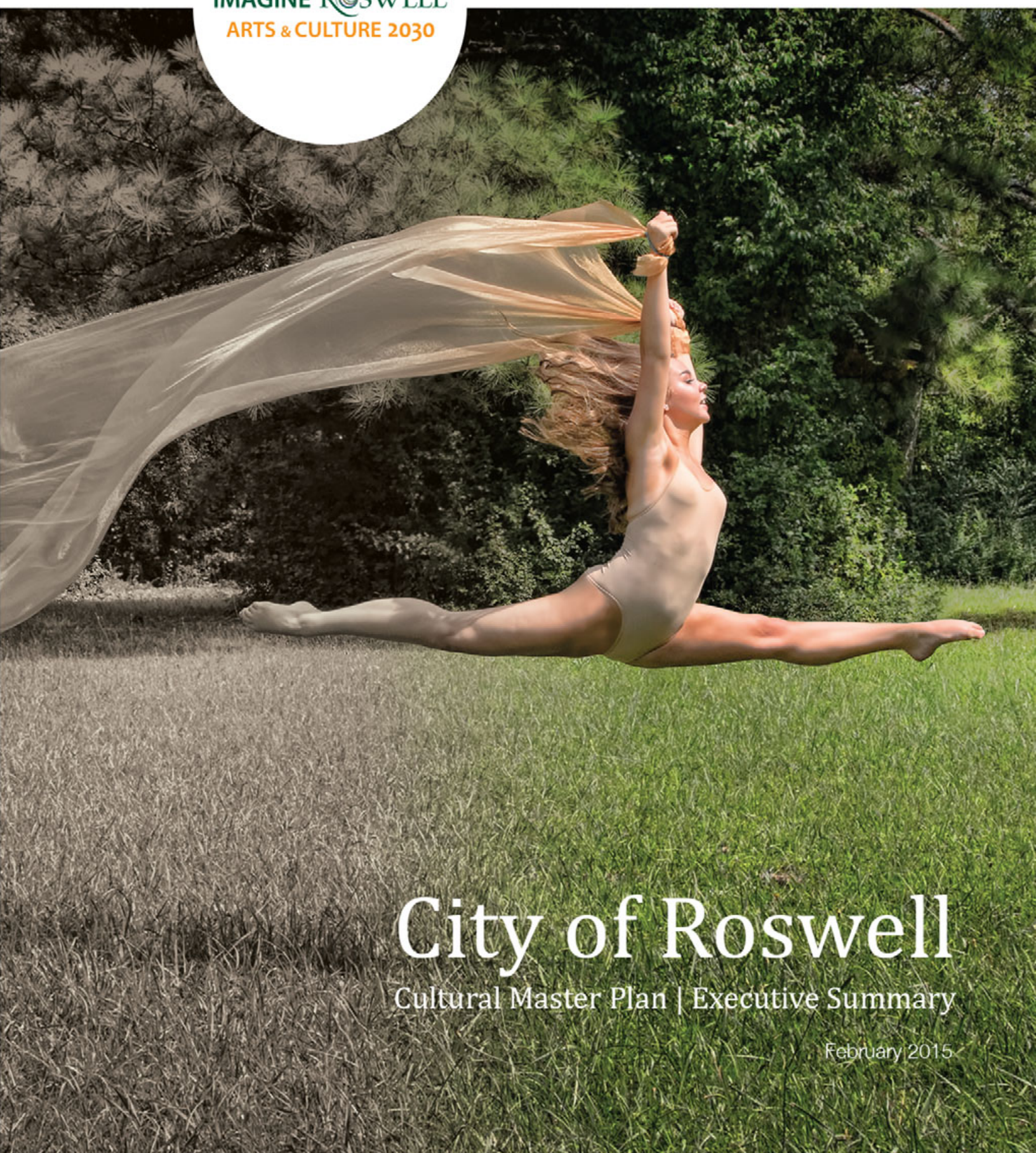


IMAGINE ROSWELL
ARTS & CULTURE 2030



City of Roswell

Cultural Master Plan | Executive Summary

February 2015



Imagine Roswell Arts and Culture 2030 Steering Committee

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*Cover Photo: Roswell Dance Theatre performer Amanda Tuffy,
photographed by Richard Calmes*

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Executive Summary

Overview

Imagine Roswell Arts and Culture 2030 is a visionary and catalytic plan to advance Roswell’s cultural development. This plan is the community’s plan—more than 1,500 residents and workers in Roswell participated in its creation over nine months through community discussion groups, stakeholder interviews, steering committee deliberations, and a community survey. They articulated an ambitious and collective vision for improving nearly all aspects of their cultural life, encompassing a broader choice of arts programs, an art in public places program, stronger efforts to “tell Roswell’s story” through its Southern Trilogy historic homes, attracting more artists and young creatives, developing more cultural facilities, and promotion of Roswell’s identity as a creative center for innovative business as well as art.

Roswell is a community recognized as the North Fulton region’s cultural center, with extraordinary historic assets, a nationally recognized community visual arts program, and vital arts offerings. Planning took place at an opportune time, in the context of new arts ambitions, a desire to reconsider the City’s role in arts leadership, and identification of specific challenges in cultural development. It also took place in a community of people and organizations that continues to grow and diversify, offering the opportunity to become at once a vibrant creative community and a welcoming modern Southern town.





Community Opinion and Aspirations for Cultural Development

Through the community and stakeholder engagement, several themes emerged:

- Arts and culture are a valued part of Roswell's quality of life.
- **Roswell participates actively in arts and culture** but residents often leave the city to pursue their creative interests.
- **There is a mandate for City's role in the arts**, with public opinion favoring City spending and leadership in the arts (80% of survey respondents).
- **Residents strongly favor more arts and cultural events to be available in Roswell**, especially events that share a communal and public aspect. Live concerts, theater and festivals top the list but there is strong interest in almost all art forms.
- **About half of Roswellians desire higher quality arts offerings.** While half rate the quality of current arts choices as at or above average, the challenge is to engage the half not currently satisfied through a combination of more sophisticated and contemporary programming, in line with the high quality of the best of the Atlanta Metro.
- There is public support for art in public places. About one-third wants more art in public places.
- Many residents want arts offerings to reflect and celebrate Roswell's increasing cultural diversity.
- Roswell favors a performing arts center and a range of smaller, less formal venues for cultural programming.
- An artist live/work facility would attract more artists to Roswell.
- Residents view the arts, creativity and aesthetics as ways to improve Roswell's urban design.

Improving Support for Historic and Cultural Development

As part of the planning process, City Council clarified its vision and goals for the Southern Trilogy historic homes, as well as all of Roswell's historic assets. This made it possible to address management issues and craft strategies to more effectively and creatively "tell Roswell's story." Key to this is improving community support through development of a new nonprofit leadership organization, Historic Roswell, to partner with a restructured City Historic Division. With effective City leadership and support, Historic Roswell can over time potentially assume management, operations and marketing of the homes and lead larger projects, such as development of a history center.

A similar approach is recommended to increase community support for the arts, and make possible a more nimble approach to cultural development. The City can support the development of a new nonprofit cultural council to provide leadership and funding for arts, cultural and other creative programming. Over time, this organization can evolve to assume a greater role in programming and facility development.





The Plan

Imagine Roswell Arts and Culture 2030 contains eight goals with accompanying strategies.

- 1. Diversify the range of arts and cultural programming offered in Roswell.**
 - a. Provide and facilitate a range of more sophisticated and contemporary programming.
 - b. Provide programs and events to better engage underserved populations and celebrate cultural diversity.
 - c. Create a signature festival of arts, culture and creativity that reflects aspects of Roswell's unique identity.
 - d. Balance Roswell's historic and contemporary identities.
 - e. Provide more programming in East Roswell.
- 2. Improve information and communications about arts and culture offerings.**
 - a. Develop a comprehensive arts web portal and social media program.
 - b. Create a marketing collaborative among arts providers.
- 3. Develop a public art program.**
 - a. Enact a 2% for art requirement for all new public capital improvement projects and new private development including commercial, industrial and multi-unit residential projects whose permit valuation exceeds \$1 million.
 - b. Engage an artist in the Cultural Affairs Division who is available to all City departments, to provide an aesthetic design perspective and identify opportunities for art projects.
 - c. Create a program of temporary public art.
 - d. Develop a public art master plan to ensure a program that is well understood and supported by the community, and meets the needs of all stakeholders.



4. **Develop more diverse and sustainable funding for arts and culture.**
 - a. Support the development of a new nonprofit cultural council for arts, culture and creativity.
 - b. Develop an arts leadership recognition program.
 - c. Provide technical assistance and capacity-building programs for cultural organizations and artists.

5. **Support the development of Roswell's for-profit creative sector.**
 - a. Provide incentives for creative businesses to locate in Roswell and provide small business support.
 - b. Develop creative sector live-work spaces.
 - c. Develop a creative "maker space."
 - d. Develop a creative sector incubator, or include a creative focus within a broader incubator space.
 - e. Provide internships and mentorships in creative businesses.

 - e. Enhance the integration of arts and creativity into Roswell's brand and visitor marketing that is well understood and supported by the community, and meets the needs of all stakeholders.



6. **Support K-12 arts education, as well as life-long learning in the arts.**
 - a. Create an arts education council to promote information sharing and coordination among stakeholders.
 - b. Create a directory of arts programs and resources available to schools.
 - c. Provide and facilitate performance and exhibition opportunities to showcase student achievement in the community.
 - d. Include educational performance and exhibition opportunities on arts website and marketing materials.
 - e. Develop a mini-grants program for teachers, to support their arts education work in classrooms.

7. **Develop arts and cultural facilities in Roswell.**
 - a. Make recommended improvements to the Cultural Arts Center.
 - b. Explore long-term development of a new performing arts center.
 - c. Improve performance and festival venues along the riverfront.
 - d. Develop smaller, flexible performance and exhibition venues in diverse locations in the city.
 - e. Create a municipal art program.
 - f. Explore long-term development of a local/regional history center.

8. **Reconfigure the structure and management of historic and cultural programs to improve their effectiveness.**
 - a. Divide the current Historic and Cultural Affairs Division into two parts: the Historic Resources Division and the Cultural Affairs Division.
 - b. Support the development of a new nonprofit leadership agency for Roswell's historic assets, Historic Roswell.
 - c. Support the development of a new nonprofit cultural council to provide leadership and funding for Roswell's arts, cultural and other creative programs.
 - d. Current City-sponsored arts programs should continue to be managed by the proposed Cultural Affairs Division under the Recreation, Parks, Historic and Cultural Affairs Department.
 - e. Defer a decision regarding administration of the proposed public art program under the new nonprofit, pending development of the public art master plan.

Background: The Community of Roswell

Roswell is a city in northern Fulton County, Georgia, United States. Roswell is Georgia's eighth largest city with a population of 88,346 according to the 2010 United States Census. Roswell is a prosperous community located northeast of Atlanta. The median income for a household in the city in 2010 was \$87,080, and the median income for a family was \$100,864. The residents of Roswell are highly educated, with nearly 60% of the population having a Bachelor's degree or graduate degree. This profile mirrors the profile of the active arts attender and participant in the United States, and the community survey conducted for this plan shows that residents of Roswell regularly attend arts events in Roswell and the metropolitan area.

Roswell is a family-oriented community. Indeed, the city was named one of the top three cities in the nation to raise a family, characterized by high quality schools and outstanding recreational opportunities. Roswell's Recreation, Parks, Historic and Cultural Affairs Department has 18 parks with 900 acres (3.2 km²) of active and passive parkland and facilities. The goals of the department are to promote a sense of community spirit and athleticism in the youth of Roswell partnering with many local middle and high schools to achieve its goals by lending practice fields and athletic coaches throughout the year.

Roswell is justifiably proud of its history. It boasts a concentration of historic homes—Barrington Hall, Bulloch Hall and the Smith Plantation—all owned and preserved by the City. Located on the Chattahoochee River, it was the site of a cotton mill that was razed during the Civil War. Roswell's historic district boasts 122 acres on the National Register of Historic Places.

Responsibility for overseeing Roswell's arts and cultural development currently rests with the Division of Historic and Cultural Affairs, part of the Recreation and Parks Department. The mission of Historic and Cultural Affairs Department is to enhance the overall quality of life in Roswell by strengthening the community's cultural environment through support of the arts, preservation of its unique historic resources, and facilitation of access for all.

Community Engagement Report

Summary of the Community Engagement Process

Community engagement for Imagine Roswell Arts & Culture 2030 included several components that, taken together form a comprehensive portrait of Roswell’s public opinion. This approach provides wide representation of the community and multiple vantages on key issues, allowing for accuracy through “triangulation.”

- Interviews and small group discussion meetings with more than 100 community leaders and stakeholders. Stakeholders represented a range of community interests:

Artists	Civic groups	Regional and nearby arts leaders
Arts organizations	Developers	Religious leaders
Business owners and managers	Economic development	Roswell Arts Commission
City Council	Education	Tourism
City staff	Historic preservation	
	Media	

- Community survey in online and paper forms, in English and Spanish. More than 1,400 respondents provided a rich data set for understanding public opinion.
- “Community Conversations” were conducted by volunteer facilitators, including many members of the Steering Committee, who were trained by the consultants. Thirty-nine of these discussion groups were held in venues throughout the community, where “we went to them” in places familiar and convenient to the more than 200 participants. These included schools, churches, businesses, homes and coffee shops. One purpose of Community Conversations is to target input from specific population groups; for example, two meetings were held with Hispanic parents, conducted in Spanish.
- One open community meeting was held in East Roswell Recreation Center, drawing about a dozen people.
- Taken together, the community engagement is solidly representative of community opinion. The survey and community conversations strongly represent opinions of the majority population—largely White and middle or upper-middle class. The survey also reached younger people to a greater extent than most surveys. The voices of Hispanic families, senior citizens, Millennials and Generation Y, and African American residents were heard primarily through the community conversations and interviews with leaders in diverse communities.

To answer the overarching assessment questions, the interview, surveys and discussions probed:

- What types of arts and cultural activities do Roswell’s residents personally do? Other than the arts, what are their primary leisure activities in Roswell?
- What do they attend and where (in Roswell or in the region)?

- What is their opinion of quality? How satisfied are they with the quality of arts and cultural offerings in Roswell, both for adults and for children?
- What is their vision for Roswell's cultural development? How should the community's culture be different in the future? What do they want more of?



Key Findings

Engagement Summary



Community Engagement

- Consultant interviews/discussion groups (on site)
 - 100+ people
- Community web-based survey
 - Over 1,400 community respondents
- Community Conversations
 - 38+ group conversations held by community members
 - Over 200 participants
 - Two done in Spanish

What residents do...

- *Community activities in Roswell* ... enjoy the experience of Canton Street and downtown area (67%), visit parks (64%), hike and bike local trails (50%), participate in sports activities (55%)
- *Arts and cultural participation*... read books (70%), take photographs (43%), do crafts – ceramics, quilting, woodworking, etc. (22%)
- *Arts and cultural activities in Roswell* ... arts and crafts festival (37%), historic sites and programs (35%), community arts events (35%), live theater and performing arts events (31%), live music in clubs and bars (30%)
- *Arts and cultural activities in Metro Atlanta* ... museums (37%), live music concert or performance (35%), live theater and performing arts events (31%), art galleries, exhibits, or fairs (30%)

What residents think about arts and culture in Roswell:

- *There is room for improvement for the overall quality of arts and cultural offerings* ... 47% think the quality is average for all residents and 40% think quality is average for youth.
- *There is interest in a major performing arts center* ... 55% think it is very important or moderately important.
- *The city should prioritize* ... supporting/funding arts and cultural facilities (44%) and arts organizations (32%), improving public communication about events and activities (36%), and supporting quality arts education (34%).

What residents want ...

More...

- Live music concerts and performances
- Live theater and performing arts events
- Arts and crafts festivals
- Art in public places
- Downtown events
- Cool places to hang out

Arts and cultural classes...

For youth ...music, theater/drama, graphic design, dance

For adults ...fine arts and craft, cultural tradition, dance

What they support ...



- **80% support a strong role for the City:** ...fully supporting (34%) or playing a major part (46%) in supporting arts and culture in the community
- **A majority supports an annual arts tax of up to \$25:** ...\$5 (86%) \$10 (79%) or \$25 (71%) annual tax to fund arts and cultural activities.
- **Higher quality:** ...providing more high quality arts and cultural activities and events

Main Themes

Respondents are...

- Moderately engaged in arts and cultural activities
- Highly engaged in the parks and recreation opportunities

Respondents want to see more "in their backyard"...

- More fun, creative events
- More well-known events and performances
- Larger venues / more outdoor activities
- Activities which are affordable for all
- More diverse events
- A subset of younger residents want more unique, authentic arts and cultural opportunities (maker spaces, independent businesses/shops/galleries, etc.)

Main themes

Roswell is special because of...

- It's history
- It's way of life – a small town feel
- It's sense of community
- The historic district and Canton Street
- Parks and recreation systems
- Family friendly opportunities

Challenges exist with...

- Representation of diverse residents in event programming
- Overall communication of what is happening across the city
- Parking/traffic downtown for events
- Pedestrian access to events
- The support of and connection with East Roswell

Community Survey Report

Survey Objectives

- Gauge community participation in arts and cultural activities
- Explore visions for the future
- Identify unique aspects of Roswell
- Identify preferences of arts and cultural needs
- Measure propensity towards government support and tax supporting arts and culture
- Explore perceptions of how involved Roswell leadership should be in the fostering of cultural activities

The details

- The survey and all data were housed on a proprietary website and the survey link was distributed through multiple organizations' email lists.
- The survey was available to Roswell residents and workers from April 1, 2014 through May 2, 2014. A total of 1,400 participants completed the survey.
- Results were analyzed with Statistical Package for Social Sciences (SPSS 20.0) and Dedoose Qualitative and are based on the responses received for each question. Significant differences are noted where applicable.
- If sample proportions varied from known proportions of age, gender, ethnicity and education levels and weighting was appropriate, data was weighted to bring sample data to an accurate projection of the Roswell, GA population as determined by the 2010 Census.

Community participation

Respondents **personally participate** in community activities, such as ...

- Dining out at Canton Street and nearby restaurants ... **67%**
- Visiting parks (e.g. Riverside/East Roswell/Don White Park) ... **64%**
- Utilizing Roswell sports facilities ... **55%**
- Hiking or biking trails in the area (e.g. Riverside Park/Riverside/Big Creek).... **50%**
- Attending community events ... **34%**
- Attending events at Roswell Cultural Arts Center ... **29%**
- Visiting galleries and stores on Canton Street and nearby areas ... **20%**

What makes Roswell special?

"A rich history with preserved places, the downtown area draws people from all over metro area. Would love to see more international themed events. Multicultural interests are growing"

"A sense of a small town with great bigger community activities"

"A variety of independently owned shops and restaurants and a walkable area downtown. More pedestrian access is needed/should be expanded."

"Historic Roswell is what sets Roswell apart. Great old homes and gardens to visit. Great squares to visit. Very good events like Third Thursday, Riverside Sounds...."

"Concerts, Galleries, restaurants, upkeep of the city, the positive growth of new businesses, feel safe here!"

"History, history, history"

"I don't much appreciate the local art or music scene, but some of the natural scenery in Roswell is beautiful. Give all the money to improving transport and the park and trail systems."

Personal arts participation

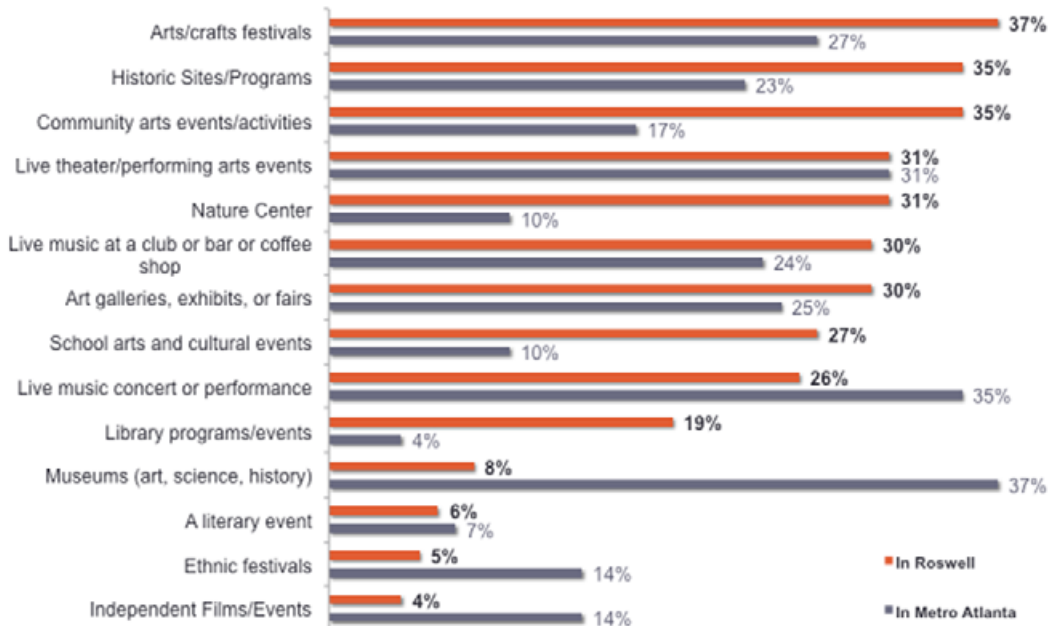
Arts and cultural activities residents do ...

- Read books (70%)*
- Take photographs (43%)*
- Crafts - ceramics, quilting, woodworking (22%)*
- Draw or paint pictures (16%)*
- Play a musical instrument (14%)*
- Make movies/design on computer (9%)
- Dance socially (9%)
- Take dance lessons (7%)
- Sing in choir/group (6%)
- Make videos (5%)
- Write stories or poems (5%)
- Perform in plays and/or musicals (3%)
- Write or perform songs or rap (3%)



Attendance

Thinking about the past 6 months, how often did you attend or visit any of the following?



Quality of Roswell offerings

Overall quality of arts and cultural offerings

Low quality (1-4)- 5%

Average Quality (5-7) - 47%

High Quality (8-10) – 48%

Overall quality of arts and cultural offerings for youth

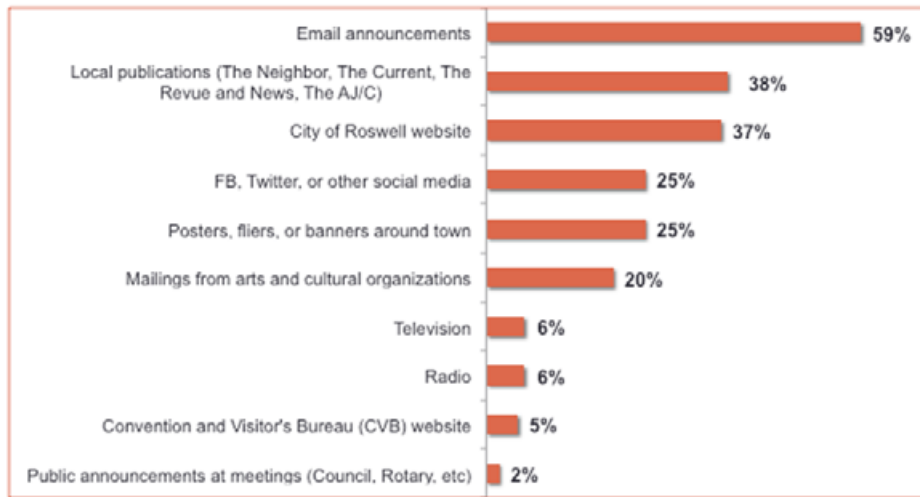
Low quality (1-4)- 3%

Average Quality (5-7) - 40%

High Quality (8-10) – 57%

Communication preferences

How would you prefer to receive information about arts and cultural events and activities?



What Roswell residents want...

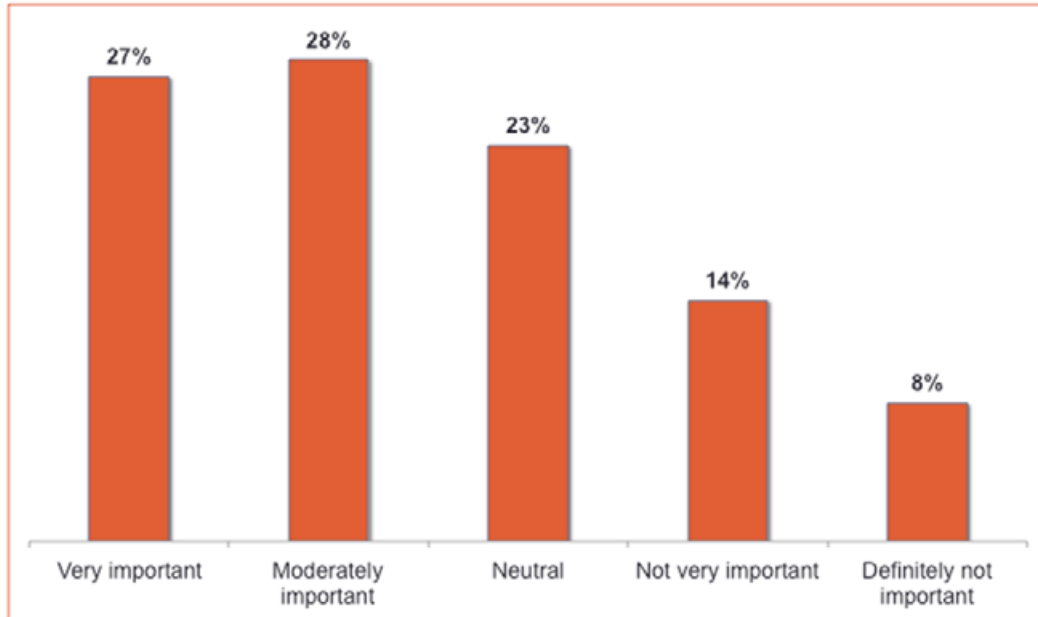
What do you want to see more of in Roswell?



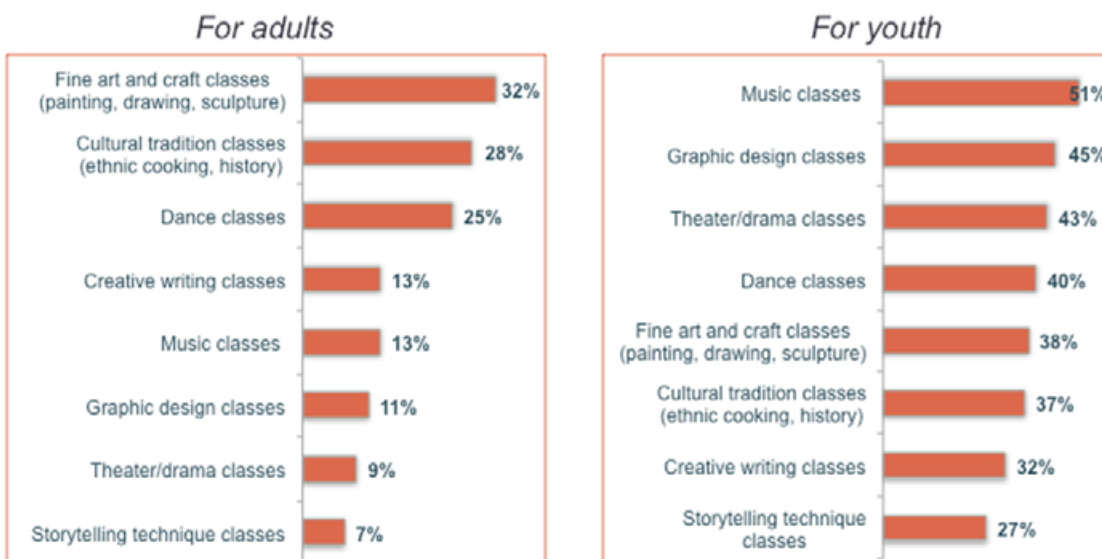
Roswell wants ...

- Improvements to historic district
- To leverage downtown area with more interesting festivals (like Austin, Asheville, etc.)
- More ethnic festivals – celebrating diversity
- More outdoor events – Music events most asked for
- More authentic, unique events – author readings; discussion series; speaker series; walking tours
- Independent theaters; coffee shops; businesses
- More public arts and cultural classes
- More art galleries
- Brew pubs
- Public art program; sculpture gardens; art throughout city
- Greenspace for exhibits and festivals
- Bigger / more well-known events at the cultural arts center
- Children's museums; art museums
- Pickleball!

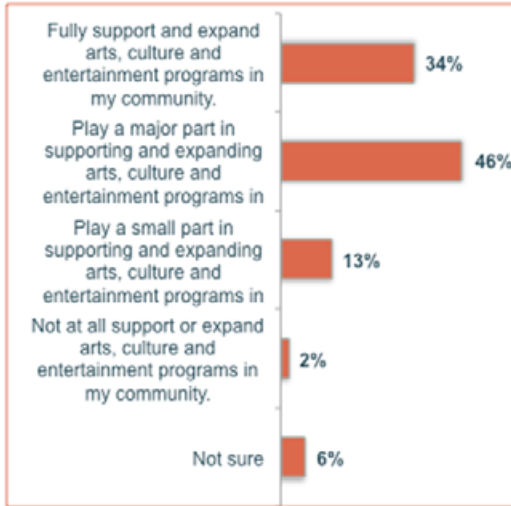
Importance of a major performing arts center



Arts and cultural class interest



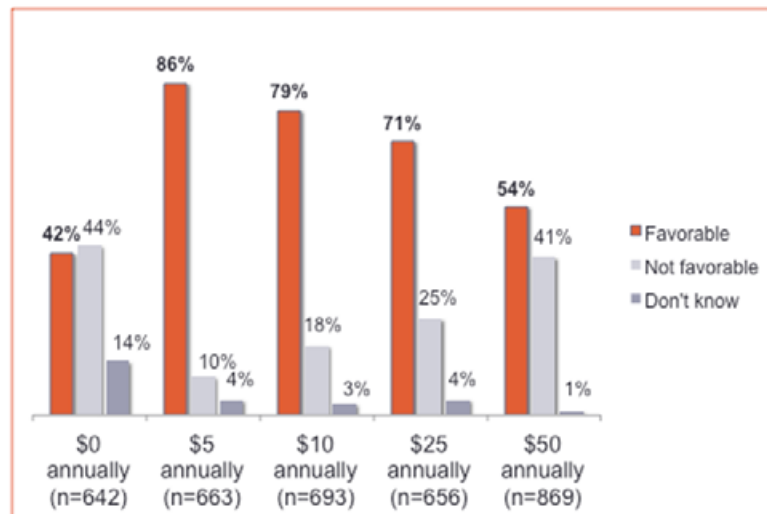
Roswell city role and priorities



The five top priorities ...

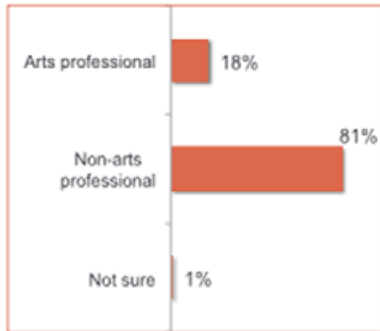
- Support/fund arts and cultural facilities ... **44%**
- Provide better information about available cultural activities ... **36%**
- Support quality arts education ... **34%**
- Provide more high-quality cultural and arts activities ... **34%**
- Support arts and cultural organizations (shared facilities, funding) ... **32%**

Favorability of annual tax



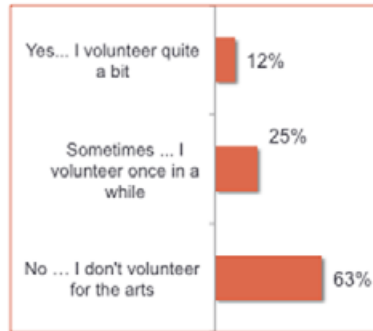
Engagement with the arts

Are you an arts professional?



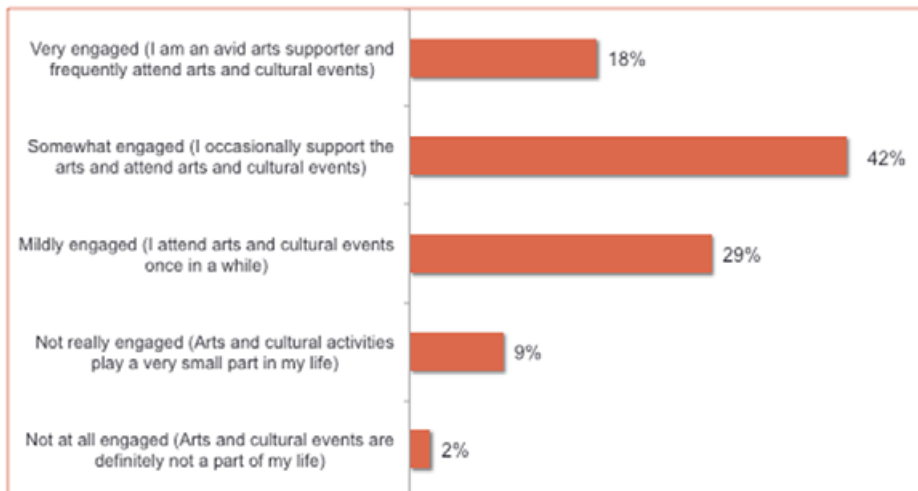
Full question: Are you an arts professional, that is, do - or did - you make any portion of your living in an arts-related activity, such as working as an artist of any type, teaching in the arts, working in the design or media field, working for an arts or cultural organization?

Do you volunteer your time for an arts or cultural organization?

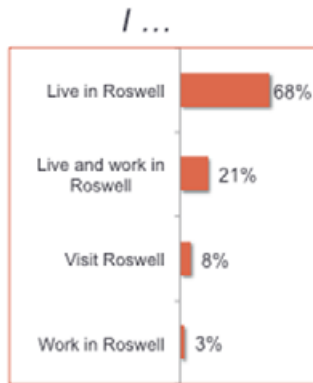


Engagement with the arts

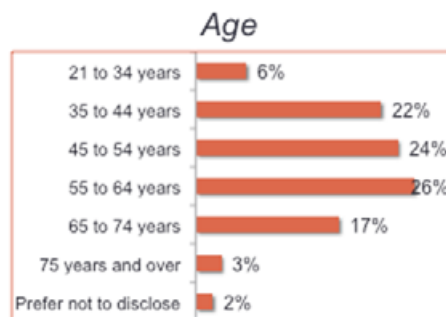
Thinking about how engaged you are in arts and culture, how would you rate your engagement?



Demographic Profile



Demographic Profile

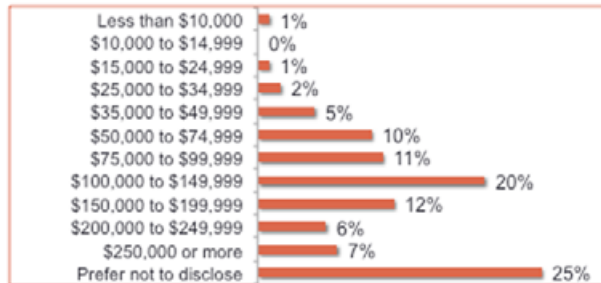


Demographic Profile

Education



Income



Community Conversations Report

COMMUNITY CONVERSATIONS

Overview

Over 200 residents, workers, leaders, small business owners, artists, teachers, students, and others participated in over 34 community conversations held throughout Roswell.

The discussions focused on...

- *What defines Roswell's culture or way of life?*
- *What is your vision for Roswell's cultural life?*
- *What will it take to realize the vision?*
- *What role the City should play?*
- *How do people find out about cultural events and activities in Roswell?*

What defines the culture or way of life

- The sense of place
- Canton Street
- Outdoor recreational opportunities
- Public spaces
- Outdoor entertainment and eateries
- Park systems
- Historic district and homes
- The connections people have within their neighborhood
- Family friendly opportunities
- Religious and School group activities

Spanish-language group discussions

- More arts education, music in schools, after school programs
- Movies in the park with Spanish subtitles
- Affordable options such as Riverside Sounds
- More affordable options for classes
- Hispanic festivals and a recognition of the Latino community
- City classes focused on computer skills and language skills
- Better communication of what is happening in the community

"These parents are not used to being asked for their opinions. One person out of the group was more familiar with the offerings that Roswell had but the others weren't aware of everything going on. They would like to attend more things and have more things available to them, but because of the language barrier they seem to feel removed." (Facilitator's observation)

The vision of the cultural life of Roswell

- A focused, planned approach to arts and culture
- Arts education in schools
- Lifelong arts opportunities
- Inclusiveness of diverse populations
- Accessibility for all income levels
- More resources for cultural offerings in East Roswell
- Good urban design: more sidewalks, access, green space, public art, business incentives
- Better communications about what is happening around the city
- More live arts events
- More art galleries/fairs/festivals
- More music performances and concerts



To realize the vision we need ...

- Larger venues
- Activities that fit all levels of income
- Greater diversity in participants
- Better and more parking; traffic solutions; local mass transit
- Small markets
- To create better connections between the cultural community and our schools
- To engage big business - make Roswell 'friendly' to cultural enterprise
- To improve communication and information
- More investment in East Roswell
- To bring arts and cultural opportunities to more people in the community



The city role should be ...

- Communications about events and planning initiatives
- Improvement of planning and zoning to allow more flexibility for events
- Better access to downtown and events (parking, walkability, bikeability)
- Funding for arts and cultural activities and organizations
- Providing better, larger venues for the arts
- Providing public art as part of the city landscape
- Providing support and work space for artists

Just a few of the favorite places/events

- Georgia Ensemble Theatre
- Mothers Day Art Festivals
- Canton Street
- The Square
- Cultural Arts Center
- Nature – hiking, parks
- Southern Trilogy homes
- Ghost tours
- Civil war reenactments
- Historic Roswell
- Biking /Walking trails
- The River
- Schools/education
- Chattahoochee Nature Center
- Arts festivals
- Riverside Sounds
- Cobb Energy Center
- Outdoor Jazz festivals



City Programs Review

The Historic & Cultural Affairs Division manages a number of programs and facilities to provide cultural services to the citizens of Roswell. These programs are generally for the benefit of Roswell's residents and workers but include, especially in the case of the historic homes, Roswell's visitors. The Division's mission statement and goals are:

Mission

The mission of Historic & Cultural Affairs Division is to enhance the overall quality of life in Roswell by strengthening the community's cultural environment through support of the arts, preservation of its unique historic resources, and facilitation of access for all.

Goals

- Upgrade and enhance the overall management, programming, and marketing of City-owned cultural and arts facilities including Smith Plantation, Bulloch Hall, Barrington Hall, and the Roswell Cultural Arts Center.
- Promote the preservation and enhancement of the City's Historic District through appropriate planning, programming, and marketing efforts as recommended in the Historic Preservation Element of the Comprehensive Development Plan.
- Establish a quality municipal arts program through the implementation of the Roswell Community Cultural Plan with the input of the Roswell Arts Commission
- Contribute to the development of Roswell as a widely recognized cultural and heritage tourism destination.
- Generate greater resources and financial support for culture and the arts through improved recognition of their social and economic impact.



Description of City Programs

Current Programs

1. Riverside Sounds Series: This is a series of six free outdoor concerts that take place on the first Saturday of the month from May through October at Riverside Park, 575 Riverside Road. This is a family-oriented program meant to appeal to people of all ages. Approximately 15,000 to 18,000 attend these concerts. The City supports this program with a budget of \$42,000 that is devoted primarily to artists' fees and the production company. Staff also solicits about \$10,000 in sponsorships, plus additional in-kind services.

This program would be enhanced with some modest capital investments. Acquisition of needed technical equipment (lights and sound) would save \$3,600 per show. More extensive improvements would allow for the construction of certain backstage amenities such as a green room or staging area for performers. The quality of the productions would be improved with the construction of a tech area for lights and sound. The program is also in need of additional staff support for booking, which is currently being done on a volunteer basis by a member of the Arts Commission in coordination with the Historic and Cultural Affairs Manager.

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2. Southern Trilogy Homes: Three historic homes are owned and operated by the City and represent a major cultural asset and tourist draw: Barrington Hall, Bulloch Hall and Smith Plantation. During development of this cultural plan, the City commissioned a management and operational review of the houses by the Magellan Strategy Group, termed the Magellan Report. City Council then requested that the recommendations of that study be reviewed as a part of this plan, to place them in a larger context. In particular, Council wanted to address the Magellan Report's recommendation to transfer management of the historic homes to the Visit Roswell Georgia Convention and Visitors Bureau, by placing it in the context of cultural plan recommendations regarding the structure and governance of the Historic and Cultural Affairs Division. The homes, and Roswell's entire collection of historic assets, are addressed in the Historic Homes Review chapter (page 37).
3. Cultural Arts Center: The Cultural Arts Center is a City-operated performance venue that is the former municipal auditorium. This 591-seat facility is the venue for the Division's presenting series and programs, and is also available for rentals. The Georgia Ensemble theatre is resident at this venue. In its 21st season, it will offer 5 productions this year. Also located in the facility are the Roswell Historical Society and the City of Roswell Archives and Research Library. The Cultural Arts Center has a FY11-13 Strategic Plan, implementation of which is ongoing.

Puppet Program: This has been an extremely popular program with annual attendance of 15—20,000. Seven shows are offered; it is self-supporting and in fact generates a profit of approximately \$30,000. The City received a \$10,000 National Endowment for the Arts grant to support and expand the Puppet Program. The City is required to match the grant with \$10,000.

Live in Roswell Series: This is the third annual series of live entertainment being offered by the City of Roswell at the Roswell Cultural Arts Center. This program is described as a “work in progress”. It is challenged by limited staff resources and a lack of community awareness of this venue for the type of performances being presented. This program is intended to be self-supporting, deriving its budget from ticket sales and sponsorships, but has not yet achieved this objective and is supported in part by proceeds from the Puppet Program.

Story SLAM: This is a new series of seven events which will begin on June 16, 2014 and run through December 2014. Community members have five minutes to tell a story based on a theme for each for each event.

4. Roswell Roots: This is a Festival of Black History and Culture, comprised of numerous events taking place during the month of February to celebrate Roswell's African American culture and heritage. This program is regarded as highly successful, having recently received the “Best Cultural Festival Award” from Southeast Events & Festival Association. This is a collaborative program involving a number of community organizations, including the historical society, the library and local churches. A number of events are produced, including a Unity Concert, the Poetry Slam and a Cornbread Cook-off. Approximately 10,000 people attend these events each year.



This program is produced on a very limited budget of \$16,000. The program could be enhanced with additional funding for enhanced programming and greater marketing and promotion, since there is capacity for larger audiences.

5. Visual Arts Spotlight Series: This is a rotating monthly series of visual arts exhibits in the Lobby of the Roswell Cultural Arts Center spotlighting local and regional artists from a variety of media, including painting, photography, mixed media, and sculpture. It represents an opportunity for

local artists to showcase their work in a public setting. This program once had a budget of \$15,000, which paid for curators. Without this funding, employing professional curators is no longer possible. This program could be enhanced by restoring this funding and expanding the program to include exhibits in City Hall.

6. Arts and Humanities Month: Along with the rest of the nation, Roswell celebrates arts and culture annually during the month of October. Each year, the Division produces a brochure of all the events and activities taking place during the month. It also produces a Directory of Arts and Cultural Organizations, updated annually. The Mayor and Council issue an Arts and Humanities Month proclamation. Last year, the Arts Commission hosted a “public conversation on the arts” panel discussion.

This program represents an important opportunity to develop into a major, signature citywide arts festival. Ideas that have been suggested would be an event that spans two weekends, with a river parade, public art installations and weeklong series of performances and special events.

7. Ambassador Program: The new Ambassador Program helps to spread the word about all the programs, opportunities and events presented by the Historic and Cultural Affairs Division. With so many different things going on, a big challenge has been letting people know what events and activities are available to them. This grassroots program will feature volunteer ambassadors that will have the ability to act as the Division’s representatives in the community. There is potential to expand this pilot program into other areas in need of citizen volunteers.



8. Roswell Reads: This is a “one book/one community” reading program in collaboration with the Roswell Library and the Friends of Roswell Library. People read the assigned book during January through March and then participate in a concluding luncheon, which sells out. The Division’s direct participation is limited, providing space and funding through a Contracts for Cultural Services grant.

9. Contracts for Cultural Services: This program provides grants to local organizations to provide arts and cultural programs and services. It has a very limited budget and offers small allocations. It could benefit from increased funding.

10. Heritage Days in May: Along with the rest of the nation, Roswell celebrates its heritage during all of May with a month long festival of events known as Heritage Days in May. The Division currently has limited involvement in this event, simply compiling a brochure to market events that are occurring in May.

This program could be enhanced if the Division has the resources to produce one or more events related to Living History. These might include a lecture and workshop series at the Historic homes, perhaps focusing on preservation issues. This program expansion would require a minimum of \$15,000 for a weekend long series.

11. Additional Programs and Services: In addition to the programs listed above, the Division produces or collaborates on several other programs. It produces a monthly e-newsletter with a circulation of approximately 6,000 subscribers; it maintains various social media channels including Facebook, Pinterest and Twitter; and has convened periodic gatherings that bring together arts and cultural leaders with business and political leaders, including pARTners Power Lunches and the Arts & Culture Roundtable.

Discontinued Programs

1. Sundays on the Square: This was a series of free outdoor concerts at Roswell's Historic Town Square. These family-oriented performances were attended by 150 to 200 people. The program was ended when the funding from the Fulton County Arts Council was no longer sufficient to warrant the in-depth application process. There was little public response when the program ended and there are no plans to resurrect it at this time.
2. Roswell Kaleidoscope: This was a one-time collaborative program with the Fulton County Arts Council. It took place in Riverside Park with a festival format, including dance and music performances. It was funded by the Fulton County Arts Council but the \$21,000 in funding was not available to continue the program.



Observations on Current City Programs

The Historic & Cultural Affairs Division has grown in size and breadth since the adoption of the original cultural plan in 2000. Perhaps the programs with the greatest regional or national significance are the Southern Trilogy Historic Homes and Roswell Visual Arts. The first is a nationally acknowledged collection of historic sites whose rarity and value are conserved by the City and its essential volunteers. While there are goals, yet to be reached, for these properties, as acknowledged in part through the Magellan Report, it must be stated that the City invests substantial resources in the preservation, improvement and programming of these unique and defining assets. This is an excellent example of public stewardship.

The second, Roswell Visual Arts, is part of the nationally acknowledged and award-winning Recreation and Parks Department. It is not managed within the Historic & Cultural Affairs Division but must be acknowledged here as a City arts education program. While the great majority of US recreation programs have a mission of providing entry-level opportunities in the arts, expecting that residents will seek more intensive experiences outside City government, Roswell is rare in providing a broad range of high quality and sequential classes in an array of visual arts media for children as well as adults. The City has again demonstrated a remarkable commitment to the arts through its investments in the three arts centers at which these programs take place, and the ongoing programming costs. This represents an effective commitment to lifelong learning in the arts, also fueled by a collection of professional artists and volunteers.

It is useful to place the Division's programming in the context of its mission statement and goals (see above). The Division's programs and facilities clearly address each of the elements of its mission. Taken together, the Division's programs and spending emphasize some goals over others, despite the fact that many activities serve more than a single purpose.

Beyond the historic homes and Visual Arts Program, the Historic & Cultural Affairs Division focuses most of its resources on, and has the greatest reach through, its municipal arts programming (Goal 3). These programs function effectively for the portions of the mission regarding enhancing the quality of life and providing access to the arts. A number of the Division's public programs, especially the Roswell Riverside Sounds Series, annual Puppet Program, the Live in Roswell presenting series at the Cultural Arts Center, and the Roots Festival, are well attended and well received. Their success is noteworthy in light of the limited funding that has been available to produce them. This reach also reflects the Division's resourceful use of the Cultural Arts Center, which has well-known limitations, and the development of the outdoor event venue in Riverside Park. For example, a puppetry series not only serves the community's need for family programming, but also makes good use of the intimate nature of the small (591-seat) auditorium. Overall, the municipal arts programs include public programs with broad reach that have generated solid numbers of participants, serve families as well as adults, and that address the cultural diversity and history of Roswell.

The Roots Festival demonstrates an ongoing commitment to multiculturalism and serving a diverse group of Roswell's residents.

Three other goals of the Division receive fewer resources and effort: the Historic District (Goal 2), cultural and heritage tourism (Goal 4), and increasing resources for arts and culture (Goal 5). This is not a lack but rather a reflection of normal priority setting in an environment of limited resources.

Programs that would address other goals are commonly found in local arts agencies—peer agencies to the Historic & Cultural Affairs Division (and Visual Arts Program), including some of the benchmark cities. These might include a robust advocacy program that has a membership of people and organizations in the

community that identify key objectives (stronger arts education in schools, promotion of the local arts community, enhancing tourism) and lend their voices to various policy discussions. Also, while the Visual Arts Program represents a model for lifelong learning, there is a role for the City to play in forging stronger ties between Roswell's schools (public and private) and arts resources in the community. In fact, the fine arts curriculum standards, which form the framework for arts education in Georgia's public schools, require involvement with professional artists and arts organizations, unlike nearly all other curriculum standards. Providing this bridge between schools and the arts community is a common and valuable function for a local arts agency, and one that the Division currently does not fill.

Also, promoting cultural and heritage tourism is a goal that is commonly done well by other cities, especially those whose arts funding is derived from hotel occupancy taxes.



Historic Homes Review

Three historic homes are owned and operated by the City: Barrington Hall, Bulloch Hall and Smith Plantation. During development of this cultural plan, the City commissioned a management and operational review of the houses by the Magellan Strategy Group, termed the Magellan Report. City Council then requested that the recommendations of that study be reviewed as a part of this plan, to place them in a larger context. In particular, Council wanted to address the Magellan Report's recommendation to transfer management of the historic homes to the Visit Roswell Georgia Convention and Visitors Bureau, by placing it in the context of cultural plan recommendations regarding the structure and governance of the Historic and Cultural Affairs Division. To assist in contextualizing these issues, Council also clarified its vision and mission for the homes, to provide direction to staff regarding future plans for the homes.

Description of the Homes

The three historic homes are called the Southern Trilogy and are marketed to a degree as a collection. The Magellan Report provides a detailed review of the homes and is incorporated by reference into this plan. That report begins with an overall description of the homes:

The three historic homes owned by the City of Roswell, Georgia known as the Southern Trilogy are excellent, well-preserved examples of antebellum architecture representing powerful stories of life in the American South. Acquired individually by the City, they are operated as visitor attractions by the City and attract thousands of guests each year. Their beauty and history are iconic symbols of Roswell's history and part of its destination brand. Under the City's ownership, the three homes have been properly maintained as historic structures and their stories interpreted as part of the visit experience for guests. Their staff cares about the homes, and they have a small but passionate base of supporters who have provided many hours of volunteer labor and many dollars in donations.

The following description of each property comes from the City's own marketing language for the homes:

Barrington Hall: In the 1830s, Barrington King and his father, Roswell King, co-founded the colony that became Roswell, Georgia. On the highest point, overlooking the town, Barrington built a magnificent home for his family that today is recognized as one of the best examples of Greek Revival architecture in the United States.



Bulloch Hall: Bulloch Hall was built in the Greek Revival style in 1839 by Major James Stephens Bulloch, one of Roswell's first settlers. It was here on December 22, 1853, the Bullochs' daughter, Mittie married Theodore Roosevelt Sr. The couple became the parents of Theodore Roosevelt, the 26th President of the United States.

Smith Plantation: In 1838, the Smith family and nearly 30 of their slaves left their two plantations in St. Mary's, along the southern coast of Georgia, to make a new start with some 300 acres of cotton farmland north of the Roswell Town Square. What this well-to-do 19th century farming family did not realize when they constructed their home was that it would be preserved by their descendants as an untouched treasure of southern history. For over 150 years, the Smiths' Plantation Home has stood the test of time. The Civil War was brought to its front steps, and all around it the small mill village of Roswell grew into a bustling metropolitan suburb.

The Southern Trilogy is without question the City's cultural asset with the greatest regional or national significance (closely followed by its Roswell Visual Arts programs, described above on page 35). The homes are a nationally acknowledged collection of historic sites whose rarity and value are conserved by the City and its essential volunteers. While there are goals, yet to be reached, for these properties, as acknowledged in part through the Magellan Report, it must be stated that the City invests substantial resources in the preservation, improvement and programming of these unique and defining assets. This is an excellent example of public stewardship.

Despite the major ongoing investment for the City, the houses are currently operated with "bare bones" operational funds and staffing. It was generally acknowledged that changes or improvements to management, operations and marketing would require additional resources. Staff, volunteers, donors and other stakeholders for the historic homes agree that changes to the management of the homes could produce greater visitation, visibility, community use and revenues. In fact, staff welcomed the challenge of making these improvements.

To provide staff and the community with clear direction for the future of the homes, City Council formulated vision and mission statements. The process of developing these statements made clear Council's intention to include the Southern Trilogy homes along with other Roswell historic assets as a whole collection. They reasoned that the City's and the community's history and heritage were best preserved, communicated and leveraged as an entire collection of historic assets.

Vision Statement for Roswell's Historic Assets

The vision statement for Roswell's historic



assets encompasses the Southern Trilogy—Bulloch Hall, Barrington Hall and Smith Plantation—along with the mill ruins and shop, cemeteries, archives, Historic Square and Historic District (including Bulloch Avenue and Mimosa Boulevard). This vision statement embodies “what success looks like” for this collection of historic assets.

We tell the story of Roswell to illuminate our past and ignite a creative community. Visitors, residents and our youth find meaning in our story, and Roswell is understood as an insightful interpreter of Southern history and heritage. The historic homes and the surrounding place are a compelling destination and a well-loved gathering place for the community.

Mission Statement for Roswell’s Historic Assets

The mission statement presents three elements of an enterprise: an enduring purpose, beliefs and values, and the operational definition (the “business we are in”).

We believe in the power of Roswell’s history to inspire our community to greater insight and accomplishments. We preserve and interpret Roswell’s Southern Trilogy in partnership with all of its historic assets, so that we foster a unique sense of place, an evolution of Southern culture, civic pride, and community spirit. We also seek to promote economic development, through jobs creation, enhanced tourism, and increased investment in the surrounding community.

Management and Structure of the Southern Trilogy

With the clarity provided by Mayor and Council’s vision and mission statements, it is possible to address basic management questions for the historic homes. The Mayor and Council have articulated a purpose for the homes that balances preservation and increased tourism with community uses. Also, Council clarified that revenue generation was desirable but not the primary goal of house operations. The primary purpose is to “tell the story of Roswell.” It is anticipated that increased visitation and community rentals will, over time, generate additional revenues but it is also clear that revenues can never offset the cost of operations and



preservation, and that a combination of public funds and contributed monies would always be required to finance the total cost of the homes. Council also acknowledged that more effective usage of the homes could generate future economic benefits economic benefits by making Roswell an even more desirable place

to locate or grow a business, attracting and retaining desirable workforce, increasing property values, and boosting tourism.

How can these overall directives be accomplished? Strategic planning will be required to develop a shared framework for action, but the overall outline is clear. First, the Magellan Report is by and large a comprehensive and useful summary and analysis of the homes' management, operations and marketing. While it has been criticized by some readers as containing inaccuracies, it identifies eight strategic issues that form a useful framework for improvements. In fact, many of the recommended improvements have been discussed internally by staff and efforts made to implement them. This includes a past initiative to create a consolidated "friends of" fundraising organization that would have integrated the Friends of Bulloch Hall with support groups at the other two homes. While this effort was not successful, it represents staff's thoughtful attempts and desire to improve management of the homes.

The recommendations of the Magellan Report can provide information valuable for strategic planning for the homes. In particular, the overall recommendation to consolidate management of the homes as one unit—the Southern Trilogy—and to reduce the "silo effect" of current operations is key to other improvements. Along with consolidated management, recommendations regarding joint marketing, cross promotions, and enhancements to the visitor experience, aspiring to the highest standards of an historic destination, should be carefully mined for useful management suggestions.

City staff has expressed a desire and capacity to undertake management improvements. To fulfill this desire, it is essential that the City's management structure provide the necessary conditions for improvement. This includes management staff, funding and a mandate to make changes. As described in the Strategies and Goals chapter, it is recommended that the historic homes remain under the management of City staff while a new nonprofit leadership

organization, Historic Roswell, is developed to assume, over time, management and operations of the homes and potentially some or all of Roswell's other historic assets. This approach will provide the best opportunity to harness the City's capacities, while better enabling the contributions of leadership, funding and volunteerism from the community. In particular, it is necessary to create a nonprofit structure with a strong and trusted fundraising capability, to secure private dollars and in-kind resources unavailable to a city-only operation. This public/private

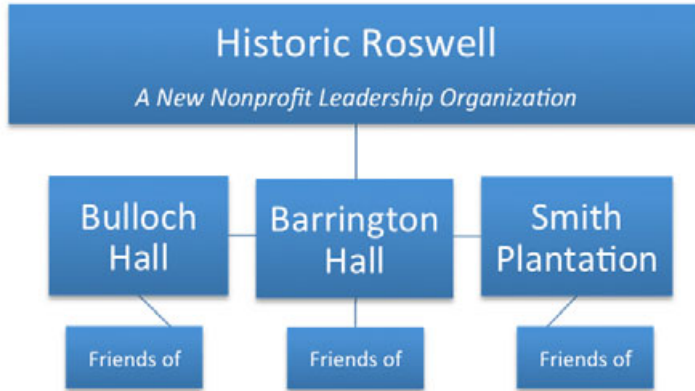
partnership can utilize, in the short term of three to five years, the current motivation and capacity of staff to



enhance the houses. The, in the longer term, Historic Roswell, as a private nonprofit agency, can assume as much of the management and operations of the houses as is feasible. Clearly, a phased transfer of responsibilities is needed, and careful assessment of capacities to inform management decisions.

The following charts illustrate the recommended responsibilities of Historic Roswell, first when it has attained a sufficient capacity to assume management and fundraising of the homes, and second, when it has matured as a management entity and can undertake responsibility for all Roswell’s historic assets.

Historic Roswell—Initial Structure



Historic Roswell—Ultimate Potential Structure



It is anticipated that when Historic Roswell assumes management responsibility for the homes, the City will continue to be a partner in those tasks that cannot be done by the nonprofit or that can be best fulfilled by the City. For example, the City will continue to provide maintenance of the homes and grounds, through the Parks Division and other elements of the City.

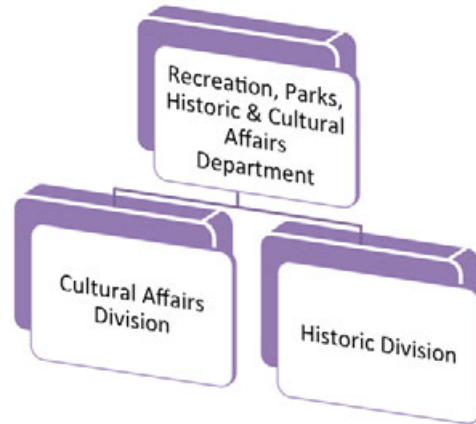
Existing staff positions will remain with the City, to preserve the accumulated tenure and benefits of those positions and to avoid any punitive effects of restructuring on the staff that have helped conserve and enhance the homes.

While Historic Roswell is being formed and developed, the City should restructure its Recreation, Parks Historic and Cultural Affairs Department to best enable staff efforts. The current Historic and Cultural Affairs Division can be divided into two divisions—the Historic Division and the Cultural Affairs Division—with the Historic Division assuming management of the homes. The restructuring would look like:

Current City Management Structure



Recommended City Restructuring



The new Historic Division would require creating a new management position with multiple skill sets. The manager would require the proper historic preservation qualifications to oversee the conservation and interpretation of the homes and their grounds. Along with these skills, the manager would also need expertise in the operation of historic house museums, including marketing, programming, fundraising and volunteer management. The manager would serve as the staff liaison to the newly formed Historic Roswell, and should serve as a primary partner in its development into an entity capable of assuming management of the homes. These recommendations are presented in the Goals and Strategies section, on pages 69 (Goal 8a, Restructuring) and 70 (Strategy 8b, Historic Roswell).

The Cultural Affairs Division would continue to manage its current portfolio of arts and cultural programs, including the Cultural Arts Center, under the current manager position. Similar to the recommendation regarding a new nonprofit leadership organization for Roswell’s historic assets (Historic Roswell), a new nonprofit cultural council is proposed to provide new leadership and funding for the arts and, over time to assume management of some of the City’s arts programs in a thoughtful and phased transition period (see Strategy 8c, New Nonprofit Cultural Council, page 70).

Study of Benchmark Cities

A cohort of 5 cities was selected by staff and the Steering Committee to benchmark Roswell’s arts and cultural programming. Four of these cities are located in the southeastern portion of the country and are similar in population size and demographics; Asheville, North Carolina; Chattanooga, Tennessee; Greenville, South Carolina; and Savannah, Georgia. The fifth city, Scottsdale, Arizona, was selected to illustrate a community that is adjacent to a major metropolitan center (Phoenix), but has made a major municipal investment in arts and culture. While every city has differing priorities, it is safe to say that each of these communities sees arts and cultural development as important to their livability and economic sustainability.

Comparative Investment in Arts and Culture

City	Population	General Fund Budget	Arts/Culture Funding*	Per Capital Arts & Culture Funding	Percent of General Fund for Arts & Culture
Ashville	85,712	\$86,172,539	\$752,951	\$8.78	0.0087
Chattanooga	171,729	\$212,540,000	\$1,179,067	\$6.88	0.0055
Greenville	60,709	\$74,609,477	\$426,537	\$7.03	0.0050
Savannah	142,022	\$171,153,273	\$750,199	\$5.28	0.0043
Scottsdale	223,514	\$231,483,183	\$4,415,867	\$19.77	0.0190
Roswell	88,346	\$63,395,729	\$314,642**	\$3.78	0.0050
Averages:	127,839	\$139,502,869	\$1,302,535	\$8.50	0.0070
Averages w/o Scottsdale:	80,299	\$121,106,277	\$679,411	\$6.25	.0050

* In all instances, excludes recreational arts programs.

** Excludes historic homes, since none of the other cities own or operate historic properties.

In direct arts funding, Roswell’s funding is about half the average per capita funding among the cohort of cities excluding Scottsdale and slightly less than average in the percentage of General Funds devoted to direct arts support.

Other differences and noteworthy points that emerge from the benchmarking study:

- All of the cities in the study cohort have established public art programs, in some instances managed directly by the city or supported by funding and services by the city.
- All of the study cities with the exception of Asheville manage or provide significant funding for a signature arts and culture festival.
- All of the cities have more arts staff than Roswell.

- All of the cities invest more in cultural facilities and associated programming than Roswell.
- Asheville manages a nationally recognized artist residency program that supports their goals of attracting artists to the city and being known as an artist-centric community.



Conclusions of Community Engagement and Research

Roswell's Overall Vision and Aspiration

Through the community and stakeholder engagement, several themes emerged clearly in the community's vision and aspirations for Roswell's arts and culture.

- **Arts and culture are a valued part of Roswell's quality of life:** Residents view arts and culture as an integral part of their larger quality of life. As opposed to cities that view themselves as primarily arts-centric, Roswell also values its parks, trails, recreation, the natural environment, sports, history and downtown, in combination with arts and culture.
- **Roswell participates actively in arts and culture:** Reflecting a community with high demographics, residents participate actively in arts expression ("doing as opposed to watching") and attend arts frequently, both in Roswell and in Metro Atlanta. The community is an above-average arts market.
- **There is a mandate for City's role in the arts:** There is strong opinion (80%) favoring City spending and leadership in the arts.
- **Provide more local events and activities:** Residents strongly favor more arts and cultural events to be available in Roswell. They desire events that share a communal and public aspect. This is a community that wants to come together through the arts. Live concerts, theater and festivals top the list. However, there is strong interest in almost all art forms.
- **Some Roswellians desire higher quality offerings:** There is room for improvement in the overall quality of arts and culture available in Roswell. Nearly half of respondents rate the quality of Roswell's arts and cultural offerings as above average. Slightly more than half rate them as average or below. While it is positive that so many appear to be well served by Roswell's arts, this finding suggests that it is a goal to engage those not currently satisfied. This implies a combination of the types of events, and the match of their quality, with the tastes of more of Roswell's people. It is reasonable to assume that this finding represents an increasing sophistication of local taste, in line with the high quality of the best of the Atlanta Metro.
- **There is support for art in public places:** About one-third wants more art in public places. More than 600 American cities have passed percent-for-art requirements, mandating an art allocation in City capital improvement projects and in many cases, new private development.
- **Celebrate cultural diversity:** Roswell has begun to celebrate its cultural diversity through programs such as the Roots Festival. Still, some groups, notable working class Hispanics, are not well served by current arts programming and offered suggestions for ways to better engage their community. There is also a desire among some to reflect the increasingly international population of the community, which includes many upper middle class people and families from around the globe.

- **Roswell favors a performing arts center:** More than half of the community wants a major performing arts center, such as the Cobb Energy Performing Arts Center or the Woodruff Arts Center, and views this as a priority for City action.
- **Community demand implies a range of cultural venues:** The community's interests suggest exploration and development of a broad range of cultural facilities and venues in Roswell. As noted above, many residents have expressed a desire for a state-of-the-art performance venue. While such a facility would require major ongoing investment and subsidy, a larger, technically excellent theatre would greatly expand the number and quality of arts experiences available to the citizens of Roswell. In addition, residents want less formal venues for their cultural interests, such as a club, bar or coffee shop. They also would like to see festivals, places to "hang out," and downtown events, all of which are activities requiring creative use of existing venues and places, and a willingness to grant permissions for the desired uses.
- **An artist live/work facility would attract more artists to Roswell:** The cost of real estate is very high in Roswell. As a consequence, few individual artists – painters, sculptors, performers and writers – live in Roswell. A thriving community of artists in Roswell could mean a richer, livelier street life in the community. The City has an opportunity, as it formulates its redevelopment plans, to consider the development of artist live-work and studio spaces.
- **Arts enhance urban design:** Residents strongly associate the arts with urban design issues. They view the arts as helping address urban design challenges, such as a better experience on Canton Street, in the Historic District, and in connecting the disparate elements of downtown.
- **Become an "arts city":** A strong voice among community leaders and other stakeholders calls for Roswell to become more of an arts city. They seek a greater presence of artists and other creatives (including creative professionals in the design, scientific and technical fields), creative districts and places, and more sophisticated arts programming in the city. These are viewed not only as an end in themselves but also as a way to shape Roswell's future as a community that values and supports creativity. It is important to note that this does not stand in opposition to the strong element of history, heritage and historic preservation in Roswell. Rather, it is a complement and a future direction, one that includes creativity in the field of historic preservation.

Gaps in and Opportunities for Roswell’s Cultural Development

Roswell faces clear gaps in its cultural ecosystem, as well as opportunities, identified by the community engagement and other research.

- **Meet a broader range of tastes for local cultural events:** The community’s vision for arts and culture, and its “desires for more,” imply an expansion of the City’s programs for the public. As the Community Engagement summary details, residents seek more events and offerings in Roswell for themselves as adults. About half of all residents are satisfied and even proud of Roswell’s arts. Yet half do not yet rate the quality of current offerings as satisfactory. This suggests that the challenge for Roswell, and this cultural plan, is to engage those who currently do not participate or go elsewhere for their cultural experiences. This will require not only addressing the community’s tastes, but also providing experiences not available elsewhere.
- **Develop a signature festival of arts and creativity:** A signature festival is a clear opportunity for Roswell. It would address the community’s priority for arts events and could serve as a tourism draw. All of the benchmark cities, except Roswell, use festivals as a major focus of their municipal cultural toolkit. It is important to note that Roswell can define its own festival in ways that reflect its unique identity and creativity. It would be essential to coordinate festival planning with other plans and studies, including the branding study by North Star, currently underway. Model festivals—those that embody the unique culture of their cities, draw strong participation from the community, and attract visitors to the community—include “Glow” in Santa Monica, which is a free, outdoor, all-night festival of temporary public art (often dealing with light in some manner), taking place on and near the beach. Santa Monica is a small city adjacent to Los Angeles; Glow is a unique offering in the region (and a leading-edge public art program), drawing hundreds of thousands to the city to celebrate the local and international creativity of exhibiting artists. Also, Seattle’s Bumbershoot Festival celebrates that city’s music scene, along with its boundary-crossing creativity in other art forms, and is a major tourist draw. Pasadena, California, produces the “AxS” (arts and science) Festival every two or three years; Pasadena is a small city adjacent to Los Angeles but with a strong collection of cultural institutions and innovative start-ups. Each festival adopts a theme (the universe, “skin”/identity, “the tender land”/environmentalism) around which local arts, cultural, educational and scientific organizations (nonprofit and for-profit) organize their programming. One idea suggested during the planning process is “Weave,” a festival concept with multiple tie-ins for Roswell, including its history as a mill town, the fiber arts, the many creative expressions arising from digital fiber, and numerous other ideas based on the concept of weaving.
- **Enable private arts funding from the community:** Roswell does not have an ongoing source of arts funding from the community, such as the united arts fund operated by the Arts and Science Council of Charlotte Mecklenburg, which is considered a national model of communitywide arts funding. In addition to the substantial funding stream this organization generates, this model serves to provide highly organized and effective leadership in the arts sector. This makes it more possible to accomplish ambitious cultural goals, since key community leaders are already invested in the arts. There are many important differences between Charlotte and Roswell, in particular, the strong corporate presence in Charlotte. Nonetheless, it underscores the need and intention, represented by the recently formed

Roswell Arts Fund, to begin to build a source of community funding and (literally) buy-in for arts programming for the community. This can be as valuable as a leadership development organization as it can be as a source of funding.

- **Support arts education:** As noted in the Program Review, arts education is a gap and opportunity for the City to leverage its artistic community for the benefit of students in both public and private schools. Fulton County Schools has expressed strong interest in developing a relationship with the City for this purpose.
- **Develop a public art program:** Public art, like arts education, is both a gap and opportunity for Roswell. Not only is there strong interest but the Arts Commission has also been leading an effort to foster understanding of the possibilities of such as program. Roswell's involvement with its parks and trails provide a natural venue and subject for public art projects. Also, the community's desire for enhanced experiences downtown, wayfinding and other urban design connections downtown, and the proposed City Green project are all opportunities for public art. It is important to note that public art has an expansive definition that goes far beyond outdoor sculpture. It includes both permanent and temporary art. In fact, public art that would be most appropriate for Roswell includes temporary projects, which can be integrated into the everyday experiences of residents, workers, visitors and even commuters. It can also serve to engage the community in important issues and celebrate Roswell's unique aesthetic character, including its historic district.
- **Develop cultural facilities in a way that reflects the community's priorities:** Development of new cultural facilities should be considered in the future. Many citizens and survey respondents have noted the need for a larger, better performance venue. While the Cultural Arts Center is suitable for certain types of presentations, it lacks the capacity and the technical capabilities to attract large scale, professionally excellent programs. It should also be noted that, as discussed above in the paragraph about urban design, the community's desire for cultural experiences also implies smaller, informal venues, such as clubs, bars and cafes. This category of "cultural facility" also includes outdoor venues and events that take place in temporary or pop-up places. So, the term, "cultural facilities," has a broad meaning in Roswell and the desire for a major performing arts center is not necessarily the highest priority. Because such a facility would be the most expensive response to community needs, it is important to consider what can be done more simply, in the short term.
- **Provide incentives for artists to locate in Roswell:** One notable gap in the cultural ecology of Roswell is the presence of a regionally or nationally recognized community of individual artists, such as painters, sculptors, performers and writers. A significant barrier is the lack of affordable artist housing and studio space. The City could begin to address this gap through the creation of artist live-work and studio space, as it begins to implement its redevelopment plans.
- **Restructure the governance and support structure for arts and culture:** It is important to define the best structure to support effective implementation of the plan. Roswell faces several distinct issues related to the management and support structure for arts and culture. First, some planning participants opine that "privatizing" the arts would enable not only more funding generated from the community but also greater creative freedom in programming. Second, City Council has recently clarified its vision and mission for the historic homes that

have structural implications, as discussed in Historic Homes Review (page 37). And third, the Arts Commission has begun the process of developing a separate nonprofit arts organization, the Roswell Arts Fund, to fundraise for strategic projects in the arts, including some recommended in this plan. These underscore the need to carefully define a governance and support structure that can strengthen the City's and the community's ability to fulfill the community's vision expressed in this planning process.



Cultural Vision Statement

What Do We Mean by “Arts and Culture”?

There are different meanings for the terms “arts” and “culture” and their meanings often change in different contexts. Imagine Roswell’s Arts and Culture 2030 adopts an expansive, inclusive definition of the arts and culture. It includes a range of cultural sectors: high or fine arts as well as popular, ethnic and commercial arts, and historic preservation. A range of people: visual and performing artists, craftspeople, designers, arts educators and cultural practitioners. And a range of cultural events: performances, exhibitions, festivals and celebrations. In addition, in Roswell, it includes creativity outside traditional arts settings, such as expressions of creativity through technological, conceptual and business invention. Adopting a broad notion of creativity as part Roswell’s culture reflects a contemporary sensibility, in which people do not always distinguish between creativity and “the arts,” as well as the pervasive influence of the tech sector throughout North Fulton.

“Arts” has traditionally meant the fine arts: visual arts, music, theater, dance and literature. Choreographer Liz Lerman, winner of a 2002 MacArthur “Genius” Award, describes the shift to a contemporary definition as a vertical hierarchy becoming a level playing field. Using the dance field as an example, ballet used to be on the top of a pyramid, with dance forms such as folk dance and hip hop on the bottom. Now we see all art forms as having similar value but different focuses. Likewise, we now include in our definition of “arts” such art forms as crafts, ethnic, traditional, popular, design and electronic or digital arts.

“Culture” is most often defined in anthropological terms. A standard textbook definition is:

The system of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning. (Bates and Plog, “Cultural Anthropology,” McGraw Hill, 1990)

This is not only a very broad definition, but also one that extends far beyond the boundaries of even an expansive definition of the arts and creativity. The field of arts and culture draws an indistinct circle around its central territory of the arts, and acknowledges other cultural expressions on a case-by-case basis. Community context is one useful key. For example, Charlotte, North Carolina, is the historic and regional home of stock car racing and the NASCAR circuit. Charlotte views this racing as a cultural form and offers tours and events celebrating the races, racing history, and the community’s “racing culture.” San José, California is acknowledged as the world’s leading high-tech center, and this has created a special relationship between arts and culture in Silicon Valley. This is explored and celebrated there in many ways, through such expressions as the ZERO1 Biennial festival of digital creativity.

Roswell's Vision Statement for Arts and Cultural Development

The vision statement embodies the community of Roswell's collective aspiration for its cultural future, or an answer to the question, "What would success look like?" This statement was informed by the community engagement, which asked this question in a variety of ways both qualitative and quantitative, and by a Steering Committee visioning process. The wording of the statement was crafted by the Steering Committee.

Roswell residents share their vision for a vibrant community that celebrates the arts, culture and history as integral to the quality of life. Roswell embraces imaginative and innovative public art throughout the city. Weaving contemporary arts and culture with its rich past Roswell creates an all-embracing sense of place.



The Plan: Recommended Goals and Strategies

There are eight recommended goals to fulfill the community's vision for arts and cultural development. Each is accompanied by strategies to achieve that goal. Detail on implementation is found in the Implementation chapter, page 78.

Summary of the Goals and Strategies

1. Diversify the range of arts and cultural programming offered in Roswell.
 - a. Provide and facilitate a range of more sophisticated and contemporary programming.
 - b. Provide programs and events to better engage underserved populations and celebrate cultural diversity.
 - c. Create a signature festival of arts, culture and creativity that reflects aspects of Roswell's unique identity.
 - d. Balance Roswell's historic and contemporary identities.
 - e. Provide more programming in East Roswell.
2. Improve information and communications about arts and culture offerings.
 - a. Develop a comprehensive arts web portal and social media program.
 - b. Create a marketing collaborative among arts providers.
3. Develop a public art program.
 - a. Enact a 2% for art requirement for all new public capital improvement projects and new private development including commercial, industrial and multi-unit residential projects whose permit valuation exceeds \$1 million.
 - b. Engage an artist in the Cultural Affairs Division who is available to all City departments, to provide an aesthetic design perspective and identify opportunities for art projects.
 - c. Create a program of temporary public art.
 - d. Develop a public art master plan to ensure a program that is well understood and supported by the community, and meets the needs of all stakeholders.
4. Develop more diverse and sustainable funding for arts and culture.
 - a. Support the development of a new nonprofit cultural council for arts, culture and creativity.
 - b. Develop an arts leadership recognition program.

- c. Provide technical assistance and capacity-building programs for cultural organizations and artists.
- 5. Support the development of Roswell's for-profit creative sector.
 - a. Provide incentives for creative businesses to locate in Roswell and provide small business support.
 - b. Develop creative sector live-work spaces.
 - c. Develop a creative "maker space."
 - d. Develop a creative sector incubator, or include a creative focus within broader incubator space.
 - e. Provide internships and mentorships in creative businesses.
 - f. Enhance the integration of arts and creativity into Roswell's brand and visitor marketing.
 - 6. Support K-12 arts education, as well as life-long learning in the arts.
 - a. Create an arts education council to promote information sharing and coordination among stakeholders.
 - b. Create a directory of arts programs and resources available to schools.
 - c. Provide and facilitate performance and exhibition opportunities to showcase student achievement in the community.
 - d. Include educational performance and exhibition opportunities on arts website and marketing materials.
 - e. Develop a mini-grants program for teachers, to support their arts education work in classrooms.
 - 7. Develop arts and cultural facilities in Roswell.
 - a. Make recommended improvements to the Cultural Arts Center.
 - b. Explore long-term development of a new performing arts center.
 - c. Improve performance and festival venues along the riverfront.
 - d. Develop smaller, flexible performance and exhibition venues in diverse locations in the city.
 - e. Create a municipal art program.
 - f. Explore long-term development of a local/regional history center.

8. Reconfigure the structure and management of historic and cultural programs to improve their effectiveness.
 - a. Divide the current Historic and Cultural Affairs Division into two parts: the Historic Resources Division and the Cultural Affairs Division.
 - b. Support the development of a new nonprofit leadership agency for Roswell's historic assets, Historic Roswell.
 - c. Support the development of a new nonprofit cultural council to provide leadership and funding for Roswell's arts, cultural and other creative programs.
 - d. Current City-sponsored arts programs should continue to be managed by the proposed Cultural Affairs Division under the Recreation, Parks, Historic and Cultural Affairs Department.
 - e. Defer a decision regarding administration of the proposed public art program under the new nonprofit, pending development of the public art master plan.

Goals and Strategies: Rationale and Narrative

Goals and strategies are presented here with an explanation of their justification and purpose, based on the community engagement, Steering Committee deliberations, the comparison study, and the professional experience of the consulting team.

1. Diversify the range of arts and cultural programming offered in Roswell.

The range of Roswell's cultural interests is broader than what is currently available. Residents now often travel elsewhere in the metro region to attend cultural events and activities, and they express a desire for more to be available for them and their families in the local community. There is also a market for higher quality offerings in Roswell. Nearly half of survey respondents rate the quality of Roswell's arts and cultural offerings as above average. Yet slightly more than half rate them as average or below. This suggests that the challenge in the coming years is to engage those less satisfied with local programs.

There is also an opportunity to enhance Roswell's brand: a 2014 perception study conducted in the Atlanta MSA (metropolitan statistical area, or region) by branding firm North Star Destination Strategies found that Roswell is the most associated with arts and culture, compared to all North Fulton communities. Similarly, culturally active leaders in Roswell interviewed for this plan (such as those on the Steering Committee, Arts Commission and regional arts organization leaders) express the desire to see more sophisticated and higher quality events in Roswell. They view this as making Roswell more of the type of community they desire, and building on Roswell's current regional identity as a place for culture.

a. Provide and facilitate a range of more sophisticated and contemporary programming.

The City of Roswell has supported, presented and produced variety of successful cultural programming, including the Riverside Sounds Series, annual Puppet Program, the Live in Roswell presenting series, and the Roots Festival. These programs are clearly meeting community needs, based on their audiences, and they often represent artful responses to limitations of budget and venue. These programs can and should be continued and evolved to serve their audiences.

There is concurrently an opportunity to provide new programs that align with the interests and tastes of Roswellians not currently served, or served by programming elsewhere in the metro region. This implies creating or presenting a combination of the types of events, and the match of their quality, with the tastes of more of Roswell's residents and workers. This can be accomplished in a great variety of ways, such as including partnering with high quality arts organizations in the region, commissioning new works by area artists, presenting "name" artists, offering experimental or contemporary programming, temporary public art installations, and incorporating informal activities into existing events (e.g., outdoor film projections during Live After Five).

There is also a specific opportunity to provide cultural programming for Millennials and younger tech workers employed in companies in and near Roswell. Millennials in the region currently favor events arising from social networks they create themselves around shared interests. Engaging directly with Millennials to co-create programming with them is an excellent way to program to their interests. Building a scene and audience of younger residents and workers would greatly enhance Roswell's image as a cultural place, and one that balances a contemporary sensibility with its historic character.

b. Provide programs and events to better engage underserved populations and celebrate cultural diversity.

The national arts community has generally accepted the reality that arts communities do the best job of engaging the most frequent arts attendees. Conversely, most arts organizations struggle with engaging non-traditional audiences. In recent years, many organizations and funders throughout the nation have experimented with “arts engagement,” ways to serve and reflect populations that are least likely to attend the symphony, visit the art museum or enroll their child in dance lessons. Roswell’s population in many respects reflects the most likely arts attendees: well educated and affluent. Still, the City of Roswell has for many years provided programming that reflects cultural diversity and serves a diverse audience through the annual Roswell Roots Festival celebrating Black History Month, its new Story SLAM series, and past sponsorship of the Kaleidoscope International Festival of multicultural arts. In addition, Roswell’s Visual Arts programs have a strong track record of providing arts education and amateur involvement to residents of all ages. Roswell’s population has continued to diversify, with growth in every minority group, numbers of international professional people, and a population of working class Hispanics. The challenge then is to provide meaningful opportunities to engage populations that are not currently involved. Roswell can provide a greater amount and broader range of programming to celebrate cultural diversity and multiculturalism, and to engage populations, such as immigrants and working class Hispanics, whose cultural interests are distinct from much of what is currently offered in Roswell. In addition, many community leaders interviewed for this plan expressed the conviction that cultural programs are an excellent means of fostering increased community connections across cultural differences, and developing community cohesion in the face of increasing diversity and population growth. An excellent way to develop and produce such programming is through the creation of a committee, task force or council whose mission is to celebrating cultural diversity.

c. Create a signature festival of arts, culture and creativity that reflects aspects of Roswell’s unique identity.

As discussed in detail in the Gaps and Opportunities section, above, Roswell has much to gain by developing a signature festival. It would address the community’s priority for arts events and could serve as a regional tourism draw. All of the benchmark cities, except Roswell, use festivals as a major focus of their municipal cultural toolkit. Critical to the success of such a festival is in defining its identity so as to reflect Roswell’s unique identity and creativity. It is also important to align festival planning with the branding study by North Star Destination Strategies.

d. Balance Roswell’s historic and contemporary identities.

Roswell is an historic city and community that has grown and developed in remarkable ways in recent decades. Roswell is still branded and recognizable as an historic town, through its Southern Trilogy, Historic District, Canton Street, Mill site, archives and many other historic elements. Its size, population and businesses have all expanded and morphed into a more complex and contemporary exurban place. A cultural plan must reflect the nuance of this reality, and the ongoing process of the city’s evolution. The civic dialogue surrounding the City Green concept is an excellent example of the community possessing different concepts of the city’s identity and its future. Indeed, stakeholder and other community members participating in planning expressed different opinions about the types of cultural future and programming they desire. As noted in several places in the plan, the communitywide survey revealed a split opinion on residents’ satisfaction with cultural programming

currently available in Roswell. Some desire a more challenging, contemporary and high quality set of programs, while others are well satisfied by their local arts experience. One way to address this range of opinion is to recognize and balance Roswell's historic and traditional elements with its contemporary and challenging ones. Roswell is both and its cultural programming should reflect that identity. This suggestion is also found in North Star Destination Strategies' brand statement, which deliberately balances these aspects of Roswell's identity. This balancing act can be accomplished through programs that celebrate historic Roswell, as found often in cultural events in the Southern Trilogy, and programs that celebrate the contemporary art scene found in Atlanta and internationally. There is an audience for both. There is also a rich creative potential in combining these identities in programs that derive from both historic and contemporary aesthetics and sources. The concept for a Roswell signature festival, "Weave," is an example of a concept for cultural programming that can embody both elements of the community's identity.

e. Provide more programming in East Roswell.

Community engagement for this plan has deliberately conducted in venues throughout the city, including in East Roswell. There was a consistent thread of opinion that most of Roswell's public events, cultural venues and cultural programming take place west of Highway 400. The City has recognized the need for services in East Roswell and recently opened a new Art Center in East Roswell Park. Still, there are many opportunities to locate cultural programs in East Roswell, through such means as performances in informal venues, public art projects, the pop-up Computer Museum, and programs in the planned North Fulton Technology Center. Also, better marketing will make the entire community, including East Roswellians, more aware of offerings throughout the city.

2. Improve information and communications about arts and culture offerings.

Community members consistently identified the need for better access to information about arts and cultural events and activities. This is a common need in communities throughout the US and Roswell's residents share the desire to know what's available to them. While planning participants acknowledged the general impact of information overload in our current technological society, there is in fact no effective aggregator of event information for Roswell. In addition, arts organizations, arts educators, and other stakeholders all expressed the desire to more readily publicize their offerings, and to build audiences. The most frequent methods for learning about arts events are word of mouth and online resources. Current online resources, such as Atlanta PlanIt, managed by Atlanta Public Broadcasting, provide arts and event through a website serving the metro region. Still, this is not sufficiently used by North Fulton County organizations and audiences to meet Roswell's need. Other online arts resources, such as ArtsATL and BurnAway focus on commentary and reviews, and while they are invaluable journalistic sources, they are not an effective marketing resource for Roswell's audiences.

a. Develop a comprehensive arts web portal and social media program.

One part of the solution to the problem of making information available to the public is a website providing comprehensive event information. There is an excellent online marketing service available at reasonable cost to communities throughout the US, Artsopolis (<http://www.artsopolisnetwork.com>). Launched in 2003 and administered by Arts Council Silicon Valley, this online service is currently used by 22 cities large and small. Artsopolis provides a dedicated source of information on performances and exhibits spanning the range from high arts to popular entertainment. Event information is provided by organizations, free of cost, and is verified

and moderated by local management staff. Listings are organized by interests, including offerings for children and families, free events, and classes. Another potential solution could be to enter into discussions with Atlanta PlanIt to provide better service to the arts community and population of Roswell and North Fulton County.

An arts marketing website should also include a master calendar of cultural events that can serve as a planning tool for the arts community, to avoid conflicts and identify opportunities for collaboration or cross-promotion.

Websites are no longer considered to be sufficiently effective to function as a standalone arts marketing program. Social media has become for many types of communication the most effective method. For example, emergency services for city and county governments are increasingly engaging top Twitter users as voices to broadcast emergency warnings; social media, in combination with resulting word of mouth and other communications, is proven in some cases to provide the fastest and most comprehensive public awareness. For arts marketing, a social media program that utilizes the networks of enthusiastic and trusted arts “mavens” is an indispensable complement to web sources, such as Artsopolis.

b. Create a marketing collaborative among arts providers.

An excellent accompaniment to an arts marketing website and social media program (see 2a, above) would be to develop consistent marketing collaborations among arts providers in Roswell and the region. Collaborations could include cross-promotions, shared advertising, promotions involving restaurants and hotels, and communitywide “season tickets” (one purchase is valid in a flexible manner across all participating arts organizations). The website and social media programs, described in 2a, above, are effective platforms for marketing collaborations, since they provide a platform for promotions.

3. Develop a public art program.

Since 1959, when Philadelphia passed the first percent-for-art requirement, more than 600 American cities and counties have established public art programs. These programs require that one to two percent of a capital improvement project be devoted to the commissioning or purchase of art to be included in new public projects. Increasingly, this requirement is being extended to new private commercial, industrial and residential development. These public art programs are instituted for several reasons. At the most basic level, public art can make public spaces more attractive and enjoyable. Public art can also reflect the history, values and aspirations of a community. In some cases, public art is used to identify neighborhoods or zones within a city, or to mark the entrances to the community. Often public art is used to increase the utilization of public facilities. For instance, dozens of transit agencies across the country have instituted public art programs, recognized that interesting and well-designed facilities boost ridership.

Roswell has many sites and public spaces that would benefit from art treatment, including the Canton Street area, the proposed City Green, along major transportation corridors and roundabouts, in the city’s parks and at the entrances and gateways to the city. When Roswell residents were asked in the survey what they wanted to see more of, 31% identified public art as a high priority. The City’s Arts Commission has been interested in developing a public art program and has sponsored several events to begin to introduce public art to the community.

- a. **Enact a 2% for art requirement for all new public capital improvement projects and new private development including commercial, industrial and multi-unit residential projects whose permit valuation exceeds \$1 million.**

The development of a public art program has been one of the highest priorities expressed by the Steering Committee and key stakeholders. It is recommended that the City enact a percent-for-art ordinance to implement this program. This requirement should apply to all future City Capital Improvement Projects, including, but not limited to, all buildings, structures, streets, bridges, and utilities. It should apply to all new construction and any renovations that create new or expanded uses for a facility or structure. To the extent permitted, monies generated under this ordinance should be able to be aggregated and/or transferred to any public art project.

The two-percent-for-art requirement should also be applied to all future private commercial, industrial and multi-unit residential projects with a permit valuation in excess of \$1 million. If the private project developer prefers not to place public art within the project, the developer should have an option to deposit with the City an amount equal to 1.5% of the permit valuation as an in-lieu fee. Any such fees should be deposited in a segregated public art account for public art elsewhere in the city. Any proposals for public art projects in private development should have prior review and approval of the City’s Arts Commission.

- b. **Engage an artist in the Cultural Affairs Division who is available to all City departments, to provide an aesthetic design perspective and identify opportunities for art projects.**

Until the City completes a public art master plan, there are some opportunities to begin in a modest way. The City Transportation Department has expressed a desire to engage artists in its projects, with a goal of enhancing the design and aesthetics of its projects. Transportation projects present especially rich opportunities for art to enhance the built environment. They are highly visible. Everyone uses them. Without design embellishment, they are boring and banal. Potential projects include the entryways to the city, bridges, roundabouts, bus shelters, sidewalks, sound walls and the planned new squares.

It is proposed that the Transportation Department and other city departments work with the Arts Division to utilize artists to serve as “on-call” advisors on major City projects. This artist would not necessarily or likely produce any artworks. Rather, the artist would work with Department staff to develop strategies to incorporate art or aesthetic elements into the projects in the early stages of design. Often this will result in fully integrated design elements. If a concrete wall is included in the project, the artist might suggest embedding a design into the concrete formwork. This approach involves minimal costs, with high aesthetic impact. Using an on-call artist in city projects might entail a budget of \$15-20,000 annually, paying the artist \$100/hour for their services on an as needed basis.

- c. **Create a program of temporary public art.**

One very successful strategy that has been used in communities beginning a public art program is to install temporary public art projects. Programs such as this have been implement along the waterfront in San Diego, in downtown Salt Lake City and along the Arizona Canal in Scottsdale. The advantages of this approach are several: the community is introduced to public art in a context where there is no expectation of permanence. A wide variety of art in various media and styles can

be presented at relatively modest cost. It provides an opportunity for local and regional artists to display their work in a public setting when that opportunity might not be available. Typically, the City provides the site and a base or plinth to receive the works. Artists submit designs that are reviewed by a jury of art professionals. Selected artists are paid a small honorarium, perhaps \$2,500, to cover their materials and costs. The artists install the work that is displayed for a fixed period—six months to a year. At the end of the display period, the artist removes the artwork and a new round of projects begin. This would be an interesting approach to art along the river, on Canton Street or in any of the major parks. This program would involve an initial investment to install the sculpture bases, and would require an annual budget of approximately \$40,000 to \$60,000 to manage the program and to install 10 to 15 temporary works.

d. Develop a public art master plan to ensure a program that is well-understood and supported by the community, and meets the needs of all stakeholders.

On the face of it, implementing a public art program seems very straightforward: identify a site, select an artist and install the art. However, public art programs are actually procedurally complex and should be developed by means of thoughtful planning. The planning process can be a vehicle to prepare the community for new public art, with procedures that ensure meaningful community engagement with the projects and avoid unintended controversy.

Typically a public art master planning process involves, at a minimum, the following activities:

- A review of City plans, policies and reports, to ensure that the new public art program aligns with existing City policies and procedures;
- An inventory and mapping of existing public art in the city, and identification of potential sites for public art in the future.;
- Meetings and interviews with various City departments, to determine the ways that public art can add value to their capital improvement projects;
- Broad-based community engagement, to determine how the themes, values and aspirations of the citizens can be expressed through the public art program;
- Engagement of the community of local and regional artists, to understand their perspectives and to ascertain their preparedness to create in the public realm;
- Engagement of the design and development communities, to introduce the idea of a percent for art requirement in private development and to understand their concerns;
- Development of a plan document that will recommend the necessary ordinances, policies, guidelines and procedures needed for a successful program.

Development of a public art master plan should take approximately six to eight months and will require a budget of approximately \$60,000 to \$75,000 for consultant fees and project expenses.

4. Develop more diverse and sustainable funding for arts and culture.

Funding for the nonprofit arts in this country rests on a three-legged stool: earned income in form of ticket sales and admissions; contributed income from corporations, foundations and individual philanthropists; and government grants or contracts for services. Typically, cultural organizations earn 40-65% of their budgets, depending on the type of organization. They receive 10-40% of their budgets from contributed sources and 0-20% of their revenues from government, local, state and national. The mix varies with each institution and within each community.

Arts organizations in Roswell earn a disproportionately high amount of their revenues. Government support is modest, but more importantly, there are few corporations, foundations and philanthropists that are reliable sources for funding. As is noted above, Roswell does not have a “united arts fund” or nonprofit cultural council with the mission to raise money to support the arts. Anecdotally, the private money is there, but has not yet been fully tapped for arts and cultural support. In addition, the organizations have small budgets, are managed by few or no professional arts administrators, and rely heavily on volunteers. They often have insufficient experience and skills to do effective fundraising.

a. Support the development of a nonprofit cultural council for arts, culture and creativity.

The most likely strategy for increasing the level of private funding for the arts would be to develop a nonprofit cultural council as a leadership organization to support arts, culture and creativity. This approach is highly successful in many communities, such as Charlotte, Louisville and Cincinnati. In many instances, these agencies began as leadership and fundraising organizations that transitioned into the City-designated local arts agency, responsible for most of the arts programs in the community. Under goal eight below, it is proposed that this agency be created for the initial purpose of arts leadership and funding, with it assuming responsibility for new arts programs as they are implemented as a result of this plan. Eventually, the new cultural council could transition into the City’s designated arts agency, administering most of the City-supported arts activities.

If this new entity is to be created and matured within a reasonable period of time, it will require seed funding from the City. At a minimum, the City should provide adequate funding support for an Executive Director, establishment of an office with expenses and a modicum of programming money. Without this minimal investment, it is likely that it will take five to ten years for the agency to mature and gain the capacity to be a major source of funding and other support for arts and culture. The potential return on investment for the City will be: 1) increased private funding of arts and cultural programs, and 2) an agency that can, over time, take responsibility for administering City-sponsored arts programs on a contract basis. This could eventually allow the City to reduce or discontinue direct arts programming, with its associated staffing. This is not to suggest that the new agency will replace City arts funding, but rather to augment it and possibly limit the growth of City arts funding in the future.

For additional information on this recommendation, see Recommendation 8c, page 70.

b. Develop an arts leadership recognition program.

Leadership and generosity should be encouraged and celebrated. One way to encourage arts support is to institute an annual arts leadership recognition program. This accomplishes several things. Not only does it give recognition where it is due, but may serve to encourage others to give their time, talent and treasure to support cultural development in Roswell. Some of the most successful recognition programs offer this recognition as part of a fundraising dinner or gala. This could be an early fundraising effort for the proposed new nonprofit cultural council (see Recommendation 8c, below). It could be coupled with a Mayoral proclamation and acknowledgement by the City Council.

c. Provide technical assistance and capacity-building programs for cultural organizations and artists.

Increased funding and other support should not rely solely on the effectiveness of the proposed cultural council. Responsibility for funding their enterprises rests primarily with the boards of directors of the individual cultural organizations. At the same time, most of these organizations in Roswell are small and in most cases volunteer-driven. They may not have the skills and experience to do effective fundraising. The same can be said for other aspects of nonprofit cultural management — marketing and audience development, financial management, utilization of technology, etc. A capacity-building and technical assistance program, sponsored by the City, would make a major contribution to the success and sustainability of local cultural organizations. A similar program focused on individual artists — the business aspect of art as a career — would yield important benefits for this part of the cultural community. This program can include workshops produced or sponsored by the City, scholarships to existing workshops produced by others in the region, scholarships to attend relevant conferences and trainings, and grants for consultant assistance. An inexpensive start would be to compile and publicize available trainings, opportunities and other resources.

5. Support the development of Roswell's for-profit creative sector.

The creative sector of the economy has received widespread attention throughout the US in recent years, in part through the work of economists Richard Florida and Daniel Pink. More specifically, the substantial role of artists and individual creative professionals in regional economies has been documented by economist, Ann Markusen. One overarching conclusion is that the creative industries are an under-recognized and under-planned element of most regional economies, and that they have a “hidden dividend” beyond the direct outputs of businesses and occupations defined as the creative economy.

In addition, economic development as a field has shifted its focus from business attraction to workforce development. Engaging and retaining talented workers is critical to the success of any business, but in particular those sectors of the economy that drive growth and exports. Younger workers now choose a place to live and work based on the desirability of the place, as opposed to moving to a place for a specific job. This has dramatically changed the competitive landscape for cities, and they now compete for talent largely on the basis of a new definition of desirability that emphasizes vibrancy, values, and creative opportunity. The founders of Roswell's North Fulton Technology Center, all of whom are successful entrepreneurs, underscored the reality of the competition, and the opportunity Roswell must not miss to be a city that embraces the needs of this workforce. They also commented that, while Alpharetta has successfully branded itself as a technology center, it lacks the cultural attraction of Roswell; therein lies the opportunity. Given these realities, it would be advantageous for Roswell, as a policy matter, to provide basic supports to its creative sector and to continue to foster its own vibrancy.

Creative businesses are almost always small businesses. Many creative firms, such as architecture, design and media firms, fall in the small business category, although they are often drivers of exports from regional economies. Creative occupations also support the competitive advantages of non-creative sector business, such as creative professionals working in fields such as marketing, advertising, graphic design, research and design, and technology innovation within corporations. In addition, many creative enterprises are sole proprietors, ranging from freelance individual performing and visual artists, to part-time professional photographers with “straight jobs.” Economic development strategies often overlook these elements of the economy, in favor of business attraction, where hundreds of jobs can be acquired

in a single relocation. Roswell has experience with successful business attraction through the recent efforts of its economic development agency, Roswell Inc. As an addition to this approach, it is a relatively low cost and effective strategy to provide small business support for creative businesses in Roswell, and to attract others to locate in Roswell.

a. Provide incentives for creative businesses to locate in Roswell and provide small business support.

The highly desirable quality of life in Roswell is clearly a drawing card for “creatives” seeking a city favorable to raising a family, providing a rich cultural life, and conducive to creative work. Adding creative businesses to Roswell Inc.’s list of target businesses is a ready way to “lay out the welcome mat” for business attraction. Simply acknowledging and inviting the creative sector in its marketing and branding materials is one positive step. Small business supports can include flexible zoning to permit home-based creative businesses, tax incentives for creative enterprises, networking, recognition programs for creative professionals, access to capital, workforce incentives, permitting assistance, joint marketing efforts, and business training.

b. Develop creative sector live-work spaces.

The high cost of real estate is clearly a barrier to artists and other “creatives” to locating in Roswell. Yet the presence of a concentration of artists, other creative professionals, and their families in Roswell could add substantial vibrancy in areas of downtown already identified for development. These include areas around the civic center, along Oak Street, on the alleys near Canton Street, on the northeast corner of Magnolia Street and Mimosa Boulevard, near the Historic Square, and the as part of the proposed extension of Oak Street through to Mimosa Boulevard. The City can explore development of creative sector live-work spaces through nonprofit developers such as PLACE (<http://welcometoplace.com>) and ArtSpace (<http://www.artspace.org>). These organizations bring not only experience developing and managing arts-related real estate projects, but also expertise in their financing through tax incentives, private funding and grants. Often the cost to the municipality is limited to predevelopment fees and donated land.

c. Develop a creative “maker space.”

The planned North Fulton Technology Center includes a proposed “maker space,” aimed at creative professionals working in the DIY (do-it-yourself) movement on projects in electronics, robotics, 3-D printing, and traditional manual arts, such as metalworking, woodworking and arts and crafts. These “creatives” do not necessarily self-define as artists, or even as artisans, and yet they fall within Roswell’s definition of creativity to be recognized and supported through this cultural plan (see What Do We Mean by “Arts and Culture” in Roswell, Page 50). Makers are known for their self-reliance and, as such, rarely look to government as a source of support. Nonetheless, the City can play a useful role in assuring that “makers” are welcomed and their collective enterprises are supported, through facilitation of the development process for a “makers space,” their inclusion in Artsopolis listings, and other efforts to include them in Roswell’s cultural community.

d. Develop a creative sector incubator, or include a creative focus within broader incubator space.

Another effective strategy for creative sector development is an incubator space and business development program. The North Fulton Technology Center plans to create an incubator space in Roswell, and the City should partner with and support the development of a program that is conducive to creative enterprises, whether directly arts-related or businesses that require strong creative talent. As described above in 5a, small business supports can be directed through an incubator to start and grow young businesses in Roswell. Simply locating such a program in Roswell is a strong statement that Roswell is the leading creative community in the North Fulton County area.

e. Provide internships and mentorships in creative businesses.

An excellent and inexpensive workforce development strategy is to provide internships and mentorships in creative business. Examples are an internship with a theater company, architecture firm, or art gallery. Mentorships might include learning from a master artist, arts educator, craftsperson, engineer or creative entrepreneur. Building the skills of the creative workforce is important in its own right; providing such opportunities is another statement that Roswell defines itself as a desirable and vibrant creative community. Arranging internships and mentorships is a relatively inexpensive program, based primarily on a matchmaking service and, to a lesser extent, monitoring the effectiveness of the placements. State and federal funds can be available to support pay for interns and mentors.

f. Enhance the integration of arts and creativity into Roswell's brand and visitor marketing.

North Star Destination Strategies has created a brand statement that embodies Roswell's identity:

For those who appreciate preservation and progressiveness, the historic mill town of Roswell, Georgia grew up along the banks of the Chattahoochee River just north of Atlanta and today weaves the rich character past with a modern creative southern spirit resulting in a sense of place that makes you feel at once special, inspired and comfortable.

This statement clearly balances the historic and contemporary, and emphasizes the role of creativity as components of the community's current multidimensional identity. It also suggests how Roswell draws knowledge and inspiration from its history to inform the creation of a highly desirable contemporary community. This is an identity and competitive advantage that no other city in North Fulton County can match. As part of Roswell's branding and marketing, it is important therefore to include and explain Roswell's unique creative identity, its arts and cultural offerings, and its desirability for the creative professional.

6. Support K-12 arts education, as well as lifelong learning in the arts.

Roswell currently provides exemplary arts education programs through Roswell Visual Arts within the City's Recreation Division. These studio classes and associated programming offer a highly desirable array of lifelong learning opportunities to Roswell's residents of all ages. The field of arts education nationally has emphasized lifelong learning as a complement to school-based learning. Roswell's Historic and Cultural Affairs Division currently does not address arts education in school settings and articulated a specific desire to explore this area as part of the cultural plan. In addition, supporting arts education in schools was a priority arising the community engagement. Arts education is also a workforce development strategy because it is widely acknowledged to be an effective way of developing 21st Century job skills among young people. At the high school level, students can be included in creative sector internship and mentorship programs, providing a direct link to higher education and the workplace. Planning participants articulated this expanded concept of lifelong learning as "birth to work," acknowledging the many roles that the arts and creativity play in the citizens' lives and work.

Of course, school districts, and not cities, are responsible for assuring that students have access to quality arts education. Yet most arts education curriculum standards require, or benefit from, the participation of artists and arts organizations from the community, as well as opportunities to celebrate student achievement in community settings. The most frequent and cost-effective methods for cities to support arts education in schools is to facilitate connections between schools and arts communities. This bridge role acknowledges the challenges that schools have in learning about and accessing arts education resources in the community, and that artists and arts organizations have in accessing opportunities to provide programs in schools. Representatives from Roswell public schools (in the Fulton County School District) articulated the need and desire for this type of coordination, and identified specific opportunities that included opportunities for students to showcase their work in the community, access to teaching artists in the community, coordination and participation in City cultural programming, a master calendar of arts events (see marketing strategy 2a, above), opportunities to provide additional arts activities in Title 1 schools, field trips, professional development opportunities, and better alignment

of school and community efforts to enhance arts education. In addition to the public schools, City efforts to support arts education can include private, charter and home schools.

a. Create an arts education council to promote information sharing and coordination among stakeholders.

The most practical and immediate support the City can provide for arts education in schools is to convene arts education stakeholders for the purpose of regular information sharing and coordination of efforts. Stakeholders include public and private schools, charter schools, home schools, arts organizations, teaching artists, the City, the library, the Teaching Museum, Young Audiences, and others with an interest in supporting arts education. Information sharing can feed into the master event calendar discussed in marketing strategy 2a, above.

b. Create a directory of arts programs and resources available to schools.

With the assistance of the arts education council, above, the City can develop an online directory of arts programs and resources available to schools.

c. Provide and facilitate performance and exhibition opportunities to showcase student achievement in the community.

With the assistance of the arts education council, above, the City can identify opportunities to include students in cultural programs for the purpose of providing them with an artistic opportunity and to showcase their achievements in the community. School District officials commented on the need to highlight for the community the many achievements of their students in the arts, in part to provide authentic “good news” that counter-balances negative perceptions about public education. These can include opportunities similar to the student performances on Canton Street sometimes included in Alive After Five, but could also include student exhibitions at City Hall and other public venues, students performing at civic events and programs such as the Riverside Sounds Series, communitywide student art and music competitions, and other opportunities.

d. Include educational performance and exhibition opportunities on arts website and marketing materials.

As part of the overall strategy of making information on arts programming more accessible to the community, the arts marketing website in strategy 2a, above, can include information about student performances and exhibitions in schools and in the community. The Artsopolis site, described as a model program, includes information about arts education opportunities, such as available music teachers, arts classes and student matinees. Having ready access to such information is prized by parents, as a source for after school educational and entertainment opportunities for their children.

e. Develop a mini-grants program for teachers, to support their arts education work in classrooms.

Small grants provide large impact on arts education. Teachers in North Fulton County Schools currently are eligible to apply for mini-grants (between \$100 and \$2,000) from PTAs and school foundations for projects (for any subject area) that supplement the resources available to all teachers. These grants incentivize experimentation, project-based learning, and instructional excellence. They fill gaps and allow teachers to capitalize on special opportunities. They also generate teacher ownership or “buy-in”, since they have greater control over their instructional approach. For all these reasons, the City or the new nonprofit cultural council should develop an arts education mini-grant program for teachers and principals to support projects such as project-based learning in the arts, artist residencies in schools, in-school performances, field trips, and the like.

7. Develop arts and cultural facilities in Roswell.

Cultural programming almost always requires specialized spaces. Community engagement for this plan revealed a range of current and future needs for cultural facilities in Roswell. These include a larger venue for higher profile performing arts, smaller and less formal venues for performing and visual arts programming, flexible spaces that can accommodate non-traditional and experimental programming, artists live-work spaces, a history center to tell Roswell’s story, and commercial venues such as clubs, bars and cafes. This array of needs reflects the changing definition of the term, “cultural facility,” arising from the shifting diversity of cultural programming that residents desire.

While the Cultural Arts Center is suitable for certain types of presentations, it lacks the capacity and the technical capabilities to attract large scale, professionally excellent programs. It should also be noted that, as discussed above in the paragraph about urban design, the community’s desire for cultural experiences also implies smaller, informal venues, such as clubs, bars and cafes. This category of “cultural facility” also includes outdoor venues and events that take place in temporary or pop-up places. So, the term, “cultural facilities,” has a broad meaning in Roswell and the desire for a major performing arts center is not necessarily the highest priority. Because such a facility would be the most expensive response to community needs, it is important to consider what can be done more simply, in the short term.

a. Make recommended improvements to the Cultural Arts Center.

Built in 1994 as a 591-seat municipal auditorium, the Cultural Arts Center is now used by the resident Georgia Ensemble Theatre, other users, and the Historic and Cultural Affairs Division for its own programming. The Cultural Arts Center offers the advantage of low cost for the users but is nearly fully booked, so that there is more community demand than can be met with the current schedule. Past studies have identified improvements needed to enhance the Cultural Arts Center as a performance venue: the facility lacks sufficient backstage, production, and infrastructure capacity to function as a small performing arts center. Packages of improvements and accompanying costs were developed for potential inclusion in a past bond issue but these plans would need to be updated before undertaking specific improvements.

b. Explore long-term development of a new performing arts center.

The community favors development of a performing arts center for Roswell. This is certainly understandable, given residents' sophisticated level of arts interest, their desire to have quality programming available close to home. A "cultural palace" would also fit their sense of Roswell's quality of life and its regional image as a cultural center. Clearly, this would be major community undertaking and investment, and this planning did not include marketing studies necessary to establish the presence of a sufficiently strong regional market demand to support such a facility. Given the scale of such an effort, it is best to focus first on capital improvements to the Cultural Arts Center and development of the recommended nonprofit cultural council. These strategies are both more achievable and can foster an increased level of community arts support that would be required for a larger performing arts center. When Roswell's arts leadership has developed sufficient capacity, it can undertake the research required to vet and plan a major facility project, and to define an appropriate public/private partnership to fulfill it.

c. Improve performance and festival venues along the riverfront.

As noted in the Review of City Programs, there are a number of improvements identified that can improve the Riverside Sounds series as well as enable other programming along the Chattahoochee River. These include acquisition of better lighting and sound equipment (whose cost would be offset by savings on equipment rentals), construction of backstage amenities such as a green room or staging area for performers, and construction of a technicians' area for running lights and sound during performances and rehearsals. These improvements could better enable festival programming by serving as venues for the signature festival recommended in 1c, above.

d. Develop smaller, flexible performance and exhibition venues in diverse locations in the city.

Residents now attend many types of cultural programming in and near Roswell that takes place in small and/or informal spaces. Examples are Canton Street's art galleries, the Apple Pop-up Museum in East Roswell, the Roots Festival Poetry Slam, and Steve's Live Music in Sandy Springs. Small venues and events provide great vitality to a community and Roswellians not only partake of this, but also would like to see more available to them. The City can provide a valuable service by identifying a list of available spaces with the potential for cultural uses, and helping connect spaces with programmers. The City can remove barriers and facilitate permitting for cultural uses, whether temporary or permanent.

The City can also explore development of a flexible, smaller scale performance and event venue in the downtown area, in a shopping center, or other space. This could be a standalone project or part of an artists' live-work facility.

e. Create a municipal art program.

The City can also develop municipal spaces for visual arts programming, in addition to the current lobby displays in City Hall. A municipal art program could showcase work in the community and the region, student work, traveling exhibitions, and exhibitions as part of a larger festival or celebration.

f. Explore long-term development of a local/regional history center.

Roswell is home to an extraordinary collection of historic assets, including the Southern Trilogy—Bulloch Hall, Barrington Hall and Smith Plantation—along with the mill ruins and shop, cemeteries, archives, Historic Square and Historic District (including Bulloch Avenue and Mimosa Boulevard). Strategy 8b, below, recommends the development of a new nonprofit leadership organization, Historic Roswell, to “tell Roswell’s story” and increase community support for historic assets. As part of this effort, the City, in partnership with Historic Roswell, can explore development of a history center that would represent and integrate the various historic assets and the collective heritage that they embody. A history center could also be the home for Roswell’s Historic Archives, as well as archives for the three homes, and provide better community access to archival material, as well as a venue for changing exhibits illustrating elements of Roswell’s story. A history center would also enhance both educational and visitor uses of the homes, providing amenities, a focal point, and educational spaces for learning programs, meetings and small conferences.

8. Reconfigure the structure and management of historic and cultural programs to improve their effectiveness.

Different communities administer their local arts and cultural program in a variety of ways. Most commonly, they are administered through a government agency like an Arts Commission, or a nonprofit cultural council. Less commonly, they are a division of an Economic Development Department, or even a quasi-public agency. Roswell currently manages its arts program as a Division of Historic and Cultural Affairs within the Parks Department. The Mayor and City Council appoint the Arts Commission in an advisory capacity on matters pertaining to arts, culture and cultural tourism. It is assumed that the Arts Commission will continue to operate during, and perhaps beyond the organizational transition, depending upon whether the City decides to transfer some or all of its arts programs and activities to the proposed cultural nonprofit.

The recent discussions regarding the management of the Southern Trilogy homes, as well as the initiatives proposed by the cultural plan, suggest that some restructuring of the historic and cultural programs management would be beneficial. The recommendations in this plan propose a transitional period during which long-term decisions regarding the structure of the arts program can be made in a thoughtful and deliberate way.

a. Divide the current Historic and Cultural Affairs Division into two parts: the Historic Division and the Cultural Affairs Division.

Many have questioned whether the historic homes are being managed to their greatest potential. This may be true and is largely a function of the resources available to support the homes. Current city appropriations are adequate to preserve the homes as historic assets and to allow some programming. The small staff of the homes is very professional and dedicated, but has no capacity to expand the level of programming or to more effectively market their homes. In addition, the homes have largely been operated as three distinct entities. Synergy could be created if the homes were managed and programmed as a single entity. Each could continue to have its own “Friends of” group to provide funding and in-kind support, but the Southern Trilogy would benefit from becoming a separate Historic Division with a visionary manager. This manager should be a highly qualified professional from the world of historic homes. This would also allow a similar focus for the arts and cultural programs, under the current manager, in a separate Cultural Affairs Division.

b. Support the development of a new nonprofit leadership agency for Roswell’s historic assets, Historic Roswell.

The pressing need for the Southern Trilogy is an infusion of new resources and funding that would enhance their operations. This would allow for higher quality programming. It would permit expanded research and interpretation relating to the thousands of artifacts associated with the homes. It would enable more effective marketing of the homes to enhance Roswell as a destination for cultural tourists.

The recommended strategy to develop these new resources is the creation of an overarching nonprofit leadership agency—Historic Roswell—to provide support for the Southern Trilogy, operating as a single entity. The initial function of this entity is to plan for the future development and programming of the homes and to raise funds to support their operations and programming. It is believed that such a leadership agency would be able to garner resources from private funders who might support the Southern Trilogy as a single entity, where they are reluctant to provide support for programs at the individual homes. Eventually, Historic Roswell could assume responsibility for the management of the homes, under a contract with the City. This may require a transition period of up to three years and will need seed funding from the city to provide staff support for the new leadership council. Initially, the new Manager of the Historic Division should provide staff support.

c. Support the development of a new nonprofit cultural council to provide leadership and funding for Roswell’s arts, cultural and other creative programs.

This is the organization recommended in 4a, page 61, above. Like the recommendation related to the historic homes leadership organization, this arts leadership entity would initially be a leadership and fundraising agency for the arts. Eventually it could transition into the City’s designated local arts agency, administering City-sponsored arts program through a contract for services. As new arts initiatives are implemented by this cultural plan, it is recommended that the nonprofit cultural council be considered to be the managing entity. The nonprofit cultural council will need a professional arts administrator, using seed money provided by the City. The transition period should be expected to last three or more years.

Since the City relationship with the new nonprofit cultural council will be a contract for services, the City should issue an RFP to select this organization. This contract should be for a multi-year period and include a schedule of performance objectives, to provide clear expectations and allow time for the selected organization to fulfill them. The selection criteria should include: 1) the capacity to lead development of Roswell’s arts, cultural and creative future, 2) willingness to implement portions of this plan, 3) fundraising capacity, and 4) programming capacity. While these capacities may not all currently exist in an applicant, the organization should have a convincing plan for developing the needed expertise and relationships within the contract period.

City financial support for the nonprofit cultural council should include funding for an executive director, in addition to the current Cultural Affairs Manager position, which will remain within the Cultural Affairs Division. City financial support should also encompass support staff and office expenses during the start-up period. Following the initial three years, the terms of an ongoing contractual relationship should be negotiated, according to the circumstances at that time. However, the intent of this recommendation is that City support for the nonprofit cultural council be in addition to the current level of support to the Cultural Affairs Division, and that over time, the

nonprofit cultural council provide new arts support in fulfillment of the community's cultural needs, while potentially reducing the growth in City arts spending.

Roswell Inc. has offered to co-locate with the new nonprofit cultural council and provide incubation support during the start-up period. This relationship will provide synergy, reinforce the relationship with economic development, improve access to Roswell Inc.'s network, and assist in developing the organizational capacities needed. Roswell Inc. desires to move to a more desirable location, so the arrangement will help it to identify a larger, more prominent space that can be shared with the nonprofit cultural council and that projects an appropriate image for the City's designated economic development agency.

During the transition period for the nonprofit cultural council, the current Cultural Affairs Manager will continue to manage city arts programs, such as the Cultural Arts Center, grants, Roots Festival, Riverside Sounds Series, etc. See Recommendation 8d, below.

d. Current City-sponsored arts programs should continue to be managed by the proposed Cultural Affairs Division under the Recreation, Parks, Historic and Cultural Affairs Department.

It is the intention of this plan to eventually transition most City-funded arts programs to the proposed nonprofit cultural council. A transition period will be needed to get there. During this transition period, the existing arts programs should continue to be operated under the Cultural Affairs Division, with support and advice from the Arts Commission. In the meantime, the Manager of the Cultural Affairs Division can serve as a liaison to the proposed nonprofit cultural council.

As the nonprofit cultural council becomes established, many city programs can be transferred to the new entity. As the transition occurs, strategic decisions will be required regarding which programs are to be transferred and on what timetable. The City may wish to retain operation of the Cultural Arts Center within the Recreation, Parks, Historic and Cultural Affairs Department. Alternatively, the new nonprofit cultural council may not want to become a presenting organization or the manager of a public facility. If the transition is successful, the Arts Commission may no longer be needed. These decisions do not need to be made until the appropriate time.

e. Defer a decision regarding administration of the proposed public art program under the new nonprofit cultural council, pending development of the public art master plan.

In most communities, the public art program is administered within City government. There is one compelling reason for this. Public art commissioning occurs across municipal department lines, with public art project management services supporting capital improvements with many agencies. On the other hand, there are examples of public art programs being successfully managed by a nonprofit organization on behalf of the City. This model can have advantages. It may be easier to raise private dollars to support public art if the program is administered by a nonprofit. Additionally, a nonprofit may be able to more easily address the passionate community dialogues that sometime accompany public art projects. This decision should be deferred until completion of the proposed public art master plan. In the interim, the Arts Commission and the Cultural Affairs Division should manage the public art program.

Implementation of the Plan

Implementation in First Two Years: Priority Recommendations

Key project stakeholders have asked that several bold starting points for implementation of the plan be identified. That impulse is admirable and reveals a high level of enthusiasm for embracing new directions for the City's cultural development. At the same time, the drive for boldness must be tempered by the capacity for the organization to absorb dramatic change. The reorganizations of the City's arts and historic program—Strategies 8b and 8c—are, by themselves, dramatic changes that will require major effort to implement successfully. Specifically, will involve significant staff changes, realignment of organizational missions and development of new programs. Considerable City support will be required to nurture the development of the proposed nonprofit cultural and historic support organizations. The amount of attention required should not be underestimated.

Nonetheless, there are several important initiatives, in addition to Strategies 8b and 8c, which can be undertaken during the first year or two, concurrent with the organizational realignment. They are detailed here in the order in which they appear in the Strategies (not in priority order).

1c. Begin planning for the creation of a signature festival of arts, culture and creativity that reflects aspects of Roswell's unique identity. This festival should build on the existing arts events and festivals, but should be authentic to Roswell and should carve out a niche that differentiates it from the many other arts and cultural festival in the area.

- Conduct a regional assessment of arts and cultural festivals in the greater Atlanta area, exploring pertinent information, such as themes, duration, budgets, funding sources, attendance, participating organizations, etc.
- Convene a study group consisting of local/regional arts providers, festival organizers and other interested stakeholders to assess existing programming capacities and to determine the level of interest in participating in an expanded festival.
- Determine alternative approaches and themes and vet these ideas with the members of the study group and with the community at large. Considerations should include possible locations, schedule and duration.
- Research potential public and private funding sources that might be tapped to support the proposed festival.
- Begin with a modest pilot season of programming to establish the festival identity and basic production capabilities.

2a. Develop a comprehensive arts web portal and social media program. A comprehensive arts and cultural marketing program will include:

- A comprehensive arts and event marketing website, such as the Artsopolis platform (<http://www.artsopolisnetwork.com>) or the "Philly Fun Guide" (www.phillyfunguide.com). Partnerships should be considered with the website and marketing capacities of VisitKC.com and other local arts marketing efforts. Key attributes of the examples cited

above include their becoming the primary ‘backbone’ for information in their regions. Several of them serve as the event database for local/regional newspapers for instance as well as tourism and visitors bureaus. Also, these platforms extend far beyond advertising ticketed arts events. They take a broad view of “arts and culture,” extending to commercial, community, educational and amateur activities. They can also provide listings for space rentals.

- Development of a robust social media to accompany the online listings.
- Cross-promotions, such as restaurant tie-ins, ticket samplers, discounts and contests.
- Artsopolis and similar sites operate on a business model that includes both contributed and earned income, including advertising. The software provides for an online box office with the potential to generate a substantial amount of transaction fees.
- A first step would be to convene the Roswell organizations that currently provide arts marketing, such as Visit Roswell, the CurrentHub, City marketing staff, and other interested partners. The purpose of this process would be to determine the current capabilities and interests of each, in relation to the need marketing platform. An online website will require voluntary listings by local arts organizations, businesses offering entertainment, artists and other providers of cultural programming. While this will be facilitated and moderated by marketing staff, the manager of this marketing program will need to have credibility and relationships with these providers.
- Once a manager (or partnership) has been determined, a part-time staff will be required to oversee implementation of the initial website and to promote participation by local arts providers. This position will grow to a full-time position as the program expands and as promotions are added.

3a. Adopt a two-percent for art (public art) ordinance. Adoption of the ordinance is just a starting point. Implementing this recommendation early will ensure that some significant upcoming projects will have public art treatment. Program guidelines, policies and procedure need to be developed, on an interim basis, pending the creation of a public art master plan that should follow as soon as it is feasible. Initial steps are:

- Research model public art ordinances nationally. Programs that should be considered include Charlotte; NC, Broward County, FL; Seattle, WA; San Diego, CA; Scottsdale, AZ; Austin, TX; and Portland, OR. These programs represent a range of approaches to public art, and each has been recognized as a model program. Information about these programs is readily available on the Internet.
- Make the scope of the program apply to both City projects and private development projects at the outset.
- Develop initial program policies, guidelines and procedures. These should address artist selection procedures, proposal review and approval, project budgeting and coordination, artist contracting, etc. Sample guidelines and policies can be obtained from the local arts agencies in the Cities identified above.

- Identify funding and engage a consultant to develop a public art master plan for Roswell. This plan will build a strong foundation under the programs and engage the larger community in shaping the program.

5b. Develop creative sector live-work spaces. The cultural development of Roswell will be hampered if artists and other creative are unable to afford to live in the community, or if a critical mass of creative activity is not present. The City should actively begin planning for an artist live work facility.

- Conduct a survey of local/regional artists and creative professionals to determine the need/interest in a new creative live-work facility. Artspace and PLACE provide this type of feasibility study. This survey should assess:
 - ▶ Types and sizes of spaces that are needed
 - ▶ Capacity of artists and creative to pay rent at various levels.
 - ▶ Amenities such as common workshops, digital equipment, exhibition spaces and other common elements.
- Identify potential sites for a creative live-work development.
- Engage a nonprofit, artist live-work developer to create initial concepts based upon the expressed demand and upon the facility configuration being conceived.
- Assess available and potential funding sources to support the development.

5d. Develop a creative sector incubator, or include a creative focus within broader incubator space. This is an important opportunity for the City to partner with the private sector in the development of the North Fulton Tech Center.

- Leadership for this initiative rests with the North Fulton Tech Center. However, the City can establish ongoing communications with the leaders of the Center, including Lonnie Mimms (Chair of this planning effort) to identify ways in which the City can assist or promote the formation of the incubator.
- An additional partner for this effort is Roswell Inc., which can provide valuable support in promoting development of the incubator.

6a. Create an arts education council to promote information sharing and coordination among stakeholders. The most practical and immediate support the City can provide for arts education in schools is to convene arts education stakeholders for the purpose of regular information sharing and coordination of efforts. Stakeholders include public and private schools, charter schools, home schools, arts organizations, teaching artists, the City, the library, the Teaching Museum, Young Audiences, and others with an interest in supporting arts education. Information sharing can feed into the master event calendar discussed in marketing strategy 2a, above.

- Steering Committee members, including Kindra Smith, have expressed the intention to take leadership on this strategy. The first step would be to convene an organizational meeting of stakeholders to define the purpose and scope of the Council. The City can exercise

leadership by co-convening the meetings. Councilmember Kent Igleheart has offered to co-chair this group. Since a basic function of the Council is information sharing, an initial period can be well utilized by establishing simple, ongoing communications about arts education offerings and activities. In addition, the Council can identify a priority list of opportunities for cooperative activities.

- The City can provide staff support for the work of the Council. In addition, the City or the New Nonprofit Cultural Council, can assume responsibility for raising funds to support the work of the Council, including creating a dedicated full- or part-time staff position.
- Once the Council is established, the group can move on to pursue additional actions, such as the other recommended elements of Strategy 6, including the resource directory, performance opportunities, and the mini-grants program.

8b. Support the development of a new nonprofit leadership agency for Roswell’s historic assets, Historic Roswell.

The pressing need for the Southern Trilogy is an infusion of new resources and funding that would enhance their operations. This would allow for higher quality programming. It would permit expanded research and interpretation relating to the thousands of artifacts associated with the homes. It would enable more effective marketing of the homes to enhance Roswell as a destination for cultural tourists.

The recommended strategy to develop these new resources is the creation of an overarching nonprofit leadership agency—Historic Roswell—to provide support for the Southern Trilogy, operating as a single entity. The initial function of this entity is to plan for the future development and programming of the homes and to raise funds to support their operations and programming. It is believed that such a leadership agency would be able to garner resources from private funders who might support the Southern Trilogy as a single entity, where they are reluctant to provide support for programs at the individual homes. Eventually, Historic Roswell could assume responsibility for the management of the homes, under a contract with the City. This may require a transition period of up to three years and will need seed funding from the city to provide staff support for the new leadership council. Initially, the new Manager of the Historic Division should provide staff support.

8c. Support the development of a new nonprofit cultural council to provide leadership and funding for Roswell’s arts, cultural and other creative programs.

This is the organization recommended in 4a, page 61, above. Like the recommendation related to the historic homes leadership organization, this arts leadership entity would initially be a leadership and fundraising agency for the arts. Eventually it could transition into the City’s designated local arts agency, administering City-sponsored arts program through a contract for services. As new arts initiatives are implemented by this cultural plan, it is recommended that the nonprofit cultural council be considered to be the managing entity. The nonprofit cultural council will need a professional arts administrator, using seed money provided by the City. The transition period should be expected to last three or more years.

Since the City relationship with the new nonprofit cultural council will be a contract for services, the City should issue an RFP to select this organization. This contract should be for a multi-year period and include a schedule of performance objectives, to provide clear expectations and allow time for the

selected organization to fulfill them. The selection criteria should include: 1) the capacity to lead development of Roswell's arts, cultural and creative future, 2) willingness to implement portions of this plan, 3) fundraising capacity, and 4) programming capacity. While these capacities may not all currently exist in an applicant, the organization should have a convincing plan for developing the needed expertise and relationships within the contract period.

City financial support for the nonprofit cultural council should include funding for an executive director, in addition to the current Cultural Affairs Manager position, which will remain within the Cultural Affairs Division. City financial support should also encompass support staff and office expenses during the start-up period. Following the initial three years, the terms of an ongoing contractual relationship should be negotiated, according to the circumstances at that time. However, the intent of this recommendation is that City support for the nonprofit cultural council be in addition to the current level of support to the Cultural Affairs Division, and that over time, the nonprofit cultural council provide new arts support in fulfillment of the community's cultural needs, while potentially reducing the growth in City arts spending.

Roswell Inc. has offered to co-locate with the new nonprofit cultural council and provide incubation support during the start-up period. This relationship will provide synergy, reinforce the relationship with economic development, improve access to Roswell Inc.'s network, and assist in developing the organizational capacities needed. Roswell Inc. desires to move to a more desirable location, so the arrangement will help it to identify a larger, more prominent space that can be shared with the nonprofit cultural council and that projects an appropriate image for the City's designated economic development agency.

During the transition period for the nonprofit cultural council, the current Cultural Affairs Manager will continue to manage city arts programs, such as the Cultural Arts Center, grants, Roots Festival, Riverside Sounds Series, etc. See Recommendation 8d, below.

Implementation Grid

The following table presents detailed recommendations for implementation of the plan’s goals and strategies. It provides recommendations regarding the lead and partner agencies for each strategy; a starting year, so that the strategies are phased; and the financial and other resources needed.

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
1 Diversify the range of arts and cultural programming.						
a. Provide and facilitate a range of more sophisticated and contemporary programming.	NNCC, Roswell Inc.	CAD, CAC	Year 1	\$50k/year	Current staffing	Roswell Inc. would like to lead development of programming for Millennials
b. Programs/events to better engage underserved populations: create diversity council to advise on cultural programming	CAD, NNCC	Local organizations providing culturally diverse programming	Year 1 & ongoing			
c. Create a signature festival reflecting some aspect of Roswell’s unique identity.	CAD	NNCC, local & regional arts organizations	Year 1 - Planning Year 2 - Implementation	Year 1 - \$50K for initial programming	Current staffing*	Additional staff when implemented. The programming budget will likely grow to \$200K - \$300K in the initial years, a cost which can be offset by ticket revenues, sponsorships and grants.
d. Balance Roswell’s historic and contemporary identities.	CC	CAD, HR	Ongoing			
e. Provide more programming in East Roswell.	CAD	PRD	Year 1	\$25k+ dependent on plan	Current staffing	
2 Improve information and communications about arts and culture offerings.						

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
a. Develop a comprehensive arts web portal and social media program.	CAD, RCVB	local arts & cultural orgs. City IT dept.	Year 1	\$25k - \$50k for development of the website. Approximately \$75k - \$100k annual costs for staff time, promotions, and software updates.	Current staffing— half-time to begin, moving to a full-time position as the program grows.	
b. Create a marketing collaborative among all arts providers.	CAD, RCVB	Local arts & cultural orgs. City IT dept.	Year 1 - Planning Year 2 - implementation	TBD, depending on plan	Current staffing	
3 Develop public art program.						
a. Enact a 2% for art requirement.	CAD, CC	RAC, Outside consultant	Year 1	Will require professional staff position, plus 2% of eligible public projects; staff and other program costs can be paid from the 2%.		Ordinance should include all new public capital improvement projects and new private development including commercial, industrial and multi-unit residential projects whose permit valuation exceeds \$1 million.
b. Placement of an on-call artist in the Cultural Affairs Division	CAD, CC	RAC, Transportation Department, other City departments	Year 1	\$15k to start on hourly basis	Current staffing	
c. Create a program of temporary public art	CAD	RAC, NNCC, local & regional artists	Year 1	\$30k start-up, \$20k ongoing	Current staffing*	

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
d. Develop a public art master plan.	CAD	RAC, Outside consultant	Year 1	\$60-75k for consultant fees; arts coordinator position will be required for implementation, approximately \$75k	Current staffing*	Arts coordinator position could be located with the NNCC, depending on the selection of lead agency for ongoing public art.
4 Develop more diverse and sustainable funding for arts and culture.						
a. Support the development of a nonprofit cultural council for arts, culture and creativity.	CC, CAD	RAC	Year 1	\$60-75k to support staff & office	New staff position	
b. Develop an arts leadership recognition program.	Mayor & CC	CAD, NNCC	Year 1	\$5k for awards events	Current staffing	
c. Provide technical assistance and capacity-building programs for cultural organizations and artists.	CAD	RAC, NNCC, outside consultants	Year 1	\$15k/yr. & ongoing		
5 Support the development of Roswell's for-profit creative sector.						
a. Provide incentives for creative businesses to locate in Roswell and provide small business support.	Roswell, Inc.	CC, NFTC	Year 2 - Planning Year 3 - Implementation			
b. Develop creative sector live-work spaces.	City, Roswell Inc.	Private developer, DDA, NNCC, property owners	Year 1	\$25,000 for initial feasibility study; additional costs to be defined through the	Current staffing for feasibility study; additional resources	Roswell Inc. has expressed a desired to share leadership of an artists live/work project. Shopping center owners are envisioned to make available

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
				study; additional \$25,000 incentives to property owners to make shopping center temporary studio spaces available.	to be defined through the study	existing space for studio use on a temporary basis, while the live/work project is developed.
c. Develop a creative “maker” space.	NFTC	City, private sponsors & donors	TBD	TBD		
d. Develop a creative sector incubator, or include a creative focus within broader incubator space.	NFTC	City, Roswell Inc., private sponsors & donors	Year 1	Cost to be borne by NFTC	Allocation of existing staff time for promotion	
e. Provide internships and mentorships in creative businesses.	NFTC	City, private sponsors & donors	TBD	TBD		
f. Enhance the integration of arts and creativity into Roswell’s brand and visitor marketing.	RCVB, NFTC	City	Year 1	N/A	Current staffing	
6 Support K-12 arts education.						
a. Create an arts education council to promote information sharing and coordination among stakeholders.	CAD	School district, private and charter schools	Year 1	Allocation of existing staff time to start; transitions to dedicated part-	Current staffing	

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
				or full-time staff position		
b. Create a directory of arts programs and resources available to schools.	CAD	NNCC, School district, private & charter schools	Year 1	\$15k	Current staffing	
c. Provide and facilitate performance and exhibition opportunities to showcase student achievement in the community.	CAD	NNCC, School district, private & charter schools	Year 1	N/A	Current staffing	
d. Include educational performance and exhibition opportunities on arts website and marketing materials.	RCVB, CAD	NNCC, School district, private and charter schools	Year 1	N/A	Current staffing	
e. Develop a mini-grants program for teachers, to support their arts education work in classrooms.	CAD, NNCC. Arts Education Council	School district, PTAs, school foundations, local arts providers	Year 2	\$15k		
7 Develop arts and cultural facilities in Roswell.						
a. Make recommended improvements to the Cultural Arts Center.	CC, CAD	NNCC, CAC, local performing groups	TBD	TBD	TBD	Recommended improvements from previous bond measure will need to be revisited and costs recalculated

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
b. Improve performance and festival venues along the riverfront.	CC, CAD	NNCC, CAC, local performing groups	TBD	TBD	TBD	Needed improvements include green rooms for performers, enhanced stage, lighting, sound and audience amenities.
c. Develop smaller, flexible performance and exhibition venues in diverse locations in the city.	CC, CAD	NNCC, CAC, local performing groups	TBD	TBD	TBD	
d. Create a municipal art program.	CC, CAD	NNCC	Year 1	\$15,000 for lighting and other technical improvements; \$25,000 for contract curator; additional costs for rent TBA	Staff time	In addition to displays in City Hall, need to identify a location and establish the curatorial policies for a municipal gallery
e. Explore long-term development of a new performing arts center.	CC, NNCC	CAC, local performing groups	TBD	TBD	TBD	
f. Explore long-term development of a local/regional history center.	CC, HR	HD, CAC, local performing groups	TBD	TBD	TBD	
8 Reconfigure the structure and management of historic and cultural programs to improve their effectiveness.						
a. Divide the current Historic and Cultural Affairs Division into two parts: the Historic Division and the Cultural Affairs Division.	CC	HD, CAD	Year 1	\$100k for new Historic Division Manager		Position will support HR and may be transferred after 3 year period

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
b. Support the development of a new nonprofit leadership agency for Roswell's historic assets, Historic Roswell.	CC, HD	HR	Year 1	\$50k or more for initial contract for services		Consider transfer of historic programs to Historic Roswell after 3 year period
c. Support the development of a new nonprofit cultural council to provide leadership and funding for Roswell's arts, cultural and other creative programs.	CC, CAD	NNCC	Year 1 – RFP process to select NNCC organization	\$150k or more for initial contract for services	Contract for services must cover professional and support staff, plus operating costs for initial period	Consider transfer of cultural programs to the new nonprofit cultural council after 3 year period
d. Current City-sponsored arts programs should continue to be managed by the proposed Cultural Affairs Division under the Parks and Recreation Department.	CC, CAD		Years 1 - 3			Consider transfer of cultural programs to the new nonprofit cultural council during or after 3 year period
e. Defer a decision regarding administration of the proposed public art program under the new nonprofit, pending the public art master plan.	CC, CAD	NNCC	Years 2 - 3			Consider transfer of public art program to the new nonprofit cultural council during or after 3 year period

*Full implementation of the plan will require additional staffing, TBD

Abbreviations

- CAC = Cultural Arts Center
- CAD = Cultural Affairs Division
- CC = City Council
- DDA = Downtown Development Authority
- HD = Historic Division
- HR = Historic Roswell (New Nonprofit Historical Organization)
- NFTC = North Fulton Technology Center
- NNCC = New Nonprofit Cultural Council

GOAL/Strategy	Lead Agency	Partner Agencies	Timeline	\$\$ Resources	Other Resources	Notes
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PRD = Parks & Recreation Department
RAC = Roswell Arts Commission
RCVB = Roswell Convention & Visitors Bureau

Appendices

Planning Process

The overarching goal of Imagine Roswell Arts & Culture 2030 is that Roswell will develop, serve and be recognized as a regional magnet for artists, performances, and patrons of the arts. Goals for planning were to:

- Build upon and leverage the strengths, assets, advantages and accomplishments already established in Roswell’s culturally diverse region;
- Fully integrate arts and culture planning into the current and future economic and community development of Roswell;
- Engage stakeholders from diverse sectors of the community in the planning process; and
- Build a short- and long-range culture and arts strategy for the City.

The planning process was conducted by staff of the City’s Historic and Cultural Affairs Division and a consulting team, The Cultural Planning Group, selected through a national competitive selection process. Planning proceeded in three phases:

1. Project Initiation and Background Research (January and February 2014): work in this phase focused on a review of relevant background information; development of a detailed project understanding and work plan; development of a master list of stakeholders to be consulted during the planning process; and formation of a Steering Committee.
2. Community Engagement and Research (February through September 2014): this phase included two site visits for interviews, stakeholder discussion groups, an open town hall meeting and workshops with the Steering Committee. A communitywide survey was conducted (online and paper, in English and Spanish). A series of 38 discussion groups in diverse community settings were conducted by volunteer facilitators, using a methodology provided by the consulting team. These “community conversations” allowed for participation by a broader cross-section of residents, attending meetings in familiar and convenient venues and times, including schools, businesses, churches, and coffee shops. Two groups with Hispanic residents were done in Spanish.

In addition to the community engagement, the consultants conducted a study comparing the municipal arts approaches of Roswell to a cohort of six cities: Asheville, NC; Chattanooga, TN; Greenville, SC; Savannah, GA; and Scottsdale, AZ.

The findings of this engagement and research was compiled into an Assessment Report, which was reviewed and vetted by staff and the Steering Committee. In addition, the Steering Committee reviewed preliminary goals to be included in the plan (with a placeholder for the eight goal, regarding the management structure for the plan’s recommendations).

During phase two, the scope of planning was expanded to include recommendations regarding the City’s three historic homes—the Southern Trilogy. In July, the City received a study prepared by the

Magellan Strategy Group, “A Strategic Review and Action Plan for Roswell’s Southern Trilogy,” regarding the management and operations of the homes. While the study raised important questions and provided substantial analysis of key issues, some of the findings and recommendations of the study were controversial and raised additional questions. In response, the Town Administrator and City Council requested that The Cultural Planning Group address them in the larger context of the cultural master plan. Accordingly, the consulting team reviewed the Magellan study, interviewed one of the consultants, conducted an online survey of council members, conducted interviews with stakeholders of the homes, and held an open council work session. The purpose of the additional work was, first, to clarify council’s vision and goals for the homes, and then, based on the vision, to make recommendations regarding the most effective governance and management structure for the homes.

3. Development of the Plan (October through December 2014): This draft plan is the start of the third phase and represents the start of a vetting process. The draft plan will be presented to staff, community, the Steering Committee and City Council for comment and revision. Once feedback has been compiled and synthesized, the revised final draft plan will be prepared for adoption by the Steering Committee and City Council.

To answer the overarching assessment questions, the interview, surveys and discussions probed:

- What types of arts and cultural activities do Roswell’s residents personally do? Other than the arts, what are their primary leisure activities in Roswell?
- What do they attend and where (in Roswell or in the region)?
- What is their opinion of quality? How satisfied are they with the quality of arts and cultural offerings in Roswell, both for adults and for children?
- What is their vision for Roswell’s cultural development? How should the community’s culture be different in the future? What do they want more of?

The planning team was composed of Historic & Cultural Affairs Division staff, a Steering Committee and consultants. Together, they have guided a comprehensive community cultural assessment. Several overarching questions were posed to the public and to arts stakeholders. What does Roswell collectively value about its culture, or way of life? What makes it special or unique? How could it be improved? What are the community’s shared vision and aspirations for Roswell? What is the role of the City in cultural development? What are obstacles and how can they be overcome?

In addition to community engagement, the consultants conducted a review of the programs managed by the Historic & Cultural Affairs Division. They also benchmarked Roswell’s cultural programming to a cohort of cities that Roswell might aspire to emulate in some way.

This report also represents a mid-point in the planning process. As a report of assessment findings, it answers many of the planning questions but does not yet provide the roadmap for the future. Staff and the Steering Committee will discuss and vet these findings to set the stage for a plan by clarifying “where we are” and “where we want to go.” It does not yet answer, “How do we get there?” The consultants will then prepare a draft cultural plan that provides recommended goals and strategies, along with an implementation plan. The draft plan will be prepared over the summer. In the fall, the draft plan will be vetted by the

community, Steering Committee, Arts Commission, staff, stakeholders and city council. Their feedback will be incorporated into a revised final draft and presented to the city council for adoption. It is anticipated that the plan will be ready for adoption before the end of 2014.

Benchmarking Study Data

	Roswell, GA	Ashville, NC	Chattanooga, TN	Greenville, SC	Savannah, GA	Scottsdale, AZ
Population	88,346	85,712	171,279	60,709	142,022	223,514
Local arts agency	Historic & Cultural Affairs, unit of Recreation & Parks		Allied Arts of Chattanooga	Metropolitan Arts Council	Department of Cultural Affairs	Scottsdale Cultural Council
Web site	www.roswellgov.com	www.ashville.gov	alliedartschattanooga.net	www.greenville.gov	www.savannahga.gov	www.scottsdaleaz.gov
Governing/Advisory Board	Arts Commission	Public Arts and Cultural Commission	Allied Arts of Chattanooga	Metropolitan Arts Council		Cultural Council
Public/Nonprofit	Public	Public	Nonprofit	Nonprofit		Nonprofit
City General Fund Budget	61,058,849	86,172,539	212,540,000	74,609,477	171,153,273	231,483,183
Total Municipal Arts Funding	314,642	752,951	1,179,067	426,537	750,199	\$4,415,867
Funding as % of City General Fund	0.005	0.0087	0.0055	0.005	0.0043	0.019
Per capita funding	\$3.78	\$8.78	\$6.88	\$7.03	\$5.28	\$19.77
Historic Homes Funding	705,871					
Staffing (FTE equivalent)	3	4.63	6	4	8	18
Grants Funding		\$45,000	\$970,290			
Public Art Program?	None	Private projects	1% for art - public projects	1% for art, administered by the Art in Public Places Commission	yes, but privately funded, with City coordination	1% of City CIP and certain private commercial developments

	Roswell, GA	Ashville, NC	Chattanooga, TN	Greenville, SC	Savannah, GA	Scottsdale, AZ
Cultural Facilities Owned/Managed	Cultural Arts Center 591 seats	smArt Artist Residence	Memorial Auditorium Tivoli Theatre	Peace Center - 2100 seats	Municipal Gallery Black box theatre	owned by City; managed by Cultural Council Piper Theater - 853 seats; Stage 2 - 137 seats Museum of Contemporary Art Facilities owned by City; managed by Cultural Council
Historic Properties Owned/Managed	Barrington Hall Bulloch Hall Smith Plantation	None	None	None	No buildings, although the City maintains certain historic neighborhoods and corridors.	None
Major Programs/Activities	Roswell Presents Riverside Sounds Concerts	Public Art and Trails Program Easel Rider Mobil Art Lab	Major Grants Program Arts Education Program	Downtown Alive Master calendar Arts Directory MAC gallery Open Studios Program	Grants Program Visual Arts Classes Festival Coordination Theatre presenting	Grants program Festival coordination Presenting program Exhibitions program Technical assistance
Major Festivals/Celebrations	Roots Festival	Bele Chere Music Festival Ingles 4th of July Celebration	Biennial Sculpture Exhibition Grasshopper Children's Concerts	SmartARTS - arts education program Upstate Shakespeare Festival Greenville Heritage Main Street music series	Black Heritage Festival Savannah Music Festival	ArtFest of Scottsdale ArtWalk

	Roswell, GA	Ashville, NC	Chattanooga, TN	Greenville, SC	Savannah, GA	Scottsdale, AZ
			Summer Music Weekends		Savannah Jazz Festival	Native American Dancing Festival
					Savannah Folk Music Festival	Music on the Promenade
					Fiesta Latina	True Music Festival
					Savannah Film Festival	
Other:			Riverbend Festival			
Notes:			City provides 14% of Allied Arts budget of \$2,608,980			

Steering Committee Roster



IMAGINE ROSWELL: ARTS & CULTURE 2030 STEERING COMMITTEE

Lonnie Mimms, Chair	Mimms Enterprises
Kent Igleheart	City Councilmember
Erendira Mora Brumley	Community volunteer
Kendra Cox	Community volunteer
Maggie Davis	Retired teacher & artist
Debra Ewing	Roswell Recreation Commission
Michael Hadden	Roswell NEXT
Beckie Hawkins	Roswell, Inc. & Roswell NEXT
Tripp Liles	The Current, Publisher
Rochelle Mucha	Roswell Arts Commission & Management Consultant/Author
Cheryl Small	Roswell Library, Branch Manager
Kindra Smith	Roswell North Elementary School, Principal
Donna Smythe	Child Development Association, Executive Director
G. Morgan Timmis	Historic & Cultural Affairs Manager
Larry Weismann	Roswell Arts Commission & Boingo Media

List of Community Conversations Held

A total of 39 community conversations were conducted by Steering Committee members, staff and other volunteers. Groups were selected in part to assure the voices of groups not heard as fully in other elements of the community engagement. For example, groups were held with students, young professionals, senior citizens, Hispanics, and African Americans.

Facilitators	Groups
Gail Bohannon	Groveland Community Group
Rose Marie Brana Haslinger	Ashley Manor Mothers Group
Donna Clayton	Roswell North PTA Board
	Roswell North Foundation Exec Board
Maggie Davis	Historical Society Board
	RFAA Board
Debra Ewing	Adult Recreation Center
Anita Farley	GET Conservatory students & parents
Beckie Hawkins	Chattahoochee Nature Center Programs staff
	Roswell Inc. Community Connectors
	Italian Arts Center
	Roswell NEXT
Kent Igleheart	Horseshoe Bend
Tripp Liles	Neighbors
	Neighbors
	AA5 Group
	Other
	Other
Mary Lynch	River Walk HOA
	Chickering HOA
Lonnie Mimms	Historic Roswell Alliance
Rochelle Mucha	Beth Tikvah
	River Terrace HOA Board
	Roswell Woman's Club
Chris Nelson	Chattahoochee Nature Center staff
Sheila Sillitto	Hillside Elementary Hispanic mothers
	Friends & Neighbors
	Willow Springs
Cheryl Small	Lego Club Moms - Roswell Library
	Atlanta Writers Club - Roswell Library
	Noon Day Nosh Book Club - Roswell Library
	Mystery Writers Book Club - Roswell Library
Kindra Smith	Roswell North 5th graders
	Roswell North Hispanic Mothers
	Roswell Jr. Woman's Club
Donna Smythe	Roswell Rotary
	GNF Chamber of Commerce
Morgan Timmis	City of Roswell employees
Jan Wagner	Riverwalk Book Club

Interviewees and Discussion Group Participants

CPG SITE VISIT: February 19 – 21, 2014	MEETING
ATTENDEES:	Steering Committee

Rochelle Mucha
 Larry Weissman
 Lonnie Mimms
 Maggie Davis
 Cheryl Small
 Debra Ewing
 Donna Smythe
 Eren Brumley
 Michael Hadden
 Kendra Cox
 Kindra Smith
 Tripp Liles
 Morgan Timmis
 Beckie Hawkins
 Kent Igleheart
 Betty Price

ATTENDEES:	Community Conversation Training
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Donna Clayton
 Sheila Sillitto
 Anita Farley
 Gail Bohannon
 Rose Marie Brana Haslinger
 Lee Walker
 Mac Smith
 Lawrence Catchpole

INTERVIEWS

Becky Wynn
 Nancy Diamond
 Kay Love
 Keith Lee
 Alice Wakefield
 Rich Dippilito
 Jerry Orlans
 Kent Igleheart

ATTENDEES:	Stakeholders: Arts/Cultural Orgs
Rebecca Gilbert	CNC
Gwendolyn Dinsmore	RHS
Bob Farley	GET
Anita Farley	GET
Bob Hagan	GET
Linda Lee Parker	GET
Janet Kincaid	GET
Laurel Crowe	GET
Betty Walser	RFAA
Jane Swift	RFAA
Antoinette Singh	Artist

ATTENDEES:	Stakeholders: Artists/Galleries
Sharon Crumley	Artist
Mena Ganey	Artist
Betty Walser	Artist
Jane Haessler	Artist
Sheila Grubb	MUSE & Co.
Mary Bayus	Vinings Gallery
Sandra Milton	Artist
Jeff Talmadge	Artist
Antoinette Singh	Artist

ATTENDEES:	Media Lunch
Julie Brechbill	
Hatcher Hurd - Revue & News	

ATTENDEES:	Wrap Up Meeting
Lonnie Mimms	
Morgan Timmis	

CPG SITE VISIT: April 22 – 25, 2014	MEETING
ATTENDEES:	Stakeholders: Faith Based
Fred Greene-emple Beth Tikvah	
Mrs. Hounada Sinno - Roswell Community Masjid	
Mr. Maher Budeir - Roswell Community Masjid	
Mary Cox - RPC	
Jerry Tyler - 1st Baptist	

ATTENDEES:	Regional Arts Leaders
Camille Love - ATL	
Lisa Cremmin - MAAF	
Judy Mauldin - FCAC	
Jessyca Holland - C4	
Mollie Quinlan-Hayes – SouthArts	
Gregory Burbridge – ARC	

ATTENDEES:	Roswell Arts Commissioners
Rochelle Mucha	
Lee J Howard	
Adam Braund	
Larry Weissman	

INTERVIEWS
Mayor Wood
Betty Price
Steve Acenbrack - Transportation
Historic Site Coordinators: Chuck Douglas/Smith & Pam Billingsley/Bulloch
Sarah Chandler - Cultural Arts Center

ATTENDEES:	Stakeholders: Tourism
Mary Ann Johnson-The Chandlery	
Jeff Petrea-GA Power	
Ralph Mills - Developer	
Doty Etris-CVB Exec Dir	
Bryan Chamberlain	
Johanna Harned - RHS Chair	
Nancy Tolbert - Tolbert Yilmaz Dance	
Alex Paulson- Randall Paulson Architects	
Jacob Burgess (Hotel 400)	

ATTENDEES: **Stakeholders: Civic Groups**

Gittel Price, Women in Photography, Roswell Photography Club
Michelle Sobel, Rowell Junior Women’s Club
Jennifer Werstak, Rowell Junior Women’s Club
Cheryl Henleben, Roswell Kiwanis, Roswell Alliance
Ryan Gimmel, Roswell NEXT & TrueBridge Resources
Stuart Moring, Roswell Kiwanis Club
Maggie Davis, Artist

ATTENDEES: **Stakeholders: Business**

Jay Litton
Amy Fetters
Don Rogers
Renee Lisgaris - Area 51
Micheal Pardue – Area 51
Ken Davis – Renasant Bank
Ryan Pernice - Table & Main/Osteria Mattonne
David Lyon –
Anna Braund – DDA
Katherine Simons -

ATTENDEES: **Stakeholders: Arts Educators**

Maggie Davis
Kindra Smith - Roswell North

ATTENDEES: **Steering Committee**

Donna Smythe
Maggie Davis
Cheryl Small
Kindra Smith
Rochelle Mucha
Beckie Hawkins
Tripp Liles
Lonnie Mimms
Kent Igleheart
Morgan Timmis

ATTENDEES: **Fulton County School System**

Dr. Shandor – Area Superintendent
Kindra Smith – Roswell North
Jerome Huff – Roswell High
Stacy Perlman - Mountain Park Elementary

ATTENDEES:

Neighboring Arts Leaders

Gay Grooms - Elm Street Cultural Arts Village
Toby Smallwood – City of Alpharetta Rec & Parks
Mike Perry – City of Alpharetta Rec & Parks
Jason Wright – Milton Communications Manager

ATTENDEES:

Developers

Lee Walker – Tribridge Residential
Rich Dipolito -
Brandon Walsh - Lehigh Homes
Darrell Weaver - Roswell Housing Authority

ATTENDEES:

Town Hall Meeting

Mary Lynch
Tom Lynch
Allison Rentz
Kindra Smith
Morgan Timmis
Clara Herrera
Riley Hunt
Marie Willsey

<p>CPG SITE VISIT: June 16 – 18, 2014 ATTENDEES:</p>	<p>MEETING Transportation Tour of Roswell</p>
<p>Steve Acenbrak, Director, Roswell Transportation Department Clyde Stricklin, Manager, Roswell Land Development Division</p>	
<p>ATTENDEES:</p> <p>Al Nash, Executive Director, Progress Partners of North Fulton Atlanta Al Urech, Managing Partner, Stoney River Capital Partners Chad Hagan, Entrepreneur Kevin Sandlin, Serial Entrepreneur Tom Buckley, Serial entrepreneur Lonnie Mimms, CEO Mimms Enterprises</p>	<p>North Fulton Technology Center</p>
<p>ATTENDEES:</p> <p>Darrell Weaver, Board Member, Scott Marcelais, Executive Director, Roswell Housing Authority</p>	<p>Roswell Housing Authority</p>
<p>ATTENDEES:</p> <p>Open public meeting</p>	<p>Public Art Lecture</p>
<p>INTERVIEWS</p> <p>Dave Schmitt, Board Member, Downtown Development Authority Steve Stroud, Executive Director, Roswell, Inc. Kay Love, City Administrator, City of Roswell Sally Johnson, President, Historical Roswell Merchants’ Association</p>	
<p>ATTENDEES:</p> <p>Donna Smythe Maggie Davis Cheryl Small Kindra Smith Rochelle Mucha Beckie Hawkins Tripp Liles Lonnie Mimms Kent Igleheart Morgan Timmis</p>	<p>Steering Committee</p>

CPG SITE VISIT: September 8 – 10, 2014	MEETING
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INTERVIEWEES:
 Stuart Arey, President, Friends of Barrington Hall
 Pam Billingsley, Bulloch Hall
 Bill Gray, President, Friends of Bulloch Hall
 Chuck Douglas, Smith Plantation
 Debra Ewing, Chair, Recreation and Parks Commission
 Councilmember Betty Price
 Robert Winebarger, Barrington Hall
 Dotty Etris , Executive Director, Roswell Convention & Visitor’s Bureau
 Ken Davis, Chair, Roswell Convention & Visitor’s Bureau
 Councilmembers Rich Dippolito, Nancy Diamond, Jerry Orlans
 Mayor Wood, Councilmembers Kent Igleheart and Becky Wynn
 Kay Love, City Administrator

ATTENDEES:	RPHCAD Staff
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Joe Glover, Director, RPHCAD
 Morgan Rodgers, Assistant Director, RPHCAD
 Morgan Timmis, Historic and Cultural Affairs Manager
 Lonnie Mimms, Chair, Community Cultural Plan Steering Committee

ATTENDEES:	City Council Work Session
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Mayor Wood and all city council members
 Open to the public

ATTENDEES:	Steering Committee
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Donna Smythe
 Maggie Davis
 Cheryl Small
 Kindra Smith
 Rochelle Mucha
 Beckie Hawkins
 Tripp Liles
 Lonnie Mimms
 Kent Igleheart
 Morgan Timmis