing arts events. Many think of the downtown arts galleries as the central economic contribution of arts to local economy, both because of their direct sales and because they are clearly traffic-generating destinations for both local residents and travelers.

Some expressed concern that the city is inexpert in offering business development information and assistance to art gallery owners. And the constraints now placed on the Roswell Artists' Studio Tour are clearly regarded as an anti-arts and anti-economic self-sufficiency position on the part of the city. Wide agreement was reported for the notion that a healthy arts presence is a part of Roswell's business community identity, and a component of local development which gives Roswell a distinct flavor when compared to other competing shoppers' destinations. Several residents mentioned the possibility of using public art as a way of enhancing the Historic District-Canton Street area, and support the notion of creating wayfinding and space-linking elements which are created by artists. Street festivals and street artists are also big draws, and many merchants favor developing a consistent program of such offerings. In particular, special events in the traditionally slow business months of January, February, June, July, and August would be welcome. Some business community members feel that the special events offered would benefit from an increase in the quality of the content of the arts and cultural offerings themselves.

Care must be taken, however, to create events drawing crowds and creating excitement without blocking shop access or disrupting normal business activities. Parking and traffic concerns dominated the comments of many business leaders. They do feel that special events are of value to their profitability, however parking constraints are so profound that some events cause non-event attending shoppers to be forced away. In large part, this situation is a continuing barrier for downtown merchants, and municipal policies which allow new in-fill developments without adding sufficient parking were unpopular with those interviewed. Several merchants suggested the need for more pocket parking, and for creative use of shuttles or even event-related, thematic group transport like hayrides or circus wagons as ways of reducing the need for immediately adjacent parking. Traffic speed, a frequent local complaint, discourages pedestrian access, especially at rush hour. Since the State Department of Transportation has jurisdiction over Highway 9, inter-governmental cooperation would be necessary to accomplish traffic calming in the downtown area.

A great deal of discussion centered around signage restrictions imposed on the Historic District. Many consider these restrictions to be detrimental to local business success, even though most of those interviewed favored some controls. There was interest in the idea of creating some mechanism by which artist-made signage could be developed in a manner which supports the historic, aesthetic, and business needs of the community. In general, respondents pointed to a rising level of interest in the arts locally, and in particular in both attending performing arts events and in the role public art could play in creating an enhanced sense of place.

It is interesting to note that merchants and representatives of the hospitality industry reflect many of the concerns of the arts community in discussing constraints they face. These include difficulty in identifying successful ways of marketing to a regional consumer base; lack of coordination and data sharing between commercial interests (particularly smaller, locally owned businesses); and enormous frustrations with wayfinding for regional shoppers. They mention changing street names, sharply limited directional signage, an absence of direction finding regarding parking (coupled with too little parking in general); and a lack of agreement concerning which demographic downtown Roswell is, in fact, targeting. The recent unification of the Historic District and the Canton Street Merchants into a single association is seen as an important step forward in these, and related issues.

Few residents were able to describe any clear relationship between the not-for-profit arts community and

the local business community, but several suggested this is an area for potential growth and development. In particular, both groups' growth is related to the ability to attract regional customers, and some natural alliances such as sharing mailing lists, creating joint promotions, advertising in one another's vehicles, and collaborating on special events seem to be reasonable prospects for the near-term future.

Arts Access and special populations

Asked to identify specific population segments for whom access to, and participation in, the arts and cultural life of the community is limited, residents listed

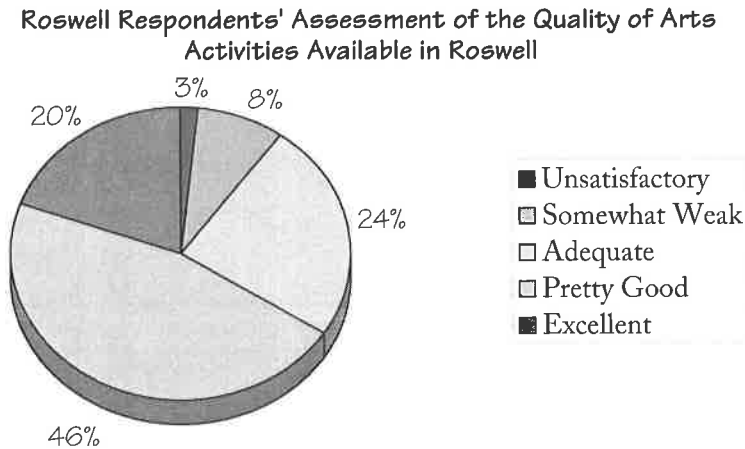
1. African American residents;
2. Spanish speaking residents;
3. Youth at risk for anti-social behavior;
4. Low-income residents;
5. The small, but growing population of urban singles; and
6. All residents living east of Georgia 400.

In addition, some residents mentioned that even well-off residents have difficulty participating in arts and cultural activities because of lack of information, wayfinding problems, and the absence of a welcoming social infra-structure which invites participation.

FINDINGS OF THE CONSUMER SURVEY

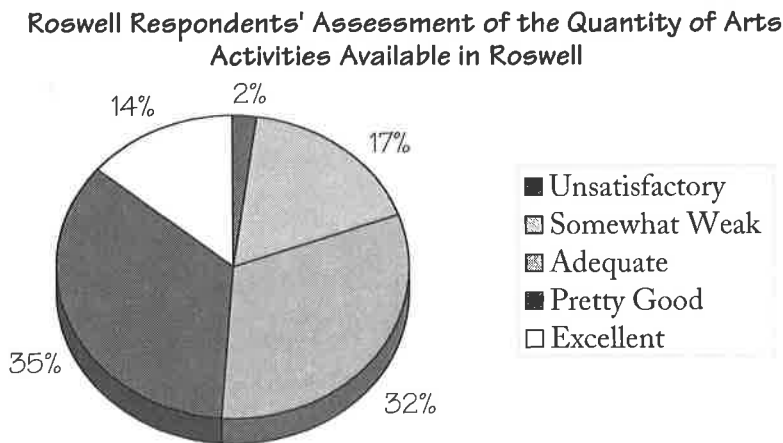
692 individuals responded to an arts and cultural survey testing citizen preferences. Three hundred seventy three of these respondents were residents of Roswell; the remainder work or attend cultural events or religious services in Roswell. Responses for these two groups were generally similar, and findings presented here represent those of all respondents.

Quality (Table A)



The great majority of respondents are satisfied with the quality of art and cultural activities in Roswell. Only 11% rated the overall quality as either unsatisfactory or somewhat weak. In comparison, 66% rated quality as either pretty good or excellent.

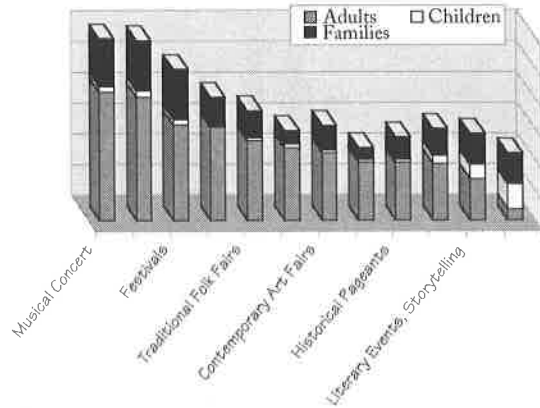
Quantity (Table B)



Slightly higher percentages (19%) of respondents find the quantity of arts and cultural activities unsatisfactory or somewhat weak. Fully 84% consider the quantity of arts and cultural experiences available adequate or better, with 67% rating the quantity pretty good or excellent.

Attendance Preferences (Table C)

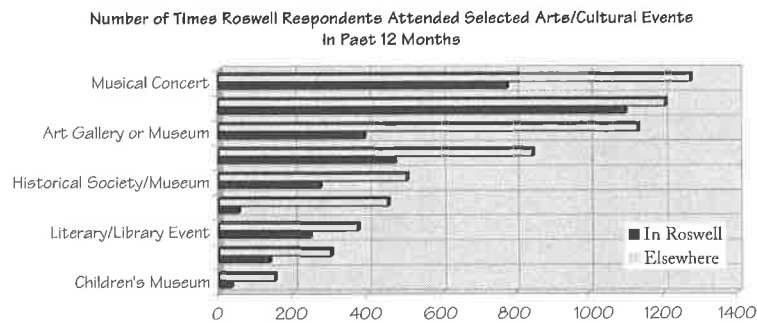
Types of Events Roswell Respondents Would Attend in Past 12 Months if Available in Roswell



Asked what kinds of arts and cultural events they would attend if available in Roswell, responses can be distinguished for adults, children and families.

For all three groups combined, the most preferred types of events are musical concerts and plays, followed by festivals, art galleries, and traditional folk fairs. For adults alone, that pattern of preferences remains the same. For families, the most preferred events are musical concerts, plays, festivals, children’s museums, and literary and storytelling events. For children alone, children’s museums are most preferred, followed by literary and storytelling events and dance concerts.

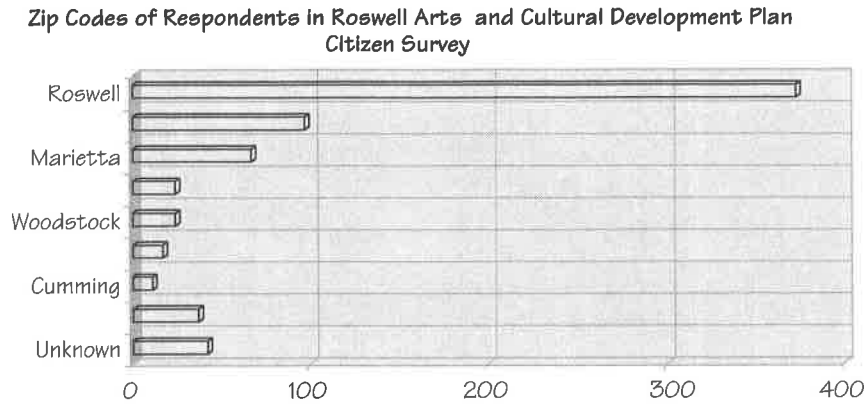
Actual Attendance Patterns (Table D)



In addition to being asked about preferences, respondents were asked to report their actual attendance history over the last 12 months. This information closely parallels respondents stated preferences. The 692 survey respondents reported attending total of 9,728 events; the average number of events reported per respondent per year was 14.1, a relatively high number by most other community’s standards.

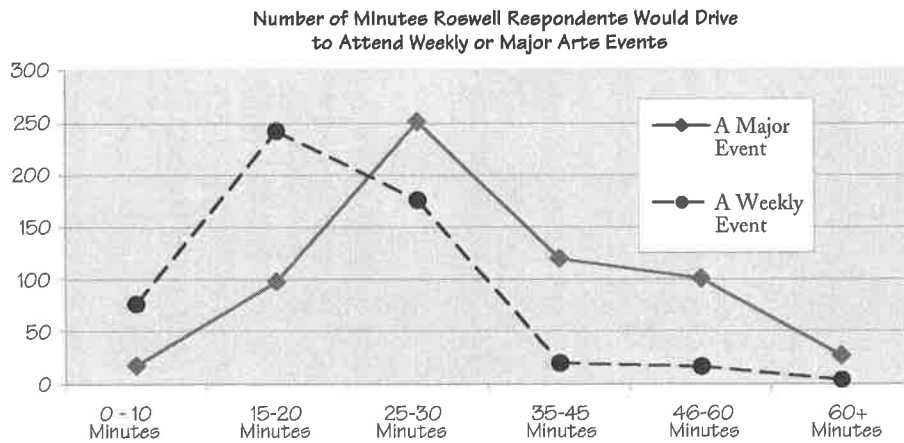
In this table, the number of attendances respondents reported in Roswell total 3478. Arts events attendances elsewhere total 6250. This means that the average respondent attends five events in Roswell, and nine events elsewhere each year, confirming the regional pattern of consumer attendance at arts and cultural events.

Zip Codes of Respondents (Table E)



The regional nature of life in Roswell is no secret to area residents, and this table confirms that fact further. These surveys were gathered from homeowners groups in Roswell, at arts and cultural events, at local religious services, and through the Roswell municipal web site as well as selected community events. Note that 55% of respondents are actual Roswell residents, 14% are from Alpharetta, and the remainder of respondents are from Marietta, Woodstock, Sandy Springs, Cumming, and other area communities in percentages of less than 5% each. This information has bearing on the strong community needs expressed in other information gathering processes which placed great emphasis on marketing and wayfinding as key issues.

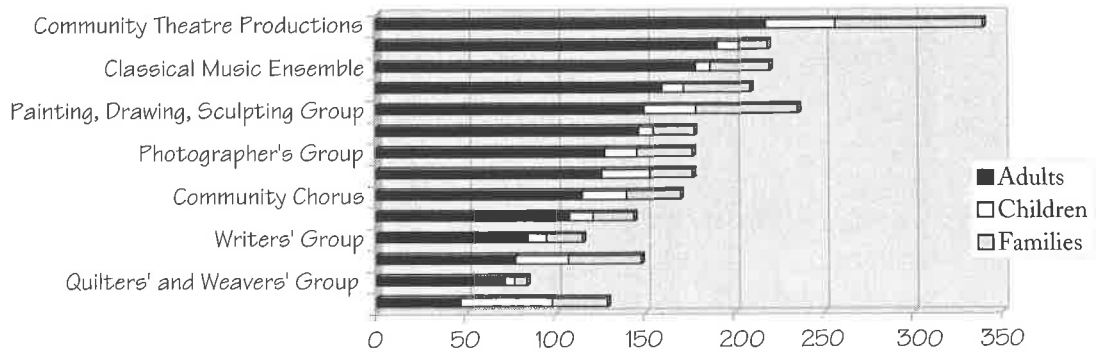
Drive Time (Table F)



Another way to look at the arts and cultural market is to examine how long respondents would be willing to travel to access those activities. This table shows how many minutes respondents would drive to attend major and weekly events. Fifteen or 20 minutes is the most frequent response for weekly activities, and 25-30 minutes for major events although 59.7% would drive 15 or 20 minutes or less. This suggests that a majority of area arts and culture consumers would not drive to Atlanta for a major arts or cultural event.

Participatory Preferences (Table G)

Activities Roswell Respondents Would Participate in If Available in Roswell



Arts and cultural consumers not only attend events, they also participate in them. This table shows consumer preferences for participation in arts events. Here again, preferences are shown for adults, for families, and for children.

For all groups combined, participation in community theatre productions and painting, drawing, or sculpting are the most frequently preferred activities. Also popular are classical music ensembles, landscaping and gardening, and community bands and jazz ensembles.

For adults alone, participation in community theatre, landscaping and gardening, classical music ensembles, and community bands or jazz ensembles are the preferred activities.

For families, participation in community theatre productions and painting, drawing, and sculpting are the leading interests. Also popular are community bands, and jazz and classical music ensembles.

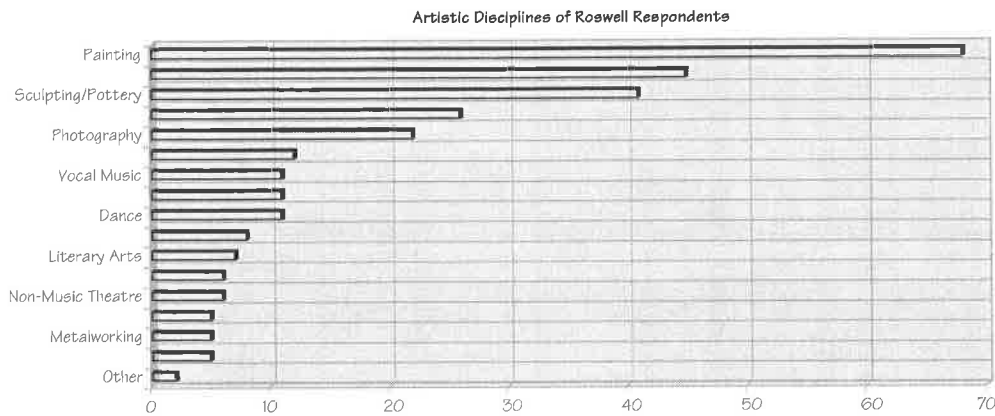
For children alone preferences are for storytelling groups and community theatre productions. Dance, book readers groups, community choruses, and painting, drawing, and sculpting are also popular. Children's reported interest in community theatre in the survey reflects the experience of the Department of Recreation and Parks, who report growing demand for dramatic programs which is currently frustrated by space constraints.

STATUS OF ROSWELL'S ARTISTS

One hundred and twenty-seven artists responded to a special artist's survey. In addition, two community meetings for individual artists were conducted, and several artists were interviewed in detail. These three information gathering techniques yielded considerable information about the status, successes, and needs of Roswell's community of artists.

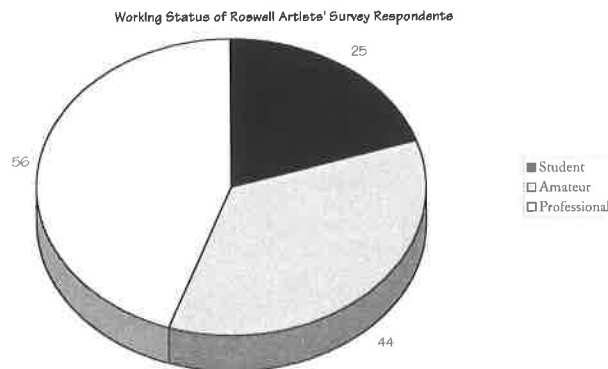
Individual Artist's Survey Data

Disciplines (Table H)



This chart shows the distribution of disciplines in which the 127 survey respondents are working. Clearly, visual artists dominate in numbers with painting, drawing, sculpting and pottery, photography, and computer arts having the greatest numbers. Overall, however, Roswell is fortunate to have artists working in a wide range of disciplines in the visual, performing, and literary arts. Naturally, many respondent artists work in more than one discipline.

Working Status (Table I)



Of the 127 responding artists, 56 are professionals, 25 are students and 44 are amateurs. Two responding artists did not describe their working status.

Individual Artists' Needs and Issues

Throughout the survey process, interviews, and community meetings with individual artists, consistent patterns emerged in terms of needs, barriers, and helpful resources.

Helpful Resources

Asked to identify helpful resources, frequent mention was made of several municipal resources, in particular the Roswell Visual Arts Center, the City Department of Recreation and Parks arts programs in general. The Roswell Fine Arts Alliance, and the Fulton County Arts Council, various local galleries, fine arts festivals, and certain specific classes were also mentioned as key resources.

Barriers

Frequently mentioned barriers to successful visual artistic work included lack of suitable studio spaces, limited access hours at public studio spaces, the high cost of studio and marketing space, and zoning regulations which hinder home studios and home tours and sales. In addition, visual artists experience cost burdens from high exhibition fees at many fine arts festivals, high insurance costs, and high non-resident fees for Recreation and Parks Department classes. Visual artists also lack sufficient juried show opportunities in professional settings.

Performing artists' barriers include lack of opportunities to audition, and absence of performing arts spaces including production, administration and performance spaces.

All artists, regardless of discipline express the following key barriers

1. Professional isolation and the inability to find professional advancement resources including master classes, individual instruction, and critical commentary and exchange. While visual artists are very supportive of the Fine Arts League, professional visual artists have needs for more advanced opportunities than that group currently provides;
2. Lack of mechanisms for artists to communicate effectively with one another, to find one another, to come together, to learn about events related to their own professional advancement, and to voice their needs;
3. Severe space shortages in virtually all types of dedicated arts spaces;
4. A feeling of isolation from the community's emphasis on promoting Roswell exclusively on the basis of its historic aspects, and a desire to be recognized in community-related images as a part of the richness of contemporary life in the community;
5. Limited marketing skills and lack of a place or a way to improve them with particular difficulty in reaching markets on both sides of Georgia 400;
6. Lack of entrée into the corporate community combined with a lack of understanding how to make corporate sales or fundraising connections;
7. Lack of public awareness;
8. Constraints on local signage limiting sales opportunities for both products and services;

9. Inability to find time, skill, or energy for grant-writing;
10. Lack of media attention including absence of a local public access television station and lack of links to the municipal web page; and
11. Insufficient responsiveness and concern from some local elected officials.

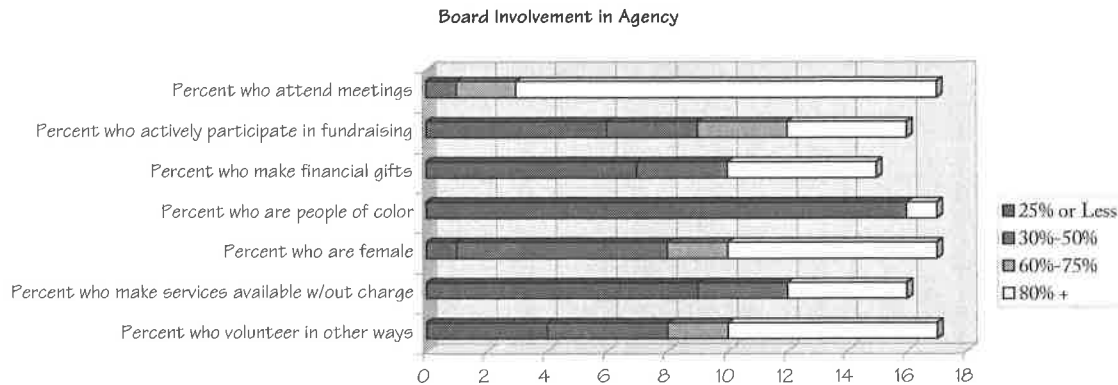
STATUS OF ROSWELL'S ARTS AND CULTURAL ORGANIZATION

Eighteen local arts and cultural organizations responded to a survey designed to learn more about their status, several organizational representatives were interviewed, and two community meetings specific to arts and cultural organizations were held. From these three sources, a portrait of institutional arts and cultural resources emerged.

Survey Data

From the organizations responding to our survey, several general observations can be made about Roswell's arts and cultural organizations. Most are between five and twenty years old, two more than twenty years old, and one is less than five years old, meaning most local arts and cultural organizations are tenured resources within the community. These organizations' boards are relatively experienced; roughly 80% report boards on which 40% or more of the members have had previous experience serving on not-for-profit boards.

Board Involvement (Table J)



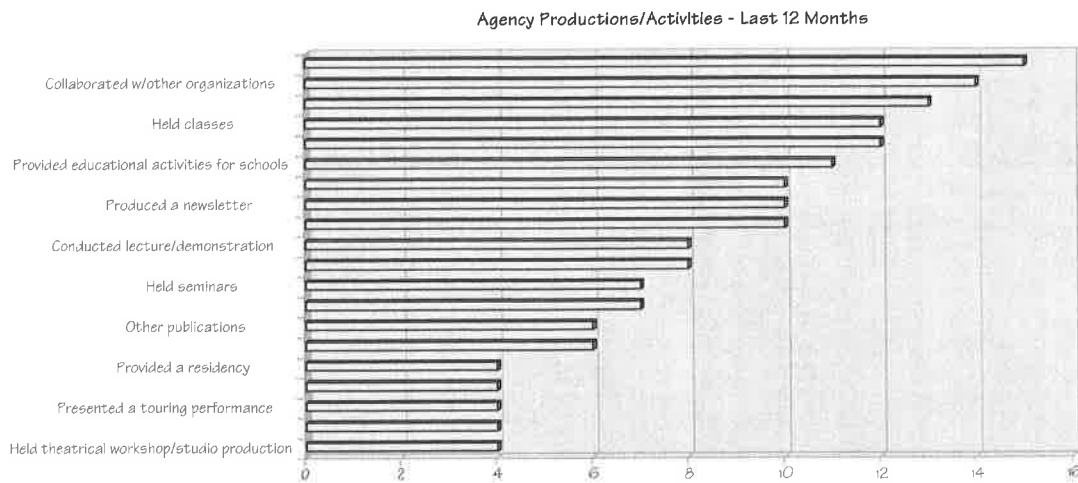
Here, the way in which board members assist their agencies is shown. From this chart it can be determined that most arts and cultural organizations have 80% or better meeting attendance at board meetings. For most organizations, 25% or fewer of their board members participate in fundraising. Similarly 25% or fewer make financial contributions to the organizations on whose boards they serve. Consistent with the population of Roswell, the vast majority of responding organizations have boards which include fewer than 25% people of color. More local arts and cultural board members are female than male, with most boards having 30-50% female members, but nearly as many having 80% or more female members. Only a small percentage (25% or less) of these board members make professional services available to their agencies without charge. And for most organizations, 80% or more of board members volunteer for the organization in ways other than simply attending board meetings. These combined results describe boards which are in general hands-on helpers. That is characteristic of emerging, community-based boards. As Roswell's arts and cultural organizations develop to more professional levels (for those wishing too), boards will need to become much more active in fundraising and personal giving.

An analysis of the kinds of written policies established by these boards bears out the observation that local boards are, in general, operating at a semi-professional level. For example, only 42% have written fundraising policies; 8% have risk management policies; and 58% have financial policies.

Volunteers and Participants

Besides serving on boards, many Roswell residents volunteer in support of arts and cultural activities. Looking at just the performing arts, 600 residents volunteered in 1999, and 34,497 people participated as students, season subscribers, free admissions, or paid admissions.

Overall Arts and Cultural Activities (Table K)

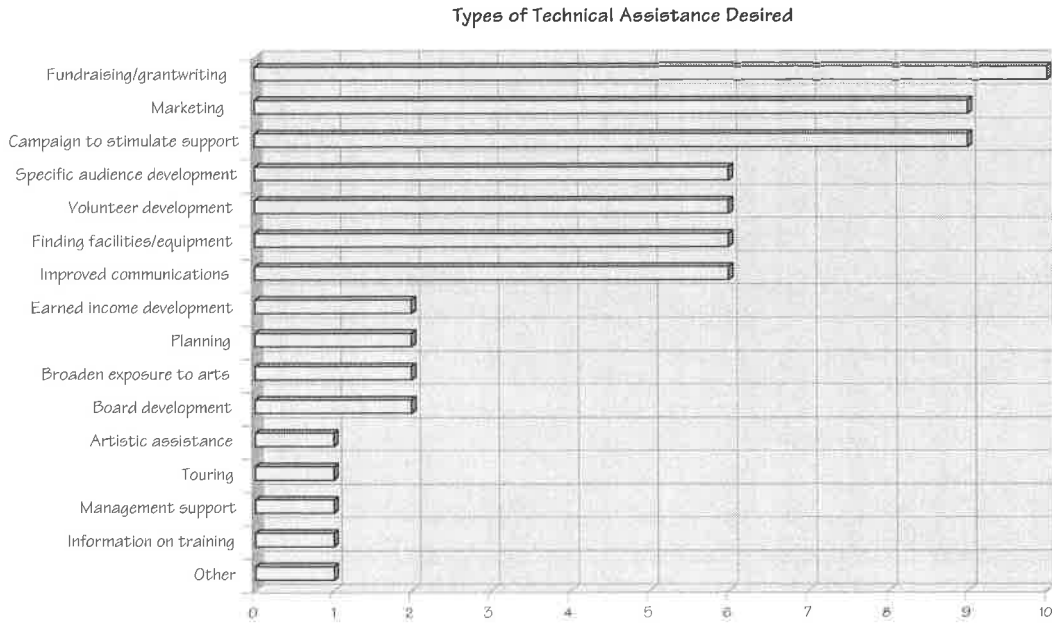


The most commonly reported kind of arts activity is working with local schools. At first, this seems curious in light of the fact that in interviews and community meetings, strong complaints were heard from organizational representatives who believe too much school arts funding is being used to transport children to Atlanta-based events. It becomes more clear, however, when one considers that 94% of responding organizations would like to expand their educational services.

Other common activities reported are collaborating with other organizations, producing a calendar of events, conducting classes, and producing performances. A review of this chart, however, demonstrates that local arts and cultural organizations engage in a wide variety of teaching, performing, exhibiting, publishing, commissioning, touring, and residency activities.

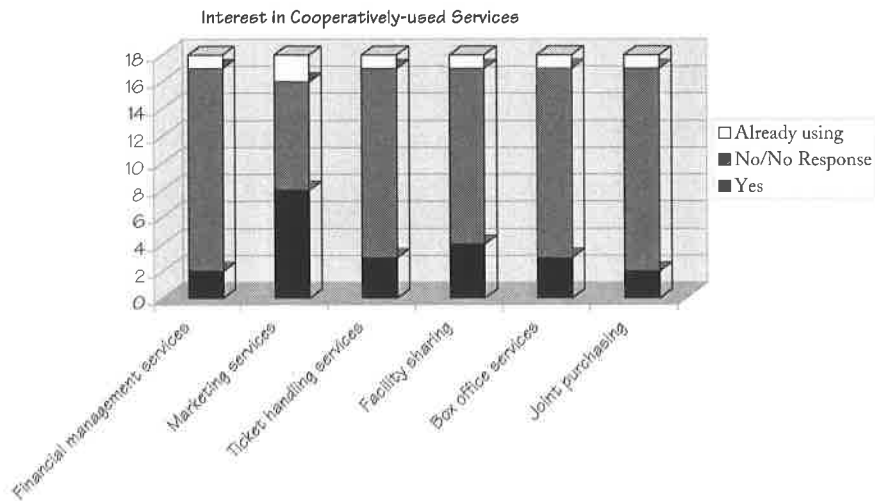
An analysis of the audiences attending local arts and cultural events reveals that most organizations have audiences which are fewer than 10% people of color. Age distributions for audiences reveal that 11-25% are over age 65; 51-75% age 18-65; and fewer than 10% age 0-18. The unusually small number of children participating in reported arts and cultural activities may be why many organizations feel a need to expand their educational activities.

Technical Assistance (Table L)



Asked what kind of technical assistance might be of help, local arts and cultural organizations strongly favored help with fundraising and grant writing, marketing, and a campaign to stimulate public support. Also requested by more than half the respondents to this question were audience development assistance, volunteer development assistance, help in finding facilities and equipment, and improved communications.

Cooperative Services (Table M)

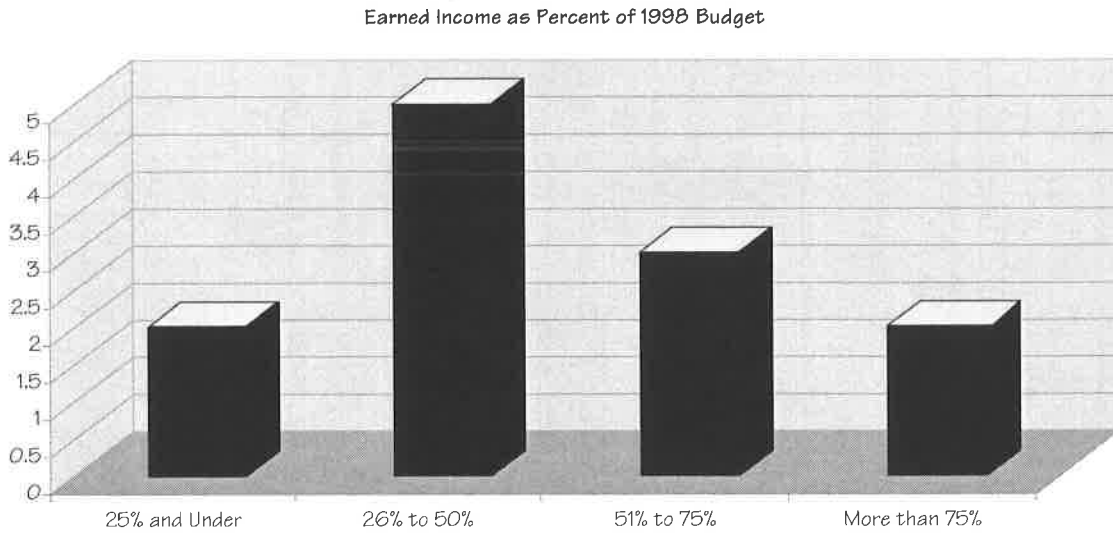


Most responding organizations are not interested in cooperative services, however among those organizations who do express interest, cooperative marketing is both the most common cooperative service already in use, and the one most organizations expressed interest in developing. There are three respondent organizations interested in facility sharing as well.

Organizational Income and Expenses

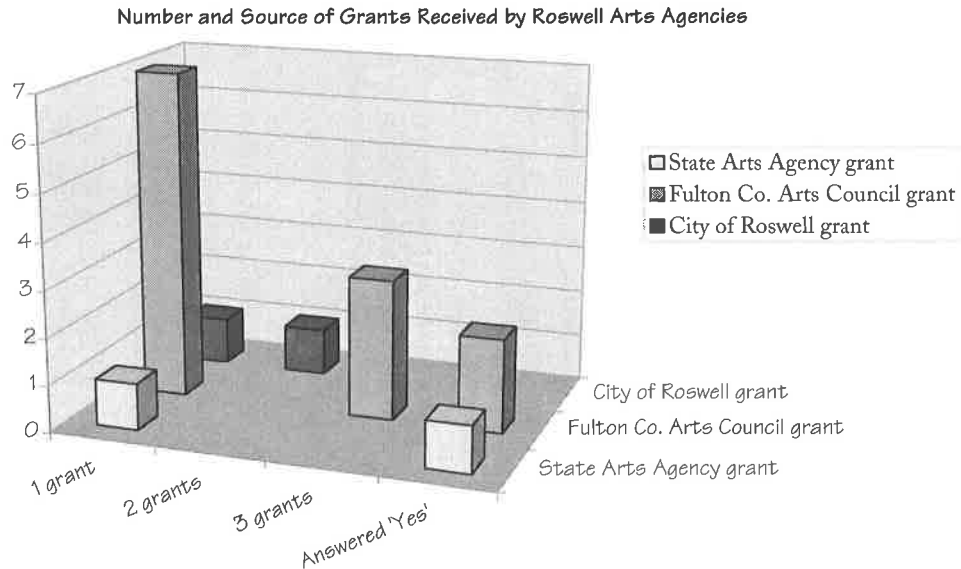
Although not enough organizations reported their income and expenses to draw absolute conclusions, it is clear that the amount of money being earned, raised, and expended in Roswell is slowly rising. Those reporting showed an aggregate income of \$5,935,089 in 1997 and \$6,939,445 in 1999. That represents an increase of a million dollars over three years, but also represents income from only nine reporting organizations. Expenses also rose for those nine reporters from \$6,210,113 in 1997 to \$7,757,739 in 1999. These figures suggest, but do not conclusively prove, that some local organizations may be carrying substantial deficits. Eleven agencies reported their annual expenditures for compensation, and these costs ranged from a low of \$2,500 to a high of \$310,401; that group of organizations is paying an average of \$101,695 in payroll each year.

Earned Income (Table N)



Twelve organizations reported the percentage of their budget which is earned income (paid admissions, paid enrollments, and sale of goods or services). Two of these organizations earn 100% of their income; seven earn over 50% of their income. This chart shows the distribution of earned income over all reporting groups. The three fastest growing sources of income reported are fundraising events, ticket sales, and fees and memberships.

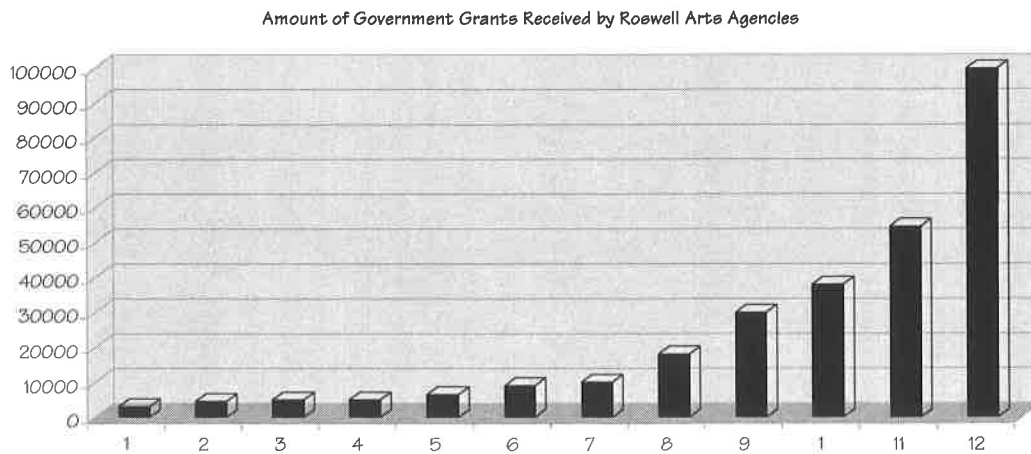
Grants from Public Sources (Table O)



Over the last three years, reporting organizations have received an aggregate of fourteen grants or awards from public sources. The Fulton County Arts Council is the single largest source of public awards to arts and cultural organizations in Roswell having made ten of the fourteen reported awards. The Georgia State Council for the Arts made two grants to local groups, and the City of Roswell awarded two.

This table shows both the source and the distribution of these awards. Notice that most reporting organizations have gotten only one public award in the last three years, while one has gotten two grants from a single source and a third has gotten three from a single source.

Amounts of Government Grants Received (Table P)



This last table shows the distribution of public awards by amount for twelve of the fourteen awards for which an amount was reported. Note that the great majority of awards fall below \$18,000.

ARTS AND CULTURAL ORGANIZATIONS NEEDS AND ISSUES

Helpful Resources

Organizational representatives identified specific funding organizations, their own volunteers, the Roswell Cultural Arts Center, historic district merchants, peers in the arts community, and the Fulton County Arts Council as helpful resources in accomplishing their missions.

Barriers

All these sources combined indicate that arts organizations face many of the same barriers which limit the work of individual artists. Space concerns are the rule rather than the exception and there are expressed needs for more

1. Visual art exhibition spaces, including a professional space capable of meeting the standards which would allow touring museum exhibitions to be mounted;
2. Kilns and ceramics studios, especially gas fired kiln studios;
3. A visitor's reception area at Bulloch Hall;
4. A one hundred seat performing arts space;
5. A major, fully professional performing arts hall suitable for music, theatre, and dance and capable of presenting professional "bus and truck" (touring Broadway-scale) shows;
6. More performing arts rehearsal spaces;
7. Technical production spaces for theatrical set design and construction;
8. Technical enhancements to the Roswell Cultural Arts Center, making it more like a professional performing arts facility;
9. Music studios, classrooms, and rehearsal spaces; and
10. Affordable administrative spaces for arts and cultural organizations.

A second shared need is for enhanced marketing and improved public awareness. Under this general title fall issues like wayfinding and signage allowing patrons to find cultural resources, joint marketing campaigns, access to municipal publications, mailings, and the city's web site. In addition, many organizations lack either the funds or the expertise to know how to segment their markets and target their efforts. These limitations constrain respondent organization's ability to earn income.

Just as individual artists find it hard to seek grants, organizations have difficulty with fundraising. Problems include lack of knowledge of how to raise funds, lack of any clearly identified leadership group of corporate and individual arts patrons, and lack of resources in terms of both time and money to develop financial support from public and private funders alike.

Also like individual artists, arts organizations suffer from limited communication with one another. Although there are certainly many areas of collaboration among specific groups, a commonly recognized vehicle such as an e-mail list-serve, a particular organization, or a generally recognized publication is lacking. Communication is better among organizations sharing the same discipline while cross-discipline communication is often severely limited.

FIFTEEN KEY NEEDS IN ARTS AND CULTURAL DEVELOPMENT IN ROSWELL

Based on these combined findings, the consultant identified fifteen key needs in local arts and cultural development. On December 9, 1999, these needs were presented at a Community Forum. A wide variety of citizens attended the meeting and listened to a presentation of findings from the surveys, interviews, and community meetings. The consultant presented a list of fifteen key issues which emerged in analysis of the information from those sources combined. At the close of the meeting, residents engaged in a voting process to establish initial priorities among the fifteen needs presented. Below, the needs are listed according to the priority ranking established by vote at the meeting. Please note that item eleven contains a group of needs which tied in priority ranking. This list may be regarded as a summary of the major issues which will be addressed in the recommendations which are a part of this report.

1. Create new performing arts facilities including performance, rehearsal, technical production, training, and administration spaces;
 2. Create new visual arts facilities including studios, exhibition, marketing, training, and administrative spaces;
 3. Create enhanced mechanisms for communication between artists and arts organizations;
 4. Provide artists and arts and cultural organizations with technical assistance in fundraising, advocacy, and marketing including grants and earned income development;
 5. Improve local traffic and pedestrian wayfinding systems including consideration of signage, web information, map production, public art demarcation, banners, and street naming conventions, etc.;
 6. Create a comprehensive municipal policy for arts and cultural impact analysis including consideration of the municipal funding role regarding non-municipal arts and cultural programs and facilities, zoning, economic development approach to the arts, and traffic and parking management; and
 7. Balance the community's emphasis on historic and contemporary culture;
 8. Create on-going mechanisms for artists' profession development activities including access to criticism, master classes, professional development training, earned income and auditions;
 9. Increase the number and quality of special arts and cultural events during January, February, June, July, and August;
 10. Develop an arts and cultural delivery system east of Georgia 400;
 11. Create enhanced marketing mechanisms for artists and arts organizations;
- Tied Ranking with
- Develop a corporate and individual philanthropists leadership group for arts and culture;
- Tied Ranking with
- Create a local interdisciplinary arts and cultural advocacy organization;

Tied Ranking with

Create clear policies for municipal arts and cultural facilities and programs including consideration of municipal arts and cultural management structure, funding responsibilities, arts and cultural facilities development and use, and program development;

12. Increase local public schools patronage of locally produced arts and cultural events.

RECOMMENDATIONS

I. Create new performing arts facilities including performance, rehearsal, technical production, training, and administration spaces.

1. Continue to support the development of the North Fulton Community Arts and Education Facility as currently planned including continuing to participate in planning, contributing capital funds and subsequently, operating funds. (City of Roswell, FCAC) 3/01 and continuing through facility completion

2. Continue to monitor new policies regarding use of the Roswell Cultural Arts Center including the primary mission of the facility and definition of priority users. Address scheduling rights, responsibilities, and charges for the following classifications of users; municipal users; Roswell-based not-for-profit arts and cultural organizations, Roswell-based not-for-profit organizations other than arts and cultural organizations, commercial users, local schools, and non-Roswell arts and non-arts not-for-profit users. (Roswell Cultural Arts Board; City of Roswell) 3/01 and continuing annually

3. Monitor the impact of the new decision to create resident companies in terms of community perceptions of fairness, scheduling benefits, joint marketing effectiveness, programming benefits to the community, and mutual satisfaction with user fee rates. Adjust new policies as warranted after years one and two. (Cultural Arts Board) 1/07 and every six months thereafter

4. Articulate specific criteria for selection, a selection process (including an appeal process), and the terms, periodicity, and conditions of resident company status. Conduct an open, competitive process for selection of resident companies. In selecting resident companies keep in mind that the resident company agreements are useful when the host facility needs guaranteed levels of occupancy, the companies in question benefit organizationally and artistically from priority scheduling access, there are mutual marketing benefits to the host facility and the resident companies, and a stated mission of the host facility is the support of local performing arts companies. In addition, the complement of resident companies must be feasible in terms of shared use of the host facility. (Cultural Arts Board) 5/01-2/06

5. Create program policies clarifying the need for and purpose of the Roswell Cultural Art Center presenting program. Define outcomes, both programmatic and financial, which are expected. Implement and monitor. (Cultural Arts Board) 2/06 and subsequent annual review

6. Continue to implement and monitor the Roswell Cultural Arts Center policies. Continue to employ new reporting systems documenting use, attendance, use requests denied and reasons for denial, costs of operation, and public satisfaction with use policies. Employ this information as a basis for both policy adjustments and discussions concerning the nature of an eventual shared management agreement with the North Fulton Community Arts and Education Facility. (Roswell Cultural Arts Board, City of Roswell) 3/01 and continuing

7. Explore the wisdom of establishing a "Friends of the RCAC" volunteer group. 11/02-5/04

8. Explore the availability and use of Recreation and Parks department spaces (particularly those which may be unused during daytime hours) as rehearsal spaces. (Cultural Arts Board and Recreation and Parks Department) 8/01-11/01 with annual review of arrangement thereafter

9. After at least one full year of operation under new policies and clarified mission, commission a formal architectural assessment of the RCAC and develop a plan for the continued improvement of the facility for its priority, long-term uses and users. This assessment should be conducted by a firm with expertise in performing arts facility design and should take into consideration the development of the North Fulton Community Arts and Education Facility. (Historic and Cultural Affairs; City of Roswell) 5/02-8/02

10. Should the North Fulton Community Arts and Education Facility effort flounder, commission a formal feasibility study for the expansion of the Roswell Cultural Art Center. This feasibility study should build on the work done by the North Fulton Facility Task Force and AMS and determine which of the user needs identified in that work could be met by additions and alterations to the Cultural Arts Center. Implement recommendations as warranted. (Roswell Cultural Arts Board, City of Roswell) as warranted by events

11. Clarify the purpose of the RCAC's presenting program. Establish a dedicated revenue account for revenues generated by the presenting program. Frame policy directing that the fund be used to (1) reduce RCAC rental costs to local user groups based on need and (2) create enhanced public access to arts and cultural resources. (Roswell Cultural Arts Board, City of Roswell) initiate in FY 2002 budget process

II. Create new visual arts facilities including studios, exhibition, marketing, training, and administrative spaces.

1. Participate in the development of the North Fulton Performing Art Center's visual arts program and visual arts space use policies. Advocate for the development of fully-equipped, safe, specialized studio and instruction spaces for computer arts, glass, metal sculpture, and other high consumer demand art forms. (City of Roswell Department of Administration, Office of the Mayor, Cultural Arts Board) 10/00 and continuing as warranted by North Fulton Community Arts and Education Facility development timeline

2. Work with the North Fulton Facility Task Force to clarify program and role relationships between the Roswell Recreation and Parks Visual Art Center and the North Fulton Performing Art Center. Consider negotiating for the role of primary visual arts program provider at the North Fulton Community Arts and Education Facility (Roswell Recreation and Parks; North Fulton Facility Task Force) as warranted by North Fulton Community Arts and Education Facility development timeline

3. Revise local zoning restrictions to allow for artist's in-home studios and sales in all residential areas, so long as the artist actually dwells in the home in question and the studio work does not create externally detectable noises, storage, or toxic wastes. (Department of Community Development) 2/02-6/02

4. Assign Roswell Visual Art Center staff the responsibility to establish and maintain an exhibition program at the Roswell Cultural Arts Center, accommodating, in its program design, the facility's booking schedule. Visual exhibitions should be undertaken on a space available basis, and should compliment, rather than constrain, performing arts purposes. (Historic and Cultural Affairs, Roswell Recreation and Parks) 11/01 and continuing

5. Explore the feasibility of utilizing appropriate municipally owned historic sites and facilities for visual art exhibitions, considering both buildings and grounds. (Historic and Cultural Affairs) 3/02-4/03

III. Create enhanced mechanisms for communication between artists and arts organizations.

1. Seat a limited-term artist's advisory group to design a list-serve for North Fulton County artists. As use grows, consider the need to spin off additional list-serves for particular sub-groups such as professional artists, discipline groups, or arts educators. Implement the list-serve. Monitor needs and ideas generated on the list-serve and catalog for future program development initiatives. Encourage subscribers to use the list-serve as a mechanism for advancing their own interests through the formation of artist's groups, support for existing artists groups, the design of collaborative projects, and or the discussion of issues of interest to their community. Expand county-wide once model is fine tuned. (FCAC [lead agency]; Fulton Arts North [local liaison agency]) 3/02 and continuing

2. Seat a limited-term arts organization's advisory group to design a list-serve for North Fulton arts organizations. As use grows, consider the need to spin off additional list-serves for particular groups such as discipline groups or sub-county regional groups. Implement the list-serve. Monitor needs and ideas generated on the list-serve and catalog for future program development initiatives. (FCAC [lead agency]; Fulton Arts North [local liaison agency]) 3/02 and continuing

3. Create and maintain an on-line inventory of Roswell's arts and cultural resources. Link the on-line inventory to both the City of Roswell and the Roswell Convention and Visitor's Bureau web pages. Resources inventoried should include arts organizations and resources of all types including individual artists, cultural organizations; arts education resources (including private instructors); commercial galleries; retail suppliers related to the arts; arts, cultural and historic facilities; art festivals and special events; and related public agencies and appointed bodies. Information should be searchable by discipline and by type of entry. The listing should provide for live links to web pages maintained by resources listed. The inventory should be designed to meet consumer needs for information as well as needs for communication between participants in the field. Develop as a model for implementation in other communities and eventually county-wide. Employ professional services as appropriate in developing the model. Use an on-line interactive database. Live links to Mapquest or similar interactive maps for each listing are critical. Consider providing web page development services (or training in same) for a modest fee to listed artists and arts organizations. (FCAC, Historic and Cultural Affairs, Fulton Arts North) 12/02 and continuing

4. Convene an annual Roswell Arts and Cultural Congress, a meeting of artists and arts organizations. This meeting should serve as a networking opportunity, and should provide for business card swapping, presentations by new artists or arts and cultural organizations in the community, and feature a sampler of mini-performances by Roswell Cultural Art Center resident companies. This meeting should be targeted at members of the arts and cultural community but also include local elected officials of the city and county. The meeting should also provide for recognition of the year's outstanding arts volunteer, arts patron (corporate or individual), and successful new arts outreach program. Costs for this meeting should be shared by the municipality and an annually recruited corporate sponsor. (Historic and Cultural Affairs in cooperation with Recreation and Parks Department) annually beginning 2001

5. Work with the Atlanta Coalition of Performing Arts to explore the prospects for marketing the North Fulton Community Arts and Education Facility as a professional audition or audition information site for Atlanta-based, regional, and national performing arts companies. (North Fulton Facility Task Force and subsequent North Fulton Community Arts and Education Facility Board) as warranted by North Fulton Community Arts and Education Facility development timeline

IV. Provide artists and arts and cultural organizations with technical assistance in fundraising, advocacy, and marketing including grant writing and earned income development.

1. Finalize the design of, and implement, a systematic program of support for emerging arts organizations. Include the development of one arts incubator in North Fulton and one in South Fulton. From these incubators, deliver an on-going, structured, comprehensive program of technical assistance and organizational development. In North Fulton, ensure that the incubator model chosen addresses the issue of affordable administrative space for emerging organizations. Coordinate technical assistance offerings with Fulton Arts North, and make organizational development services available to that organization. (FCAC [lead agency]; Historic and Cultural Affairs [local partner agency]) 3/02 and continuing; target arts incubator opening date 8/03

2. Consider requiring or allowing resident companies to mentor less experienced arts organizations in skill areas in which they have competence as one form of repayment for resident occupancy status. Clarify how mentorship partners are selected and the nature of mentorship roles and responsibilities. Carefully define the limits of the mentor's role and time commitment. (Cultural Arts Board, North Fulton Performing Art Center Board) after one full year of resident company programming, to be negotiated as part of second year resident status agreement

V. Improve local traffic and pedestrian wayfinding systems including consideration of signage, web information, map production, public art demarcation, banners, and street naming conventions, etc.

1. Commission a professional wayfinding systems study for the community; include a requirement that one or more public artist/s be a part of the professional study team. Require the study to address the question of public art and uniquely produced, artist designed artifacts as elements of the wayfinding system. Require that wayfinding to cultural amenities be included along with other key community destinations. Require the plan to address a system of neighborhood identification in the community, coordinating efforts with wayfinding initiatives and establishing municipal standards for financial participation in identifying ornamentation and amenities. Implement recommendations as warranted. (Department of Community Development, Department of Transportation, Historic and Cultural Affairs) 7/03 and continuing

2. Consider the desirability and feasibility of seeking a partnership with North Fulton area municipalities and the county in undertaking the wayfinding systems study. (Department of Community Development, City of Roswell) 7/03 and continuing ; target FY 2003 for study

3. Include visual artists in the design phases of the proposed bicycle-pedestrian paths and trailways system in Roswell. Commission artists to design signature amenities and signage for the pathways. Give strong consideration to the development of a public art component for the paths and trailways. (Department of Transportation, Historic and Cultural Affairs) as warranted by trailways development timeline

4. Require inclusion of professional public artist/s on the consulting team commissioned to complete the proposed Historic District Master Plan. Require that the plan include an examination of signage policies, particularly in the historic district, in terms of the prospects for defining and establishing a mutually satisfactory form of artistic signage perhaps based on the basic idea embraced in European guild emblems. (Historic and Cultural Affairs) as warranted by Historic District Master Plan timeline

VI. Create a comprehensive municipal policy for arts and cultural impact analysis including consideration of the municipal funding role regarding non-municipal arts and cultural programs and facilities, zoning, economic development approach to the arts, and traffic and parking management. Create clear policies for municipal arts and cultural facilities and programs including consideration of municipal arts and cultural management structure, funding responsibilities, arts and cultural facilities development and use, and program development.

1. Create a formal Division of Historic and Cultural Affairs within the Department of Administration. Charge the Division, under the advice of the Cultural Arts Board, with responsibility for developing and maintaining a comprehensive arts and cultural development policy, the administration of the Roswell Cultural Arts Center, Bulloch Hall, the Smith Plantation, Concerts on the Square, and the Historic District, and coordination of arts festivals and special events. (City of Roswell) FY 2000 and continuing

2. Ensure that in creating the Historic and Cultural Affairs Division, staff allocations which have supported transferred areas of responsibility are also transferred. (City of Roswell) FY 2000 and continuing

3. Ensure closer coordination and enhanced facility sharing between the Cultural Arts Center, historic resources, and the city's recreational program of performing and visual arts, and the city's tourism development efforts by expanding the Cultural Arts Board to include two designated seats for members of the Recreation and Parks Commission and one designated seat for the Executive Director of the Convention and Visitor's Bureau or her staff designate. The purpose of this expansion is to ensure clear role relationships, ensure effective integration of programs through timely sharing of information, promote mutually supportive programming and scheduling decisions, and to provide an on-going mechanism to identify policy issues of mutual concern. (Recreation and Parks Commission, Division of Historic and Cultural Affairs, Convention and Visitor's Bureau) 3/01 and continuing

4. Support efforts to enhance inter-departmental and inter-agency coordination by establishing a program of cross-training for municipal employees involved in the arts and culture. Require visits to one another's programs with staff to staff presentations describing programs, services, plans, and issues. Such visits should occur on an annual basis. 11/01 and continuing

5. Produce an annual master calendar of municipal arts, cultural, and historic events. Update weekly; post to city web site. As the system matures, determine the feasibility of linking this information to general calendaring information for arts organizations being created by Fulton Arts North. Create a secure version of the calendar which includes tentative entries for staff use only, so that as events begin to come under discussion, all city departments and the Bureau have early access to that information. (Historic and Cultural Affairs, Public Information Office, Recreation and Parks Department, Convention and Visitor's Bureau) 8/01 and continuing

6. Assess the feasibility of reorganizing and reallocating staff within the programs of the Historic and Cultural Affairs Division. Determine the feasibility and explore the advantages of establishing a shared set of core services (such as scheduling, marketing, public information, maintenance, concessions and gift sales, ticketing/reservations, grant-writing, budgeting, and financial management, cross-training). Evaluate the degree to which such changes could create enhanced cost-recovery to the city through enhanced earned income, increase community use of and access to these facilities, and improve programs offered to the public. (Historic and

Cultural Affairs Manager, Department of Administration) 8/01-8/02

7. Evaluate the workload which has transferred to the Division of Historic and Cultural Affairs after nine months of reorganized operation. Determine the sufficiency of staffing levels and recommend necessary adjustments to the staff allocation. If additional staff positions are warranted, seek advice from the arts administration field regarding reasonable levels of compensation, the design of job descriptions, standards for qualification, and recruitment resources. (Historic and Cultural Affairs Manager, Department of Administration) 3/02-7/02

8. Ensure the continuing efficiency of the city's arts and cultural stewards and employees by establishing a meaningful, on-going program of training for both the Cultural Arts Board proper and the city's arts and cultural employees. Since these programs are all based in part on earned revenues, lack of continuing and current expertise among staff and board members is potentially costly to the city. (Historic and Cultural Affairs Division, Recreation and Parks Department) 11/01 and continuing

9. Create regular, on-going strategic plans for the Roswell Cultural Arts Center, the Smith Plantation, and Bulloch Hall. Link these plans to the proposed Historic District Master Plan. Address issues of mission, management and staffing structure, revenues and expenses, marketing, uses and use levels, target audiences, and linkages to general goals for the historic district. (Division of Historic and Cultural Affairs, Cultural Arts Board) initiate a regular, on-going cycle upon completion of the Historic District Master Plan

10. Expand the charge to the Cultural Arts Board, requiring that body to include continuing arts and cultural planning and development including the review of major municipal instruments and initiatives as they impact on the arts. (City of Roswell, Cultural Arts Board) 3/01 and continuing

11. Establish a policy through which the municipality commits to participating in the development of arts facilities in the community. This policy should be designed to define the municipality's role in local not-for-profit arts organization's efforts to rehabilitate or construct facilities for the arts and culture. It should seek to establish mechanisms by which municipal financing instruments and participation in capital campaigns is made possible. The conditions of qualifying for municipal participation should be made clear, and the percentage of initial capital costs the city will match should be fixed. This step should be taken now, before any specific proposal is in play. (Roswell Cultural Arts Board, Department of Community Development, City of Roswell). 12/01-7/02

12. Establish a policy requiring the municipality to fairly compensate not-for-profit arts and cultural organizations for arts services such as public concerts, special events appearances, and the like in cases where the services are conducted as a part of the municipality's Concerts on the Square or similar municipally sponsored public events. Review the previous year's events and establish what fair compensation for these services might have been to determine the first year's budget in support of this policy. Use this policy as a first step in formalizing the exchange of value between the city and local cultural institutions. The Concerts on the Square program should be directly managed by the Historic and Cultural Affairs Division within the Administration Department and efforts should be made to enhance the program through payment of talent, diversification of offerings, upgraded collateral materials, etc. Funds that have been generated by this program over the past ten years and are retained in a reserve account should be made available to support this effort. In addition, increased private and corporate support for the series should be pursued. (Cultural Arts Board; Historic and Cultural Affairs) beginning in FY 2002 budget and continuing

VII. Balance the community's emphasis on historic and contemporary culture.

1. The City of Roswell should seat a limited term Task Force on Community Image to evaluate major aspects of the local print and electronic media presence (municipal web and print materials, CVB materials, recent community promotional projects, etc.). Evaluate based on the presence of a balanced image, highlighting both historic and contemporary resources. Develop specific recommendations designed to expand the appeal of Roswell by ensuring the balance in on-going community promotions and joint marketing initiatives. The Task Force should include Department of Economic Development staff, Convention and Visitor's Bureau Executive Director, representatives of local merchant groups including at least two contemporary art gallery owners, a Roswell-based representative of the North Fulton Chamber of Commerce, staff from the Roswell Community Information Office, and interested residents. Implement recommendations as warranted. (City of Roswell, Convention and Visitor's Bureau, private sector advertisers) 6/03 -12/03

2. Wayfinding systems should be designed with sensitivity to the need to both protect and promote Roswell's historic resources and traditions and to support and advance is contemporary cultural contributions. (Department of Community Development; Historic and Cultural Affairs) as warranted by on-going wayfinding systems development

VIII. Create on-going mechanisms for artists' professional development activities including access to criticism, master classes, professional development training, earned income and auditions.

1. Advocate for the inclusion of programs within of North Fulton Performing Art Center which focus on the development of services for area professional artists. Such services could include occasional workshops addressing advanced applied technique training, technical assistance in career development and management, aesthetic training and dialog, exhibition, and joint marketing. Consider seeking a partnership with the Atlanta College of Art and Design to provide professional development curriculum and instruction in the visual arts. Seek parallel partnerships with discipline-based groups and/or higher educational institutions with regard to professional development curriculum and instruction in the literary and performing arts. These services should be funded on a fee basis. (FCAC [lead agency], Fulton Arts North, North Fulton Facility Task Force) as warranted by North Fulton Performing Art Center development timeline

2. Employ the list-serves recommended above to test interest in particular professional development activities. Monitor and provide programs accordingly. (FCAC, Fulton Arts North, North Fulton Facility Task Force) 3/03 and continuing

IX. Increase the number and quality of special arts and cultural events during January, February, June, July, and August while creating enhanced marketing mechanisms for artists and arts organizations.

1. Develop one additional community arts event per year over the next five years. Design each event to take place in one of the target months. These events should be supported by the city, local business donations, and participant fees including vendor permit fees. (Division of Historic and Cultural Affairs in cooperation with the Recreation and Parks Department) beginning 6/01 and continuing annually - Consider the following ideas:

Play it Again, a January event which combines a donated goods drive with a recycling fair. Area residents are asked to donate unwanted holiday gifts for charitable redistribution. Workshops focus on recycling holiday wastes such as gift wrapping materials into usable items. Artists working in recycled materials are invited to display. Local arts organizations offer discounted ticket sales for giving as gifts in the next year's holiday season, emphasizing their "consumable but sustainable" nature.

Just Around the Corner, a February horticultural event featuring garden planning activities, historic gardening and antique varieties preservation activities, outdoor sculpture and ornamentation products from area artists and crafts people, and art works (including literature) with a gardening theme. Merchants could tie into this effort with a downtown sale on spring goods.

Made in the Shade, a large-scale early high-quality, invitational event focused on regionally and nationally produced wearable art, contemporary fashion, jewelry, and the textile arts. This event should include workshops, fashion shows (include costume shows from regional theatrical designers), hands on fabric printing and painting and jewelry making activities for children, and artist-vendors. Made in the Shade might become a riverside event, and should pitch itself to an upscale audience. As feasible, this should become a major event, featuring invited artists of many disciplines (expanding beyond wearable art), river front activities, performing arts components, and so forth.

Art Works Here, an indoor July scattered site visual arts event. Major employers or shop owners are asked to display the works of their own employees in lobbies or public access areas of their business location for one month. An "opening" reception is held in each participating site during the lunch hour; receptions feature a performing artist or ensemble, and employees' families are invited. Openings are designed to provide marketing or volunteer recruitment opportunities to interested artists and arts and cultural organizations. One work per site is recognized with a special commendation from the mayor, and each recognized artist is given a prize donated by a local merchant. Participating business are recognized as arts supports by mayoral commendation.

Summer Sundown, an August family event. Held over three evenings and in various locations, the event is designed to draw families purchasing all-event passes for a small fee. Pass holders are admitted to half hour performances by local performing artists in dance studios, the Cultural Arts Center, the Roswell Area Park arts facilities, area churches, and sponsoring galleries. Performances are all designed for family audiences and include local bands of all sorts, church choral groups, local performing arts companies, and the like. The purpose of the festival is to acquaint residents with a variety of performing arts resources, professional and amateur and in particular the locations in which they occur. A treasure hunt could be incorporated to "reward" individuals who find particular sites.

2. Consider seeking professional festival development, management, and operational agreements as may be beneficial to the community. (Cultural Arts Board) as warranted by festival development activities

X. Develop and arts and cultural delivery system east of Georgia 400.

1. Establish a municipal contracts for services program within the Division of Historic and Cultural Affairs targeted at purchasing arts services from local artists and organizations for underserved residents. These contracts should include services for economically marginalized residents, non-English speaking residents, residents east of GA 400, and residents whose mobility is restricted or limited. This program should be funded at a level of \$30,000 per year for the first three years. Over time, other underserved populations may emerge,

and should be included in the program with appropriate fiscal expansion as warranted. (Division of Historic and Cultural Affairs) FY 2002 budget and continuing

2. If feasible, locate the North Fulton arts incubator east of GA 400. (FCAC) beginning in FY 2002 annual budget and continuing

3. Continue to work toward the development of performing and visual arts spaces at a location East of GA 400. Implement a series of visual and performing arts classes generally paralleling those currently offered at the Roswell Area Park. Until such new facilities are available, continue current efforts to establish an appropriate program mix in the East Roswell Community Center. (Roswell Recreation and Parks Department) 3/01 and continuing

XI. Develop a corporate and individual philanthropists' leadership group for arts and culture.

1. Review the recommendations of the North Fulton Community Arts and Education Facility funding feasibility study when available, and assess findings concerning the current status of North Fulton philanthropists' interest in arts and cultural giving. Based on that report, initiate discussion with the North Fulton Chamber of Commerce, the Community Foundation for Greater Atlanta, the North Fulton Community Foundation, and leading independent philanthropists concerning options for increased coordination and information sharing. (FCAC) upon availability of feasibility study

2. Monitor area capital campaigns for arts and cultural groups to assess progress in the field. Implement leadership discussion as appropriate. (FCAC and identified philanthropic interest leaders) 12-01-11/02 and continuing as warranted

XII. Increase local public schools patronage of locally produced arts and cultural events.

1. Increase communication with North Fulton artists and arts organizations concerning revised School Arts program guidelines. (FCAC) 3/01-next Schools Arts deadline

2. Develop and maintain an arts contacts database listing private school arts program decision-makers. Make available on website for reference by local artists and arts organizations. (FCAC) 11/01 and continuing

3. In implementing the North Fulton arts incubator, determine the need for capacity enhancements which would help local arts organizations qualify for participation in the school arts program. Provide necessary services as warranted. (FCAC) 3/01-next Schools Arts deadline

XIII. Create a local interdisciplinary cultural advocacy organization.

1. Explore the feasibility of creating a partnership between Georgia Citizens for the Arts and Fulton Arts North to create an on-going, interdisciplinary citizen's arts advocacy group at the local level. (Fulton Arts North, Georgia Citizens for the Arts) 9/01-1/02

PARTICIPATING INDIVIDUALS AND ORGANIZATIONS

Organizations participating in the Organizational Survey

Atlanta Chinese Dance Company
Roswell City Dance
Atlanta Dance Unlimited
Roswell Dance Theatre
Atlanta Wind Symphony
Roswell Fine Arts Alliance
Bulloch Hall
Roswell Lyric Opera Company.
Georgia Ensemble Theatre
Roswell Recreation and Parks Department.
Historic Roswell Convention and Visitors Bureau
Roswell Visual Arts Center
Michael O'Neal Singers
Smith Plantation
Orchestra Atlanta
Star House
Peggy Still School & Foundation
Teaching Museum North

Artists Participating in the Individual Artist's Survey

Gary P. Abrahamson	Tracy Garrin	Patricia McCormick
Deborah Adornato	Betty Getson	Sarah McCrory
Robert Albertson	C. Edgar Gilliam, Jr.	Carl D. McCuray
Linda Allen	Carol Gratz	David McCurley
Pam Arena	Gus Hadoroy	Sandra Milton
Judy Bauman	Jane Haessler	Loris North
Betty Bell	Pam Hagan	Teri Parker
Pam Billingsley	Lorraine Haugen	Ann Perissi
Anne Bishop	Ms Herman	Mary Grace B. Perkins
Gordana Bjelcevic	Sybil Herron	Kellie Peterson
Diana Bluh	Laila Hoehamer	Mary Pollock
Nicole Bluh	Doc Holland	Nancy Prescott
Margaret Blum	Patti Honsalek	Maryann Rachelson
Mary Booth Cabot	Valorie Howard	Judie B. Raiford
Karen Bradshaw-Boucher	Deborah Huntley	Don Rank
David Carlton	Jim Jackson	June H. Restler
Linda Chapin	Wendy James	Angela Rueda
Katharine Carlson	Gabriela Jamier	Sandra Schmandt
Joanne Carlton	Carol Joyce	Eddi Seepie
Lynda Carson	Helen Kahn	Renee Stark
Katharine Carwa	Jennie Kelley	Tom Stark
Peter Chen	Caroline King	Peggy Still
Roger Cicora	Resa Kinsey	Terri Suraco
Denise Christner	Elizabeth Kral	Joe Szutz
Sheila Chrzan	Rose Marie Kunath	Robin Thomas
Betsy Cozine	Betty Lafitte	George Timbert
Mike Del Campo	Inga Lagoda	Nancy Tolbert Yilmaz
Grace Ditenhafer	Sylvia Lampen	Shelly Dawn Turner
Lon Duff	Cate Larkin	Cindy Watson
Jason Dunn	Loretta Leconte	Helen Werl
Leslie Ann Dunn	Iris Ann Lee	Adair L. Williams
Pam Earl	Donald Luoye	Ken Williams
Kathryn Eskew	Lenny Lyons Bruno	Jim Wilshire
Fran Dix Eubanks	Renee Maddux	Mary Wood
Heather Fortune	Jennifer Mautz	Diane Zacharias
Beverly Fox	Stephanie Maxim	Stephanie Zaza
Debra W. Fritts	Kay McArthur	
J. Scott Fugate	Lynne McCarthy	

Individuals Participating in Interviews

Morgan Rodgers, Recreation and Parks, City of Roswell
 Peter Abreu, Abreu Trust
 Karl Boegner, Roswell Founder's Hall & Club
 Gail Bohannon, Groveway Community Club
 Erin Bransford, former Manager, Historic Development and Cultural Affairs

Sam Campbell, Willow Springs Neighborhood Association
Melanie Chen, Economic Development Director, City of Roswell
Jacque Coxe, Director, Teaching Museum
Louise DeLong, Coordinator, Archibald Smith Plantation House
Linda Dorsey, Fulton County Arts Council and citizen
Steve Dorvee, former Councilman, Roswell
Dotty Etris, Director, Convention & Visitors' Bureau
Anita Farley, Managing Director, Georgia Ensemble Theatre
Bob Farley, Artistic Director, Georgia Ensemble Theatre
Alexander Fudali, Delta Airlines
Brian Fullerton, Roswell Lyric Opera
Jan Gibbons, Manager, Roswell Visual Arts Center
Joe Glover, Director, Recreation and Parks, City of Roswell
Tom Hallam, Founder and Chairman, Orchestra Atlanta
Mary Ann Johnson, Owner, The Chandlery
Sally Johnson, The Chandlery
Sandra Kimberl, Cultural Affairs Coordinator, Roswell Department of Community
Development, City of Roswell
Sandy Milton, SLM Studio, Plum Tree Village
Catherine Moore, Heaven Blue Rose, Pres. Historic Merchants Assoc., Fulton County Arts
Council
Nancy Nolan, Chattahoochee Nature Center
Tracey Osborne, Fidelity National Bank
Judie Raiford, Director, Raiford Gallery
Ron Redner, Redner Ad Service
Renee Stark, Roswell Fine Arts Alliance President and Board Member
Nina Strickland, Director, STAR House
Steve Stroud, Stroud's Southern Printing
Mary Linn Taylor, Tolber-Yilmaz School of Dance
Jan Thompson, Reinhardt College
Jere Wood, Mayor, City of Roswell
Beth Wooley Mason, Program Manager, Recreation and Parks Dance Program, City of Roswell

Individuals Participating in Community Meetings and Forums

Rosaline Adams
Salma Ahmed
Robert Albertson
Patsy Beckwith
Gail Bohannon
David Carlton
Joanne Carlton
Leslie Carruth
Melanie Chen
Melinda Crider
Kim Devore
Julie Eckert
Debra Fritts
Brian Fullerton

Jan Gibbons
Joe Glover
Sherri Graham
Lorraine Haugen
Doc Holland
Howard Itzkowitz
Sandra Kimberl
Catherine Meiburg
Janice Metzler
Sandra Milton
Catherine Moore
Michael Nola
Sue Ottasen
Kyle Powell

Jesse Randolph
Morgan Rodgers
Carlyn Romeyn
Deanda Sherese Davis
Stephanie Shook
Renee Stark
Tom Stark
Denise White
Sally White
Jim Wilshire
Cynthia Wrona
H. Tolbert Yilmaz
Nancy Tolbert Yilmaz

For further information, please contact:

Morgan Timmis, Historic and Cultural Affairs Manager
City of Roswell Department of Administration
38 Hill Street
Roswell, GA 30075
770.641.3784