A Cultural Plan for Spartanburg County

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By

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The Wolf Organization, Inc. was retained in January of 1992 to develop a community cultural plan for Spartanburg County. Working with a community-based Steering Committee, the consultants conducted interviews and meetings with over one hundred and fifty residents throughout the County, including representatives of arts groups, artists, minorities, business, government, educators, the media, and others. They also implemented a statistically reliable telephone survey of County residents, as well as considerable other research.

For a community of its size, Spartanburg can boast a very active and engaged cultural community. The range of activities is impressive and the commitment of so many volunteers who perform both artistic and administrative tasks is extraordinary. The wide range of arts offerings is augmented by the cultural programs of the five major colleges in the area.

Spartanburg’s cultural groups have accomplished a great deal – with very small budgets and virtually no professionally trained staff – and they have continued, until recently, a slow, steady growth over the years. The consultants believe that there is a “window of opportunity” for cultural growth in Spartanburg, with the beginning of renewal downtown and the prospects for new industry in the area. There is a call throughout the County – noted by the consultants in confidential interviews and in the telephone survey of County residents – for enhanced cultural activities. People want more opportunities for their children, greater access to events closer to home, and a connection to culture that includes their heritage and traditions.
Yet, there are some stumbling blocks preventing a ready passage through the window of opportunity. Perhaps the most pressing are:

- the complicated and overlapping structure of arts groups
- the lack of clearly identified leadership in the cultural community
- the absence of coordinated fund raising among cultural groups.

While there are many other issues raised in the report, the consultants believe that it will be impossible to sustain the existing cultural community – much less foster stable organizations with on-going growth and development – without successfully confronting these problems.

To address these key concerns, the consultants recommend that the functions of the three existing cultural services groups (the Arts Council, Friends of the Arts, and the Cultural Center Foundation) be reorganized to develop two organizations with distinct responsibilities. One organization, designated as a local arts agency, would take responsibility for community-wide arts and cultural initiatives (currently addressed by the Arts Council) and financial support of the cultural groups (currently managed by the Friends of the Arts). Another organization, a facilities management entity, would take responsibility for managing the Arts Center (currently conducted by the Arts Council) and continuing planning for the proposed new cultural facility in downtown Spartanburg (currently overseen by the Cultural Center Foundation).

In addition, the consultants recommend that a united arts fund (UAF) drive be instituted as part of the work of the proposed local arts agency. A UAF is an annual, coordinated, community-wide, fund-raising campaign for local cultural organizations, designed to simplify corporate arts funding by minimizing the number of applicants and to raise more money from a number of different sources at less cost for arts groups. Details are provided on the structure of the campaign, the financial goal in the first year, and mechanisms for allocation.

The consultants also recommend that a community cultural facility should be constructed in downtown Spartanburg. While they noted
some concern about the proposed facility (particularly regarding the impact a new facility would have on the existing Arts Center), they believe – and their research supports – that the need for the facility is clear. Thus, they recommend that steps should be taken to insure the continued viability of existing facilities.

These recommendations are the basis for the consultants’ restructuring of the community-wide cultural groups. They also make recommendations for:

- comprehensive management assistance and training sessions for cultural groups
- a centralized ticket sales and information outlet
- marketing programs to position cultural activities more centrally to the quality of life in Spartanburg
- activities to enhance minority participation
- efforts to improve the already excellent arts education programs

Following is a complete list of recommendations from the consultants’ report, with page numbers to indicate where discussion on each one begins.

Recommendation IV.1: Ongoing professional development programs should be established for cultural groups, including assistance in developing long-range plans (cf. page 26).

Recommendation IV.2: A program should be established to identify, cultivate, and train potential new board members and volunteers for cultural groups (cf. page 29).

Recommendation IV.3: A centralized ticket sales and information outlet should be established (cf. page 30).

Recommendation IV.4: Networking and collaboration should be encouraged among cultural organizations (cf. page 31).
**Recommendation IV.5**: Partnerships should be encouraged between cultural organizations and other groups in the public and private sector (cf. page 32).

**Recommendation IV.6**: Culture must be positioned as important to Spartanburg’s “quality of life” and “for everyone” (cf. page 33).

**Recommendation IV.7**: A comprehensive marketing effort should be developed to tie festival and special events into promotion of the arts in general (cf. page 34).

**Recommendation IV.8**: The arts community should work with local media to enhance coverage of local cultural events and activities (cf. page 35).

**Recommendation IV.9**: Regional cultural affairs committees having representation in decision-making should be established in communities around the County (cf. page 36).

**Recommendation IV.10**: A committee on minority participation should be established to explore options for increasing the involvement of ethnic and minority groups in Spartanburg’s culture (cf. page 37).

**Recommendation IV.11**: Local cultural organizations should provide more diverse programming (cf. page 38).

**Recommendation IV.12**: Efforts should be made to create partnerships between cultural groups and community social service providers (cf. page 39).

**Recommendation IV.13**: A County-wide Arts Education Working Group should be developed (cf. page 40).

**Recommendation IV.14**: A County-wide, collaborative Children’s Arts Festival should be established (cf. page 41).

**Recommendation IV.15**: No publicly funded percent-for-art program should be considered presently; however the issue should be re-examined in several years (cf. page 42).

**Recommendation IV.16**: A community cultural facility should be constructed in downtown Spartanburg. As part of any construction, steps should be taken to insure the continued viability of existing facilities (cf. page 43).
Recommendation IV.17: An informal network of arts and entertainment facilities in Spartanburg County should be established (cf. page 45).

Recommendation V.1: The functions of the three existing cultural service groups should be reorganized to develop two groups with distinct responsibilities. The governance of these bodies should be linked (cf. page 52).

Recommendation V.2: Some responsibilities of the Arts Council and Friends of the Arts should be consolidated to create a single local arts agency for the County (cf. page 53).

Recommendation V.3: A united arts fund drive should be instituted as part of the proposed local arts agency (cf. page 59).

Recommendation V.4: The proposed local arts agency should consider options for public funding in support of cultural programming. Any funds should be allocated through the mechanisms created for the UAF (cf. page 63).

Recommendation V.5: Some functions of the Arts Council of Spartanburg County and the Cultural Center Foundation should be consolidated to create a facilities management agency (cf. page 64).

Recommendation V.6 All opportunities for enhancing earned income from facilities operation should be explored (cf. page 68).

Recommendation V.7: In order to provide a convincing case for the new facility, the creation of a revised funding plan and a workable project schedule must be a high priority for the new agency (cf. page 68).

Recommendation VI.1 The Steering Committee should vote on "acceptance" of the interim report. Other selected groups should also review and comment on the document (cf. page 71).

Recommendation VI.2 Once the interim report has been revised to reflect input from the Steering Committee and others, the final document should be presented to the community (cf. page 73).

Recommendation VI.3 The Steering Committee should remain in existence through March, 1993 to oversee short-term, implementation-oriented task forces (cf. page 74).
Recommendation VI.4 A special, "blue-ribbon" task force should be created to address the organizational and structural issues of this report. Working on a "fast-track" and with extraordinary authority, its report should be due within three months of its creation (cf. page 74).

Recommendation VI.5 Task forces should be created to work on specific pieces of the planning document, coordinated by the Steering Committee (cf. page 76).

Recommendation VI.6: The Steering Committee should review the task force recommendations and should vote to "adopt" them. It should also devise an advocacy plan to further the implementation process (cf. page 78).

Recommendation VI.7: Materials should be developed to assist in summarizing the major points of the cultural plan (cf. page 79).

Recommendation VI.8: The proposed local arts agency should oversee long-term implementation of the cultural plan (cf. page 80).

Recommendation VI.9 An administrator should be sought to coordinate the work of the Steering Committee and its task forces (cf. page 80).
Introduction

In January of 1992, The Wolf Organization, Inc. of Cambridge, Massachusetts was retained to conduct a community cultural planning project for Spartanburg County, called Arts 2001. The purpose of this project was threefold:

- to assess the existing cultural environment in Spartanburg County
- to develop a planning document that addresses key cultural issues facing Spartanburg
- to provide a coordinated strategy to implement the recommendations of the community-based cultural plan.

The lead consultants on the project, Ms. Jeanne Brodeur and Mr. Marc Goldring, conducted a wide range of fact-finding tasks, including the following:

- interviews and small group meetings with over one hundred and fifty individuals in the County, representing arts groups; artists; business, government, and civic leaders; educators; the media; the international and minority communities; and others
- a series of six regional meetings in communities throughout Spartanburg County, with a total of over seventy-five participants
- an open, public meeting in County chambers, which brought together over fifty people
- a statistically-valid random sample survey of the general public in the County, gathering information and attitudes about key cultural issues
- a “comparative communities” research project, gathering information about seven communities with programming or activities of interest to Spartanburg.
A complete list of participants in the project is offered as Appendix A to this report.

In addition, the consultants oversaw the community-based planning process. They assisted in the creation of a Community Cultural Planning Steering Committee and conducted a series of meetings with that body to review the planning process, gather input on key issues, and receive guidance on emphasis and direction.

A project of this scale is complex and challenging and the consultants want to thank all the individuals who have assisted them in their work, as well as the many people who provided invaluable information through individual interviews and meetings. In particular, they would like to thank:

- the members of the Community Cultural Planning Steering Committee and its chair, John Renfro
- the volunteers and staff of the Arts Council of Spartanburg County, who handled the logistics of the planning project, in particular Sonia McDuffie, Cassandra Baker, and Jean Denton
- the Cultural Center Foundation, which took an active role in raising funds for this project.

The following individuals, foundations, and corporations have provided funding for this project:

- Arkwright Foundation
- Arts Council of Spartanburg County
- Ballet Guild
- Barnet Southern
- Cultural Center Foundation
- Friends of the Arts
- George Dean Johnson
- Jackson Mills
- Mayfair Mills
- Milliken Foundation
• South Carolina Arts Commission
• Spartanburg County Foundation
• TW Services

How to Use this Report

This consultants’ report is divided into several major parts as follows:

• Part I, which provides an overview of Spartanburg County, begins on page 4.
• Part II, which details the consultants’ findings, begins on page 9.
• Part III, which outlines a cultural vision statement and agenda for Spartanburg County, begins on page 24.
• Part IV, which addresses programmatic issues of the cultural agenda, begins on page 26.
• Part V, which considers structural and financial issues of the cultural agenda, begins on page 47.
• Part VI, which offers the consultants’ recommendations for the next steps of the cultural planning process, begins on page 70.

Several appendices provide the findings of the comparative communities research and the general public survey research as well as a complete list of participants in this process. The consultants have provided an Executive Summary and list of recommendations, but strongly urge that the full report be reviewed. Much of the work of implementing this plan will be contingent on a full understanding of its details.

It should be noted that an earlier study on the feasibility of a cultural facility in Spartanburg was also conducted by The Wolf Organization, although by a different team of consultants. While the principal authors of this report, Ms. Brodeur and Mr. Goldring, have had access to the findings of that project, they have relied on their own fact-finding to assure complete objectivity in their work on this project. They believe, however, that the firm’s familiarity with the community over an extended period of time has been an asset to this project. For further detailed information about the earlier study, please refer to A Feasibility Study for Spartanburg Center, available from The Cultural Center Foundation.
Part I
An Overview of Spartanburg County

Before any discussion of the cultural priorities of Spartanburg is possible, it is important to understand the context within which the arts function. In this part of the report, the consultants provide some background about Spartanburg for the planning document. They discuss relevant demographic information about the community as well as the current state of arts and cultural activities in the County.

The Demographics of Spartanburg County

Spartanburg County, covering an extensive area of over 830 square miles, has been the beneficiary of a substantial increase in population over the past twenty years, growing by almost 30 percent between 1970 and 1990. The City of Spartanburg, on the other hand, has had a less dramatic 7 percent increase, with most of the increase occurring during the earlier years of this period. This is explained in part by the small size of the City compared to the County and the preponderance of growth in the close-in suburban areas which are not part of the City, but which rely heavily on its urban amenities. The complex mix of urban and rural areas which makes up Spartanburg County represents a significant challenge to providing services on a county-wide basis.

Spartanburg’s extensive industrial base is dominated by textile mills and other manufacturing facilities, including significant representation of international companies from over a dozen countries. Thus, the community has a large “blue collar” population (for example, 38 percent of the labor force was engaged in manufacturing in 1990) as well as a very influential international population—
perhaps more influential than its size would suggest. Spartanburg also has a very strong health services sector, including two private hospitals and one public hospital, a full-service teaching and research institution. When combined with its substantial retailing enterprises, Spartanburg serves as an industrial, retail, and health services hub for much of the region.

The size of the minority population of the County has remained relatively constant over the past thirty years. It has ranged from 21 to 22 percent non-white, with 90 percent of that being made up of African American people. Much of that population is located within the city limits of Spartanburg.

It is essential, when discussing Spartanburg, to mention the significant impact of the five colleges located in the City – the University of South Carolina at Spartanburg, Wofford College, Converse College, Spartanburg Technical College, and Spartanburg Methodist College. These institutions provide a range of cultural activities, many of which are open to the community, and enhance the quality of life of the entire region.

The consultants believe that Spartanburg embodies several dichotomies – rural and urban, black and white, City and County, blue collar and white collar – that must be understood as part of any comprehensive planning effort. A former mill area that has found a new identity, Spartanburg is at an exciting crossroads. A recently announced BMW plant represents a wealth of new opportunities for the region. While its impact on the life of the community – in particular its cultural life – is still unclear, the influx of new residents will inevitably alter the community in profound ways.

The State of the Arts in Spartanburg

Culture in Spartanburg is a participatory activity, according to many of the individuals interviewed by the consultants. As one person said, "We like to attend performances here, but we also like to take part in them." Among the most striking initial impressions of culture in Spartanburg is the degree of involvement by volunteers, who often fill both artistic and administrative functions. Many arts groups owe their continued existence to the support of volunteers and, while the use of volunteers may place limitations on the potential for growth (as discussed later in this report), it has certainly contributed positively to Spartanburg's cultural scene.

There is a wide range of cultural activity occurring in Spartanburg. Among the largest and most noteworthy organizations are the following:
• The Spartanburg County Art Association provides exhibits, programs, educational trips, workshops, and classes. Among its major activities are the Art Association School, which offers a wide range of classes for children and adults; the Sidewalk Art Exhibit and Festival, an annual spring event on the fence at Converse College; and the Gallery, which provides monthly exhibitions of local artists.

• The Spartanburg County Library, with its main branch in downtown Spartanburg, has seven branches throughout the County as well as a mobile unit. It circulated over one million items in 1991. Almost fifty percent of the population has used the Library in the past year, and the exhibit areas and meeting rooms in many of its branches serve as venues for a range of cultural activities.

• The Spartanburg County Historical Association was founded in 1957 to preserve and promote the historic legacy of the County. It has played an active role in saving and restoring the Walnut Grove Plantation, the Thomas Price House, and the Jimmie Say House, and is responsible for their management and operation. In addition, the Historical Association established and operates the Regional Museum, presently housed adjacent to the Spartanburg County Library.

• The Spartanburg Little Theatre was founded in the mid-1940’s to stimulate an interest in art, music, literature, and dramatics in people of all ages. It provides opportunities for trained supervision and direction in amateur dramatics through its presentation of four major productions each year. In addition, it founded The Spartanburg Youth Theatre in 1972, designed to provide young people with exposure to all aspects of live theatrical production. In addition to its season of four productions, it offers classes in acting, stage make-up, and other areas to children of all ages.

• The Ballet Guild/Civic Ballet Company of Spartanburg was formed in 1966 to promote community interest in the art of dance. It has presented a wide range of significant dance companies in Spartanburg, and in 1976 established the Dance Center to provide training in classical ballet and jazz dance.

• The Stone Soup Storytelling Festival, held each year in April in Woodruff, has become an event of local, regional, and national significance. In its seventh year, this event brings together storytellers from throughout the southeast, and includes a mix of ethnic and racial backgrounds. Many activities involve local school children which enhances the impact on residents.
• The Spartanburg Repertory Company was founded almost six years ago to offer the public entertaining musicals and opera repertoire performed by local and guest artists. Its goal is to develop and encourage a knowledge and love of professional opera and musical theatre in the community, as well as to nurture and develop community talent.

• The Spartanburg Science Center provides programs in natural history and science to many different groups of young people including schools, scouts, parks and recreation programs, summer camps, and others. Located in the Arts Center, the Science Center serves over 20,000 children each year, providing a wide range of participatory programs.

• The Spartanburg Music Foundation was formed over 100 years ago to promote music in the area, to offer opportunities for music education for area youth, and to support the School of Music at Converse College and other colleges. It sponsors a series of four concerts, bringing national and international talent to the region. It also supports and presents the Spartanburg Symphony Orchestra, the Symphony Chorus, and the Converse College Opera Workshop. In addition, it gives 13 music scholarships each year to community youth.

• The Artists Guild is an organization of active visual artists designed to encourage the creative growth of its members and to promote an appreciation of art in the community. It sponsors exhibitions of the work of its members and others and runs a gallery in the Arts Center facility.

Aside from these organizations, which present specific arts and cultural "products," there are also several organizations that serve the entire cultural community by providing services. Among the most important of these are:

• The Arts Council of Spartanburg County was founded almost twenty-five years ago to serve as a catalyst for the advancement, education, and increased awareness of the arts in Spartanburg County. It manages the Arts Center, coordinates an arts-in-education program, schedules and promotes exhibitions at the Center, and provides a range of services for its over sixty affiliate members.

• Friends of the Arts raises funds to support arts and cultural activities in the community through its annual Beaux Arts Ball. For over twenty years, this event has served as the premier arts fund-raising activity in Spartanburg. In addition, the Friends are responsible for the Docent program, which provides tours of exhibitions at the Arts Center.
• The Cultural Center Foundation was formed several years ago to re-
search the feasibility of and develop proposals for a cultural facility to
provide the community with an attractive, up-to-date space for a wide
range of cultural events. It has commissioned initial studies and con-
ducted some fund-raising activities in support of the proposed facility.

The programs, events, and facilities of the five major colleges in Spartanburg
provide a valuable cultural resource for the community. While some in-
dividuals interviewed for this project commented on the colleges' lack of in-
tegration into the fabric of the community, their impact is still quite strong.
Specifically:

• Converse College is an independent college for women with a profes-
sional school of music. Founded in 1889, the college offers bachelor
degrees in more than thirty subject areas and masters degree programs
in music and education. Enrollment, including all programs, averages
about 1,000 annually.

• The University of South Carolina at Spartanburg, with approximately
4,400 students, is a four-year institution offering degrees in twenty-
nine fields of study, as well as several graduate programs. The Univer-
sity offers musical and theatrical performances, and a new Humanities
Building and Performing Arts Center provides a 450-seat theatre as well
as specialized teaching areas.

• Wofford College is a four-year liberal arts undergraduate college. It has
an enrollment of 1,100 men and women, most of them residential stu-
dents. The College has been recognized for academic excellence in a
wide range of national publications. It has exceptionally strong perform-
ing arts groups, including the Wofford Theatre Workshop.

• Spartanburg Technical College is one of sixteen technical colleges state-
wide. It offers more than fifty career programs in business, engineering,
health, horticulture, and industrial fields. Spartanburg Tech offers two-
year associate degrees, and one-year certificate and diploma programs.

• Spartanburg Methodist College, a co-educational institution, offers As-
soicate degrees in liberal arts and science. It also offers career track
degrees in criminal justice and retail marketing, as well as other areas.
Part II
Consultants’ Findings

In this part of the report, the consultants will provide a detailed overview of their findings. These findings, developed over the course of the project and extensively analyzed by the consultants, are based on two distinct types of information:

- *Narrative information* obtained through a comprehensive series of small group meetings and confidential interviews involving over one hundred and fifty individuals between February and June, 1992. The purpose of this research was to provide candid information about the arts community from a wide range of leaders from business, education, government, and minority communities, as well as those knowledgeable about the arts.

- *Quantitative information* obtained through a telephone survey of over four hundred and twenty randomly selected residents of Spartanburg County, conducted during the month of May 1992. The purpose of this research was to provide a statistically reliable measure of public opinion throughout the County on key arts-related issues.

(It should be noted that the telephone survey instrument was reviewed prior to its administration by a sub-committee of the Arts 2001 Steering Committee. A copy of the questionnaire is included as Appendix C to this report. A description of the survey’s methodology and qualification criteria, as well as tables which provide details of information reported in this section, are contained in Appendix D. Consultants’ notes from interviews are confidential and are not included in this report.)
The following discussion incorporates both types of research and highlights the points with the greatest significance for Spartanburg.

*Outdoor events and events which highlight popular culture are among the most well-attended in Spartanburg, although patterns of attendance vary between City and County.*

The consultants heard many individuals comment that festival-type events were always well-attended in Spartanburg. This view appears to be confirmed by the quantitative research (cf. Figure 1 on Appendix page D.3). Based on the telephone survey of County residents, the four most well-attended cultural events or activities in Spartanburg were:

- Spring Fling in downtown Spartanburg (62 percent of those who attended arts events)
- An event at Spartanburg Memorial Auditorium (57 percent)
- Walnut Grove Plantation (42 percent)
- The Sidewalk Art Festival on the fence at Converse College (34 percent).

There are some important differences between the City and County groups in the proportion of the group that attends cultural events and institutions. Generally, City residents attend events based in facilities in Spartanburg and attend them more often than do County residents. This is especially noticeable for a number of important arts organizations or activities including:

- Spartanburg Memorial Auditorium (66 percent for City and 49 percent for County)
- Spartanburg Arts Center (39 percent for City and 22 percent for County)
- Regional Historical Museum (34 percent for City and 20 percent for County)
- Spartanburg Science Center (32 percent for City and 16 percent for County)
- Spartanburg Symphony Orchestra (26 percent for City and 13 percent for County).
City and County resident attendance tended to be more evenly distributed at Walnut Grove Plantation, Wofford Theatre Workshop, the Stone Soup Storytelling Festival, theatre events at USCS, and at folk or ethnic festivals.

While there are obvious limits to the reliability of respondents reporting their attendance for the past twelve months, the results can be reliably interpreted in a relative fashion. Thus, the proportional differences in attendance appear to indicate that programming and marketing efforts have differing impact in the City and the County.

County residents reject an "elitist" view of culture and want to include more than the traditional "fine arts."

In many areas of the country, the arts are considered "elitist," designed to interest only a small, relatively wealthy and well-educated segment of the community. This is a theme among many of the individuals interviewed by the consultants in Spartanburg, particularly when the individual considers only the traditional fine arts. One person summarized the views of many when she commented:

Of course, unless people are brought up with a love of the arts, they'll never acquire it. But at least there are opportunities here for those of us who appreciate the finer things.

However, the consultants point to several additional pieces of research that suggest that a broader view of culture is supported widely throughout the county. For example, when respondents to the telephone survey were asked to agree or disagree with the statement, "The arts generally appeal only to the wealthy," only 21% of respondents agreed (cf. Figure 2 on Appendix page D.4). Note that this statement was offered in the context of a survey that mentioned a broad range of cultural offerings, including such things as Spring Fling and Walnut Grove.

In addition, telephone survey respondents were asked about public art programs, through which one percent of the budget for certain public construction projects is spent to purchase art works for placement in public spaces. Although only about one in five of those surveyed were familiar with such programs, nearly two-thirds of all respondents (63 percent) felt that a public art program should be created in Spartanburg County, with support higher among County residents (70 percent) than among City residents (56 percent).

These findings suggest that once a broad definition of culture is employed – including community festivals and events and popular presentations at Memorial
Auditorium – there is a likelihood of strong support for the arts from a large percentage of the population.

*Most people prefer cultural offerings closer to home, but a sizable number of people will travel to other cities to attend events of interest to them.*

Many of those interviewed travel regularly to other cities for arts programming. Based on the findings of the telephone survey, the consultants found that 28 percent of those surveyed indicated that they have travelled to one of six cities in the area, with 26 percent of County residents reporting they had, compared with 32 percent of City residents.

Multiple responses for more than one city were allowed in this question, and the destinations reported were:

- **Greenville** (14 percent of the total sample) – The Peace Center was the destination of 41 percent of the travelers to Greenville, followed by the Greenville County Art Museum (24 percent) and the Roper Mountain Science Center (15 percent).
- **Asheville** (10 percent of the total sample) – The Asheville Civic Center was the most often reported destination (44 percent of those who traveled to Asheville).
- **Charlotte** (7 percent of the total sample) – Fifty-three percent of travelers to Charlotte attended Discovery Place, 23 percent visited the Mint Museum, and 10 percent attended an event at Spirit Square.
- **Columbia** (5 percent of the total sampled) – The State Museum was the primary destination of visitors to Columbia (35 percent), followed by the State Historical Museum (26 percent) and the Columbia Museum of Art and Science (22 percent).
- **Flat Rock** (5 percent of those who traveled) – Seventy-nine percent of travelers to Flat Rock attended an event at the Flat Rock Playhouse.
- **Brevard** (4 percent of the total sample) – Sixty-one percent of those who traveled to Brevard attended the Brevard Music Center.

It is significant for Spartanburg's arts groups that so many residents, particularly those living outside the City, are prepared to travel to other locations for cultural activities. However, this willingness to travel should be placed in a larger context with the following factors taken into account:
First, even Greenville, which was the most frequent destination mentioned, attracted only 14% of those surveyed, which, while a substantial number, would not limit the growth of Spartanburg arts groups if they were to improve their marketing.

Second, when asked to agree or disagree with the statement, "I like to attend events at the colleges and in downtown Spartanburg," 55 percent of County residents agreed (as did 69% of City residents). This suggests that there is a strong base of support for cultural activities in the City.

When asked "Do you consider the City of Spartanburg to be the focus of cultural activities and facilities for the County?" a substantial majority of 65 percent agreed. Interestingly, this opinion was held by 67% of County residents and 63 percent of City residents. This suggests continued prominence for Spartanburg in the presentation of cultural events and activities.

**Attendance at cultural events is hampered by lack of accurate and timely information.**

When asked why they did not attend cultural events more frequently, the two reasons given most by respondents to the telephone survey were:

- lack of sufficient advance information (given by 70 percent as a major or minor reason)
- lack of awareness of events (given by 70 percent).

This finding is supported by the consultants' confidential interviews, which indicated that many people have difficulty finding out about cultural activities, particularly in Spartanburg. There is no central mechanism for learning about coming attractions. Part of the problem appears to be the volunteer nature of arts groups, which has made it difficult for these groups to promote their efforts fully and effectively (cf. Figure 3 on Appendix page D.5).

In addition, a key point raised by many people who were interviewed was the difficulty in purchasing tickets for arts events – no central location is available for such purchases. The telephone survey corroborates this. When asked if "It would be helpful if there were a central ticket office in Spartanburg," fully 80 percent of those responding agreed (cf. Figure 2 on Appendix page D.4).
The electronic and print media coverage of cultural activities in Spartanburg is not extensive enough to promote arts attendance.

The media market which includes Spartanburg is dominated by relatively few outlets (cf. Figure 4 on Appendix page D.6). When asked which newspaper they read, telephone survey respondents overwhelmingly indicated the Herald-Journal (92 percent), with all other papers receiving 2 percent or less. Television is dominated by Channel 7/WSPA (77 percent). There are more local radio stations, although only three outlets (and two controlled by the same management) were listened to by more than 10 percent of survey respondents. These were:

- WSSL/100.5 FM (19 percent)
- WSPA/99 FM (15 percent)
- WSPA/95 AM (12 percent)

The consultants heard comments from knowledgeable members of the arts community that print and electronic media outlets do not provide enough coverage of local cultural activities. In addition, many comments were made about inaccuracies in listings of events. The recent expansion of arts coverage through the Escape section of the Friday Herald-Journal is a positive step. However, given the regional nature of the media market and the lack of interest in arts coverage detected by the consultants, it is unlikely that major improvement will be seen quickly. It should be mentioned that representatives of the media point out that arts groups are very naive in their expectations of coverage and relatively amateurish in the materials they provide. Thus, the degree of coverage may be influenced by the arts groups themselves.

Nevertheless, given the cited statistics about the lack of information about arts events, improvement in the area of cultural coverage will be a significant piece of enhancing the cultural climate of Spartanburg.

There is a shortage of cultural programming oriented toward children.

According to the telephone survey of county residents, cultural groups with an educational focus, such as the Walnut Grove Plantation or the Spartanburg Science Center, or groups which regularly provide services for school children, such as the Little Theatre and the Spartanburg Symphony Orchestra, showed the highest levels of attendance for children. Other cultural groups did not appear to attract substantial numbers of children, ranging from 3 percent to 8 percent of those who attended (cf. Figure 1 on Appendix page D.3).
The consultants' experience in many communities suggests that most heavy arts attenders have a history of attendance dating back to childhood. Thus, this finding may signal some disturbing implications for audience development in Spartanburg County. On the other hand, residents appear eager for more opportunities for programs that would appeal to families with children. Of those families with children who responded to the survey, 65 percent reported that increased availability of family programs would increase their attendance, while 32 percent reported that their total attendance would remain about the same.

**County residents are very interested in enhancing arts education opportunities for their children.**

Spartanburg County can be proud of its extensive curriculum-based arts education programs in its schools, which compare favorably with communities nationwide. The *Arts in Education* and *Arts a la Carte* programs are also strong and work with the seven school districts very well. The consultants' confidential interviews were filled with favorable comments on the effectiveness of these Arts Council efforts, particularly among teachers and administrators. In fact, many interviewees were more familiar with this Arts Council program than with most others and in the telephone survey, it was the third most frequently-mentioned program.

Support for arts education was also strong in the telephone survey. Respondents were asked about the importance of several approaches to increasing children's exposure to arts in education. Ninety-two percent or more supported each program initiative presented as being *very important* or *somewhat important*. The highest priority went to field trips and opportunities to attend live events (cf. Figure 6 on Appendix page D.7).

While support for arts education was high in both City and County, the groups differed somewhat in their assessment of the importance of professional instruction in the arts in the schools. While 90 percent of the City respondents considered this program to be important only 79 percent of the County respondents felt that way (cf. Figure 7 on Appendix page D.7). Nevertheless, support was high throughout the area indicating a positive planning opportunity.

One additional survey finding stresses the importance of arts education to County residents. When the survey group was asked if public funds should be used to support arts education programs if local school districts cannot afford
to provide these educational experiences, fully 90 percent of City respondents and 79 percent of County respondents felt it was important to do so.

Such unanimity of support for arts education is reassuring to the consultants, since any growth of the audience for cultural events and activities will only be spurred by greater contact with arts experiences during the formative school years.

*There is little involvement of Spartanburg’s minority population in the activities of the major cultural groups.*

When the consultants met with representatives of the cultural groups, most of them expressed a concern with the small number of black participants, as audience members or volunteers. “We’d like to get them involved, but we don’t know how,” one interviewee commented.

When the consultants talked with representatives of the black community, another story began to emerge. Many of them claimed that little had been done to interest the black community in cultural activities. For example, there have been few programs that include works that might be of interest to the black community; there has been little effort to target black audiences through special mailings or other devices; and there have been little or no outreach efforts through black churches or fraternal organizations.

But the issue, according to several in the black community, is not simply audience development. They believe that sincere efforts must be made to include blacks on the governing bodies of cultural groups. As one individual commented:

*Of course they don’t know what sort of programming to develop to attract black people. Of course they don’t know how to identify strategies to reach into the black community. But, listen, if they’re serious in their efforts to include us, they’ll put us on their boards, in positions of power. There are many more professional black people of board calibre than are presently involved. If they’re serious they’ll change that.*

In addition, several people commented on the role the arts might play in providing positive learning experiences and strong role models for at-risk youth. Interviewees noted that few activities in that area exist.
The business and civic establishment does not weigh “culture” heavily in its consideration of issues of “quality of life.”

The consultants heard many civic and business leaders talk about the importance of arts and culture to Spartanburg. However, when pressed on details of how their assessment of its importance translated into support — both moral and financial — it was often clear that their words did not translate into substantive support.

In some cases, this lip service is rooted in concern about the effectiveness of the arts groups’ administration. In other cases, it appeared to be a misreading of the priority County residents give to cultural activities. For example, representatives of the media frequently explained their minimal coverage of cultural events by saying that there is little interest in the County. As one interviewee commented:

Spartanburg is a blue collar town — most people just want to have a beer and watch TV. They’re not interested in cultural things.

However, according to The Wolf Organization’s telephone survey, fully 84 percent of Spartanburg County residents reported attending at least one arts and cultural activity in the past year. Thus the consultants believe that, when a broad, inclusive definition of culture is used (as was in the telephone survey), County support for the arts is quite strong, and business and civic leaders need to be made aware of this level of interest.

The cultural community does not engage in effective consensus planning and is viewed as fragmented.

Confidential interviews pointed out that, in general, the Spartanburg community, and in particular the arts community, rarely engages in effective consensus-building planning programs. As one interviewee pointed out:

We don’t do consensus planning in Spartanburg. In fact, several people got together to create a special program called The Consensus Project to support cooperative and collaborative approaches to planning here. That should give you an idea of how much effort it takes to move us in that direction.

The consultants heard repeatedly about the difficulty that arts groups have working with other groups in the community. Indeed, the words used to describe their activities include such characterizations as “jealousy,” “grudge
holding; “uncooperative,” “lack of professionalism,” and a commitment to “protecting their turf.” It should be noted that these comments were as likely to come from strong arts supporters as from detractors.

Some individuals commented that the cultural community simply reflects the larger community in this regard— that no sector in Spartanburg has been able to conduct successful consensus planning. However, given Spartanburg’s ability to attract a major company in the past year, it is clearly the case that leadership can work together on important projects.

There is considerable confusion about existing arts and cultural organizations in Spartanburg.

The consultants found in their confidential interviews that there is a tremendous lack of awareness, especially in the business community but also among the general public, about what is going on in the cultural sector, what funds are raised for, and how they are expended. One business executive summarized the feelings of many interviewees:

Look, there’s the Arts Guild, the Art Association, Friends of the Arts, the Arts Council, the Arts Center, the Cultural Center, I can’t begin to keep track of them all. What do they do? I don’t know. Do we need that many groups? I can’t say. All I know is I write one check each year with the word “art” in it and I’m done. And I can tell you I won’t give more until I know what the money is being used for.

Comments such as these are confirmed by the telephone survey. In order to gauge the familiarity of residents with the major cultural service organizations in the county, the survey group was asked if they had heard of each of the three arts support/service organizations (cf. Figure 8 on Appendix page D.8). While 63 percent were aware of the Arts Council of Spartanburg County, over two-thirds (68 percent) of those people could not identify a single program of the organization. Similarly, the Friends of the Arts was familiar to only 40 percent of the total sample and almost three-quarters (73 percent) of those people could not name an activity of the group. The Cultural Center Foundation, the newest of the organizations, was familiar to only 17 percent of those interviewed.

These findings point to a considerable problem of public education and marketing, as well as to the possibility of reorganizing arts groups into more comprehensible groupings. Without such actions, increased support for arts groups will be much more difficult to achieve.
The makeup of the governing bodies of cultural organizations reflects a narrow segment of the community.

Since Spartanburg’s arts groups have grown and thrived on volunteer efforts, and since the pool of volunteers has not expanded substantially over the past years, according to interviews conducted by the consultants, the boards of many cultural groups tend to reflect only one segment of the community. They tend to be white, mostly female, mostly upper middle-class to wealthy, and mostly well-educated. As one interviewee pointed out:

*The boards of most arts groups in Spartanburg are incestuous. If you live here long enough and you’re interested in culture, you’ll probably serve on the board of every group in town, especially if you live in town, or close in. What the boards of this town’s cultural groups need is new blood.*

The consultants’ review of information on cultural groups’ volunteers supports this point. It is a rare board of trustees that has more than one or two non-white members. In fact, many boards do not even have representation of the business community. Of course, since these boards tend to be activist, rather than simply policy-making bodies, it is often more difficult to recruit new board members. However, without greater diversity (geographic and ethnic), the potential of arts groups will be stunted.

*There is no group in Spartanburg – recognized by either arts groups or civic leaders – that speaks for and serves the entire cultural community.*

The consultants were struck by the fact that no arts group in Spartanburg is recognized as representing the entire cultural community to business, government, or the general public. While some will say that the Arts Council fulfills that role, there is some question whether others in the cultural community would agree. Many of those interviewed pointed out that arts groups do not recognize the Arts Council as an “umbrella organization.” Based on the confidential interviews, the consultants believe that in its current configuration the Arts Council does not have the staff and board leadership to fulfill this role. Thus, there is no other strong sense of leadership or direction within the arts community.

While acknowledging the help they have received from the Arts Council, representatives of many of its affiliated groups find the relationship a complex and
difficult one, described by some as "strained" and "hostile." As one individual commented:

_The Arts Council is a great resource, but, really, it's just like all the other arts groups - it's out for itself. When it fund raises, it talks about serving all its affiliates. It gives donors the impression that most of the money given to the Arts Council goes to its affiliates. So people give to the Arts Council, thinking they're giving to all Spartanburg's arts groups. Then the groups start their fund raising and people say they've already given to the Arts Council! It's very frustrating._

Another organization which might undertake a leadership role in the cultural community is the Friends of the Arts, which raises a substantial amount of money for cultural activities through its annual Beaux Arts Ball. However, the group has not engaged in leadership activities beyond its annual event, according to interviewees, and there is little involvement from arts groups in key decision-making areas. One recipient of funding from Friends of the Arts said:

_I have no idea how the Friends make their decisions about what to support and we didn't really give them much information about our activities. They've been so active and done so much good over the years, and if they take the attitude that they've raised the money and it's theirs to give away as they see fit, who are we to argue?_

Attitudes such as these - as well as the history of organizational structure and policy that underlie them - complicate any efforts at coordinated leadership or collaboration which cultural groups might attempt. In session after session, the consultants were surprised to hear misconceptions - on the part of both representatives of arts groups and civic leaders - about how dollars raised are distributed and to which groups. While there are many positive impressions of the cultural community, the relationships among arts groups are viewed by a substantial number of interviewees as "adversarial" and are perceived by the general public as, at best, confusing.

_Cultural groups could benefit substantially from increased professionalism, particularly in the areas of marketing, long-range planning, and fund raising._

While slightly more than half (54 percent) of respondents to the telephone survey agreed that "Arts groups in Spartanburg are strong and well-managed," a different picture emerged from the consultants' confidential interviews (cf. Figure 2 on Appendix page D.4).
Interviewees, especially those most knowledgeable about the arts organizations, were far less confident in the management and future of arts organizations in Spartanburg. They felt that the growth of cultural groups is hindered by a lack of administrative, programmatic, and fiscal development, as well as an over-reliance on the use of volunteers. In the words of one interviewee:

*These groups are working very hard with volunteers and they have accomplished a great deal, but their business-oriented skills are woefully inadequate. It's hard to be too critical because they all work so hard, but they really need to learn more in these areas.*

In particular, the areas of marketing, promotion, press relations, and fund-raising activities of Spartanburg arts organizations appear the weakest.

In addition, none of Spartanburg's cultural groups have long-range plans. Although several have developed general goal statements, none have plans that include specific timetables and the necessary financial strategies. Lack of planning as well as limited financial and volunteer resources have been coupled with the increased difficulties in audience development and fund raising to cause problems for several arts groups. Even those organizations that seem stable need to move to more professional levels if they are to continue to succeed, but no plans to do so appear to exist.

**Most Spartanburg cultural groups could be more effective at fund raising.**

The consultants have found that, with few exceptions – notably the Friends of the Arts and the Arts Council – Spartanburg cultural groups have not developed effective fund-raising strategies. The aggregate amount of dollars raised in the community is low, compared to other communities of a comparable size. There are several reasons for this:

- Most cultural groups are run by volunteers who must spend time on day-to-day operations rather than fund raising, and there is virtually no professional staff, particularly in the area of development.
- Many arts groups rely on outmoded fund-raising devices, rather than undertaking new initiatives, since training in development techniques is not readily available.
- Boards of Trustees of cultural groups generally have very low expectations of the amount of money that they should give or be able to raise.
Many groups show very little motivation to go beyond the efforts of previous years, thus simply "getting by" rather than planning for new initiatives.

The consultants' confidential interviews revealed a belief among many representatives of cultural groups that there are few additional fund-raising dollars to be found in Spartanburg. However, the consultants point to several considerations that suggest this view is too narrow:

- Spartanburg's colleges and universities raise considerable funds annually from the community, even though competition is very strong among these institutions.
- Arts Council fund-raising efforts – among Spartanburg's most effective – showed dramatic growth following the addition of a development staff person and a more comprehensive approach, including a healthy increase for the 1992 effort.
- United Way efforts in the area have been very effective. Volunteers raised about $3 million, which is considered high for a community the size of Spartanburg.

Finally, it should be noted that a large number of respondents to the telephone survey favor more local government support for the arts. An exceptionally high four out of every five respondents agreed that "It's important for both City and County governments to support arts activities actively." Such willingness to consider public sector support for the County's cultural groups suggests a recognition of the necessity for underwriting the costs of cultural activities.

Existing cultural facilities do not meet the present or future needs of the County, but opinions about the specifics of the proposed cultural facility under consideration vary.

The consultants believe that Spartanburg's current mix of cultural facilities is inadequate to address the community's needs, either now or in the future. They have reached this conclusion based on a detailed review of cultural facilities, discussions with representatives of arts groups, and an analysis of two recent telephone surveys.

However, it was also clear to the consultants that there is a difference of opinion among some individuals interviewed about the details of the cultural facility
proposed by the Cultural Center Foundation. Concerns appear to fall into two basic categories:

- First, some individuals question the need for some of the facility's components and the ability of some groups to use them.
- Second, some individuals question whether the financial resources are available to build and sustain it.

The consultants support the vision of a cultural facility put forth in a Wolf Organization report called *A Feasibility Study for Spartanburg Center*, and believe that the facility as outlined in that document is well-suited to serve the needs of the community. However, the situation in the County has changed since that report was written almost two years ago. Most notably, the decision of BMW to locate its new North American manufacturing facility in Spartanburg County will have a substantial impact on the availability of state funding for this project. In addition, there are major issues in the cultural community that must be addressed before such a facility can be successful – issues of structural consolidation and leadership, as discussed elsewhere in this section.

Nevertheless, the consultants emphasize the importance of a major community cultural facility that serves the entire County. Simply put, there is a need for a small downtown auditorium, high quality exhibition space, better facilities for the Historical Association and the Nature-Science Center, and a variety of meeting, instructional, and reception areas.

While there are a number of college-based facilities, they are understandably designed to serve the educational needs of those institutions. Thus, their availability for community use is limited. Further, many people in the community – particularly those "underserved" segments of the population – do not feel comfortable on college campuses.
Part III
Culture in Spartanburg – A Vision Statement

The consultants have presented findings about the state of arts and culture in Spartanburg in the previous section. In this part of the report, the consultants present a statement of a “vision” for the cultural future of Spartanburg County.

The consultants believe that there is a “window of opportunity” for the cultural community. With the beginning of renewal downtown and the prospects for new industries in the area, there is call for enhanced cultural activities – through new facilities, coordinated fund raising, or other programs discussed in the community for so long. However, these opportunities are contingent on quick and effective action to address the key long-standing problems of the cultural community. An important first step will be defining a vision and reaching consensus on it.

This vision statement is based on the consultants’ findings and reflects the key priorities they feel must be addressed in order to further arts and culture in the community. The subsequent sections of the report will address in detail specific areas touched on by this vision statement.

The following statement is presented for consideration:

_Culture is more than the traditional fine and performing arts. Culture is the sum total of our community’s customs, beliefs, and traditions, as well as its artistic expressions, formal and informal. It includes folk art and music, traditional crafts, public events, monuments, parks, and buildings that reflect our civic history. It reflects all of our people._
A community thrives through a vital, living connection to its culture – to its traditions and heritage as well as its arts, music, theatre, dance, and literature. Spartanburg is committed to recognizing the central importance of this broad concept of culture. We understand that culture's connection to our past and our future provides opportunities to enhance the quality of life for everyone. But in addition, we see other important roles for culture – to bring new insights and learning styles to school children, to bridge the differences among various segments of our diverse population, and to enhance the economic viability of our community.

To assure that we and our children continue to enjoy the promise of a full and vital cultural life, we have reached consensus on priorities for its future development. We believe that by the year 2001, we must:

- stabilize, professionalize, and improve the structure and administration of Spartanburg's arts and cultural groups
- include new and underserved populations in the County in our organizations and in our audiences and expand marketing, promotion, and education
- develop improved and coordinated facilities for visual and performing arts and a wide range of other cultural activities
- consolidate and reorganize those groups that address the cultural concerns of the entire community
- consolidate fund-raising activities in order to increase total financial support for cultural activities.

It is necessary to reach consensus in the community on this vision statement and the accompanying "goals" or "agenda items" associated with it. Much of the rest of this report discusses issues and makes recommendations that spring from the priorities this statement sets. Implementation of the final cultural plan is contingent on developing that consensus.

For these reasons, the consultants recommend that, as part of the facilitated review of this interim document, a discussion of the vision statement be given high priority. Additional information on the process of reviewing and revising this report is provided in Part VI of this report.
Part IV  
Programmatic Issues of the Cultural Agenda

In this and the following two sections of the report, the consultants provide details on the cultural agenda — what culture in Spartanburg could look like in ten years. They address programmatic, structural, and financial issues.

Please note that in this section, when new program initiatives are described, no organization is named to develop and implement them. A subsequent section of this report will address structural issues and responsibility for specific tasks will be spelled out clearly in that section.

Stabilize, professionalize, and improve the structure and administration of arts groups

The single most important factor in the health of an arts community is the condition of the arts groups themselves. Other factors — such as the quality of cultural facilities, the effectiveness of marketing and fund-raising efforts, and the strength of arts education and outreach programs — cannot change the cultural landscape without strong, vital arts organizations.

**Recommendation IV.1:**  
Ongoing professional development programs should be established for cultural groups, including assistance in developing long-range plans.
The consultants believe that there is an immediate need for the cultural groups to develop long-range plans. However, the effectiveness of such plans will depend heavily on providing the groups with the necessary training to implement them. Cultural organizations have tremendous need for training in many administrative areas, in particular:

- board development
- financial planning and fiscal management
- fund raising
- marketing and public relations.

In addition, most of the cultural groups need to become more professional in the artistic/programmatic side of their operations. While most would benefit from on-site management assistance in such areas as program development and presentation, educational programming, and use of technical equipment, there are many national service organizations for the various artistic disciplines that offer educational programs at national, regional and even state-based conferences. An information clearinghouse on such opportunities should be maintained with funds available to assist with the cost of travel and registration fees and even organizational membership in such groups (cf. recommendation V.3 for a discussion of funding options).

Training in all areas is especially important since most groups are volunteer driven. Even assuming a growth in paid staff over the next decade, there will still be a need for continued technical assistance. The nature of nonprofit organizations usually means great turn-over in staff and board and new participants will need to be trained. In addition, as the arts organizations mature, there will be a need for advanced training programs that will ensure their continued growth and development.

A strong professional development program for Spartanburg requires that the agency administering the program must:

- conduct a critical evaluation of the needs of each organization
- design a comprehensive program that builds knowledge over a long period of time
- encourage and assist organizations in participating fully in the program
- collect and distribute information on training opportunities nationwide
• provide funding for technical assistance to those individuals and groups that cannot afford the costs.

As a start, a series of half-day and day-long workshops should be developed in the key areas. In addition, specialized one-on-one “mini-consultancies” can be arranged to provide targeted assistance for organizations with specific technical problems. Both Allied Arts of Chattanooga and Federated Arts of Manchester offer similar series of workshops (cf. Appendix page B.11 and B.16 for further details).

Particular priority should be given to assistance in developing long-range plans. Simply put, in the current economic and social climate in this country, no group can continue to exist without a long-range plan, a “road map” to assist it in setting goals and taking steps to reach them. A complete assessment, evaluation, and review of each of Spartanburg’s largest cultural organizations should be undertaken to develop new long-range plans for each organization which include:

• organizational goals and objectives that are feasible and achievable over a period of not less than five years
• programmatic goals and objectives that are based on consideration of both community needs and interests and artistic concerns
• specific and realistic funding mechanisms to accomplish these goals, including consideration of the desired relationship between earned and unearned income sources
• specific timetables and task assignments so that board members, staff, and/or volunteers are aware of and agree to their responsibilities
• detailed measurements of progress, so that the plans can be evaluated at yearly intervals.

While a more complete discussion will be provided in the section of the report that addresses finances, it must be acknowledged that financial as well as technical assistance will be necessary for arts groups to develop and implement long-range plans.
Recommendation IV.2:
A program should be established to identify, cultivate, and train potential new board members and volunteers for cultural groups.

The consultants have noted the lack of broad community involvement in cultural groups, particularly in their governance. In addition to increased geographic and ethnic diversity of boards and volunteers, greater awareness of the roles and responsibilities of board members is central.

A comprehensive program must be developed to identify individuals who might fill specific needs on arts boards. This project, undertaken by the newly-defined local arts agency outlined in Part V of this report, will require effective networking in the larger Spartanburg community and the creation of unique mechanisms to identify potential minority board members since these networks are not well established.

One approach might be to recruit key, targeted individuals to participate in a special culturally-oriented training program to:

- introduce them to the arts community
- give them a broad perspective on the importance of culture to Spartanburg’s quality of life and economic vitality
- provide extensive information on the goals of specific cultural organizations
- offer clear descriptions of the roles and responsibilities of board members
- familiarize them with the differences and unique problems of these non-profit organizations.

As part of this program, individuals could be matched with appropriate organizations as either as board members or, for those who prefer a shorter time commitment, active volunteers for specific projects. Such volunteers might eventually become board members.
**Recommendation IV.3:**
A centralized ticket sales and information outlet should be established.

The consultants discussed the common complaint in Spartanburg that it is difficult to learn about coming events and to buy tickets for them. A centralized ticket sales and information outlet is needed both to improve information access for the community and to provide cultural organizations with a comprehensive approach to increasing ticket sales.

Such a central box office must be highly visible and well promoted. It should be equipped to provide up-to-date and accurate information on cultural events as well as provide the opportunity to purchase seats to specific events immediately, quickly, and efficiently. This operation might be housed within the newly-reorganized facilities management entity discussed in Part V of this report as part of its central services to tenants. However, participation should be open to all cultural organizations.

Ultimately, the central box office might develop a separate program to work with the business sector to promote its employees’ attendance at arts events. This concept is commonly called a “50/50 Program” in other communities. In this program, local businesses agree to pay half the cost of tickets purchased by their employees. Specific guidelines and limitations can be developed which ensure that both sides benefit from the association. An extremely successful 50/50 program exists in Kansas City, Missouri.

There are several additional services which such a box office operation might also provide. For example, it might:

- provide an events calendar service, helping arts groups scheduling events avoid conflicts with other community activities
- offer half-price tickets for cultural attractions on the day of the performance.

The United Arts Council of Battle Creek offers such a centralized box office (cf. Appendix page B.2 for further detail).
Recommendation IV.4:
Networking and collaboration should be encouraged among cultural organizations.

Effective networking among representatives of cultural organizations is an attribute of many successful arts communities. It allows for informal sharing of information and provides opportunities for cost-effective collaborations among arts groups. Many communities find that initially, networking opportunities must be actively encouraged and supported.

One way to accomplish this is through regular bi-monthly meetings for cultural groups, perhaps addressing a specific issue for staff and volunteers. In Portland, Oregon, for example, the staff of arts groups meet monthly to share information on specific issue areas. Another way to address this is through less formal get-togethers. In Pittsburgh, for example, staff and board meet monthly for an “Arts Happy Hour” and much informal information sharing and scheduling occurs. Given the size of the County, it may be wise to plan networking events in several locations over the course of the year.

Collaboration is particularly important to the survival of the arts community and it must be encouraged. The limited resources and geographic reach for cultural “products” mean that collaboration will be far more useful than competition. Arts organizations must learn that working together means more effective and efficient efforts for all. Among the shared services to be considered might be:

- computerized patron and ticket sale lists (as well as their maintenance)
- joint press relations efforts with a paid press officer shared by several organizations
- marketing support for similar or related programs.

It must be noted that a collaborative program of this sort will require a lead organization to coordinate, convene and provide staffing. It will also demand that Spartanburg’s cultural groups overcome their long-standing sense of competition. For example, the Arts Council recently attempted a joint marketing project – the production of a joint summer arts program brochure promoting classes and camps to children and parents. The project was never implemented because of the unwillingness of cultural groups to cooperate with one another,
according to interviewees. This is short-sighted, since collaborating on the delivery of such information would serve the interests of all cultural organizations as well as the general public.

Networking and collaborations, particularly in the area of marketing, occur in several communities included in the comparative community survey: Erie, Pennsylvania; Chattanooga, Tennessee; Kingsport, Tennessee; Durham, North Carolina; and Fayetteville, North Carolina (cf. Appendix B for further detail.)

**Recommendation IV.5:**
Partnerships should be encouraged between cultural organizations and other groups in the public and private sector.

It will be increasingly important for the cultural community to develop partnerships with other constituencies in Spartanburg's public and private sectors. Such activities will extend the reach and cost-effectiveness of cultural groups as well as clarify the groups’ image as actively involved civic participants who want to benefit the community.

Such partnerships might include the active involvement of cultural groups in:

- setting up meetings of organizations that present arts and entertainment programs in Spartanburg, including Memorial Auditorium, to review their seasons, prevent overlap in programming or dates, and share audience data
- working with the Chamber of Commerce and other economic development groups to develop mechanisms to promote the quality of life in Spartanburg County using local cultural events and groups
- taking an active role in sales presentations to businesses, tourism interests, or other groups considering relocation or other opportunities in the County
- participating fully in the Consensus Project as well as becoming an example of how collaboration and cooperation can reap valuable benefits
- developing a joint effort with the business sector to provide volunteer opportunities for employees that enhance their ties to the community
- working with the Fairgrounds to find ways to broaden that facility's uses through specific new cultural events or adding a cultural component to existing events.
In addition to these efforts which focus primarily on the business sector, there are other important opportunities for partnerships. Churches, for example, have extensive arts offerings with choirs and small orchestras that might be interested in county-wide presentations for the general public. In addition, cultural groups might target church youth activities as potential sites for arts programs developed specifically for that audience.

Libraries, for another example, are valuable cultural assets and can offer accessibility, considering their locations around the County. Arts groups might work with libraries to develop special arts rooms or walls in various sites with rotating collections of art work, information on upcoming arts events and activities, calendars for distribution, as well as selections of books that relate to these offerings.

Reach out to new and underserved populations

Marketing

The consultants have made some recommendations earlier in this section that address marketing, including a central box office with shared public relations activities. However there is another type of marketing that must be addressed in Spartanburg. This marketing, often referred to as “image marketing,” has to do with highlighting the importance of arts and culture in general, rather than any one specific group. Such activities are central to reaching out to new populations, those who do not currently feel involved in or served by the cultural community.

Recommendation IV.6:
Culture must be positioned as important to Spartanburg’s “quality of life” and “for everyone.”

Many people talk about the importance of culture for Spartanburg’s quality of life, as pointed out in Part II of this report. No one, however, takes responsibility for getting that message out in concrete and effective ways. No one will unless the cultural community does this for itself. A comprehensive
themed campaign should be developed which sets specific goals and objectives for educating the public about the arts and culture – what is presently going on, how high the quality is, how they can get involved, how it already is helping Spartanburg.

Before such a campaign can be mounted, cultural groups must reach consensus on the message they want to project. The vision statement suggested in Part III of this report might be a good starting point. Once that is accomplished, there are several different target markets for such a campaign. One is Spartanburg’s business sector, in particular the media. The support of this sector will be a critical piece of the future development of culture in the County. Once the case has been made effectively to the business community and the wider County population, a similar campaign can be developed in conjunction with the City’s and County’s economic development efforts to promote the area to outside interests. A similar coordinated marketing effort has been effectively conducted in Chattanooga, Tennessee (cf. Appendix B.11 for further details).

In addition, the cultural community must develop a program to market the concept that the arts are for everyone in Spartanburg County. It must work decisively to combat the notion that the arts are “elitist,” as described in Part II of this report. Opportunities for cultural experiences in Spartanburg are extensive, and it is critical to let everyone in the community know the depth and breadth of offerings. For example, many people do not connect Spring Fling with the Symphony concerts, but they should. One way to establish this broad image of arts events is by focusing on children’s cultural programming and arts in education initiatives.

**Recommendation IV.7:**
A comprehensive marketing effort should be developed to tie festival and special events into promotion of the arts in general.

Community festivals such as Spring Fling and the International Festival have the unique ability to garner extensive community notice. These successful events offer opportunities to deliver an arts message to a broad cross section of the community. In addition to these events, enhancing the cultural content of existing community events is an excellent way to reach new audiences.

The quality of cultural presentations at these community events, whether performing arts presentations or visual arts exhibitions, will greatly color
participants’ impressions of Spartanburg's arts in general. Great care should be taken that the cultural experiences are of high quality, the hallmark of arts and culture in Spartanburg.

Aside from enhancing the cultural component of existing community events, consideration should be given to creating new cultural events as partnership presentations. For example, consideration should be given to an outdoor children's performing arts festival at Walnut Grove Plantation or a poetry festival at several library locations around the County. The Festival of Trees in Manchester, New Hampshire and the FunFest in Kingsport, Tennessee are examples of such a collaboration between arts-representative and non-arts organizations (cf. Appendix B.16 and B.20 for further detail.) Such events could draw on several distinct markets – one that was familiar with the site (and perhaps with little or no arts exposure) and another that was familiar with the program content (and perhaps with little knowledge of site). The potential for cross-fertilization is strong in this arrangement.

Recommendation IV.8:
The arts community should work with local media to enhance coverage of local cultural events and activities.

As discussed in Part II of this report, media coverage of culture in Spartanburg has been limited. This is aggravated by the fact that the media outlets see themselves as serving a regional audience, rather than just Spartanburg alone. The cultural community must develop strategies to convince the media of the advantages of expanded local arts and cultural coverage. Indeed, the telephone survey, discussed in Part II of this report, provides useful evidence of County residents' interest in this area.

The recent enlargement of the arts and entertainment listings in the new Escape section of the Herald-Journal is a promising development. It is a clear recognition of the importance of providing readers with information in this subject area. Nevertheless, the consultants believe there is still room for expansion.

For one thing, the section does not give equal coverage to local arts and cultural offerings. It focuses heavily on entertainment and often highlights Greenville over Spartanburg offerings. In addition, other media outlets have not matched the Herald-Journal's increased level of activity. Indeed, there is almost no television coverage of the arts at all in Spartanburg.
It is also ironic that the Stone Soup Festival which was able to attract a substantial amount of out-of-state attendance received little coverage in the print and electronic media, while regional media outlets such as Southern Living magazine covered the event quite effectively.

In working with local media, it is essential for arts groups to do their part in presenting story opportunities that go beyond expanded calendar listings and offer genuine human interest and news. It is also well to remember that newspapers and other media organizations depend on advertising revenues and are more likely to want to please a paying customer. Paid advertising by arts groups, or jointly purchased ad space, will generally lend to more coverage.

**Outreach**

**Recommendation IV.9:**
Regional cultural affairs committees having representation in decision-making should be established in communities around the County.

It is important that cultural groups serve the diverse needs of the entire community. Since the County is large, special efforts must be made to ensure that communication about arts and culture flows to the centrally-located cultural groups from outlying areas. One way to accomplish this is to establish cultural affairs committees in key locations around the County - initially, perhaps in Woodruff, Chesnee, Campobello, and Pacolet.

These committees would be made up of interested local residents and representatives of the major Spartanburg-centered cultural organizations. They might be called together once or twice a year to act as a liaison between their area and the major cultural groups by reviewing local cultural activities and discussing possible collaborations between local individuals and groups and the major cultural organizations. These advisory committees might also:

- develop a list of local venues and provide logistical support for small outreach performances and exhibits designed jointly with downtown Spartanburg cultural organizations
- promote cultural and arts events and activities to the citizens of their local areas
• provide information about what arts events are happening in their communities for inclusion in press releases and calendars.
• develop a list of individuals in their area who would be interested and qualified to serve on the boards of Spartanburg cultural groups.

For projects that have a County-wide impact, it might prove useful to bring together representatives from all of the local advisory committees to participate, for example, in the planning, development, and promotion of band or choir competitions, a County-wide Children’s Festival, or other events that might grow out of prior recommendations. In addition, some mechanism should be developed to assure that the individuals serving on these bodies are represented in the decision-making processes of cultural organizations.

**Recommendation IV.10:**
A committee on minority participation should be established to explore options for increasing the involvement of ethnic and minority groups in Spartanburg’s culture.

Spartanburg’s minority population is substantial and is not currently being served by the major cultural groups. In addition, there is little awareness of or support for any arts activity that may be put on by those in the minority community. If the cultural community is to be successful in conveying the message that “the arts are for everybody,” there must be more than token efforts to address the needs and aspirations of the County’s ethnic and minority groups.

The consultants recommend that a committee on minority participation be established with representation from the major cultural groups in the County, as well as substantial and high-level representation of the leadership of the ethnic and minority communities. It should be charged with addressing issues relating to the development of awareness of arts activities in the minority community as well as the development of guidelines for cultural programming that will appeal to ethnic and minority audiences. Such guidelines might address issues including:

• the content of cultural events
• appropriate locations for events other than major downtown venues
• methods of promoting mainstream arts events to the ethnic and minority communities
- methods of promoting minority arts events to mainstream audiences.

In addition, this committee must also address the more basic issue of developing boards and volunteers for those groups that are as diverse as the County’s population. The development of a comprehensive list of qualified individuals to serve on boards or act as volunteers should be a high priority.

It should be expected that the work of this committee will take some time to be effective, perhaps several years. Therefore, the committee’s mandate should be for three years initially and should be evaluated carefully at the end of that time to measure its effectiveness.

**Recommendation IV.11:**
Local cultural organizations should provide more diverse programming.

While the needs and interests of ethnic and minority populations will be addressed through the above recommendation, it is necessary to understand that “diversity” extends beyond those groups. All too often, cultural organizations assume that adding an ethnic or minority offering to their program schedule provides appropriate diversity. Nothing could be farther from the truth.

Cultural organizations must review their programming to determine how effectively it is reaching all sectors of the community, not simply the readily identified population of avid arts attenders. For example, cultural groups must make sure they are reaching such important underserved sub-groups as:

- blue collar workers
- younger, non-arts-going individuals
- families with children
- senior citizens
- the disabled.

It will become increasingly important to conduct research to determine what types of programming each of these groups has the greatest interest in. It will also be important to survey existing audiences to develop an understanding of the profile of current attenders. From this base, it will be possible to develop
effective strategies for experiments to enlarge the audience for particular cultural “products.”

Fayetteville, North Carolina has an interesting program called “ArtSide Out” designed to expand audiences for cultural events (cf. Appendix B.30 for further detail.)

**Recommendation IV.12:**
Efforts should be made to create partnerships between cultural groups and community social service providers.

Spartanburg’s cultural resources should be used in partnership with social service providers to address critical social problems. While this may not be the primary mission of cultural groups, it is an important way that culture can be used to serve the community. The range of possible activities is extensive. For example:

- Artists who are contracted to work in the County’s public schools might also conduct short programs, demonstrations, or workshops in the community rooms of housing projects in Spartanburg.
- Spartanburg’s larger cultural groups might conduct talent searches focusing on children from disadvantaged families and provide scholarships to study art, dance, theatre, or other disciplines.
- A community center might provide space and a pool of interested youngsters to receive music lessons donated by local music groups on instruments provided through the business community. (According to interviewees, such a plan is presently under consideration.)

**Arts Education**

As noted in Part II of this report, Spartanburg can be proud of the outstanding arts education programs developed by many of the school districts in the County. In addition, the artists-in-the-schools program developed and run by the Arts Council is one of its most effective and highly respected activities. This emphasis on arts education should be maintained. The following recommendations are designed to enhance these existing programs.
Recommendation IV.13:
A County-wide Arts Education Working Group should be developed.

Many communities have found that the best way to begin community-wide planning and advocacy for arts education is to organize educators and other community leaders into a formal working group. Such a group not only can encourage an increased focus on arts education and arts programming for young people, but it can begin to develop a long-term, County-wide plan for arts education both in and out of school and across school district lines. Such a group can also develop an effective advocacy strategy to promote the arts as an important part of the education of every child, citing national studies on how the arts promote basic skills learning and self-esteem.

To be effective, such a group must be a strong working coalition of arts educators, school administrators, business and civic leaders, arts groups, parents, and students. Every attempt should be made to make this group representative of the general population, both racially and economically. The initial meeting of this body might be convened by a major community arts group, such as the newly reorganized local arts agency described in the following section.

In addition to the primary purposes outlined above, a Working Group on Arts Education can have important secondary effects for arts educators. Among the most notable are the following:

- developing and fostering a sense of community among school districts, arts teachers, and administrators
- conducting and promoting opportunities to network for all County arts teachers
- making a stronger connection between schools' curricular activities and arts events available in the community
- developing collaborations between cultural groups and schools to create special, curriculum-based arts programming in the schools.

In addition, the consultants believe that the Arts Education Planning Group should oversee an evaluation of existing programming for children. This programming, which is excellent, should be evaluated by an education professional (perhaps a state education official or arts educator from a neighboring
county) who can provide guidance on ways in which the programming may become even more effective. They believe that it is important to evaluate these programs to assure that they are meeting needs and are functioning as effectively as possible. While no major alterations are likely, there may be opportunities to improve or expand these programs, based on the vision of this cultural plan, as well as the new activities proposed in this section of the report. In particular, the consultants suggest two programs which might be examined:

- **Share Day**, a program of the Arts Council, provides opportunities for groups, usually of students, to come to the Spartanburg Arts Center for a half day to “sample” several different art forms. While the program has been effective, it might benefit from a broader focus designed to include more community groups – senior citizens, church groups, civic and fraternal organizations – as well as more cultural organizations.

- The **Docent program**, currently operated by Friends of the Arts, is designed to provide docents for school visits to special art exhibitions held at the Spartanburg Arts Center. It might be worthwhile to expand the program to enlarge the number of docents and provide more extensive training to them to go into the schools to prepare these classes for visits or to present special in-class presentations on the arts.

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<th>Recommendation IV.14:</th>
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<td>A County-wide, collaborative Children’s Arts Festival should be established.</td>
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Several school districts present arts festivals or produce annual anthologies which highlight the creative work of their students. Some of these events are quite impressive in the array of work accomplished and the degree of community support mustered in its behalf. And, while some of the school districts work together to present an annual student arts show, there is no comprehensive, County-wide effort that fosters cooperation, for example, between the schools, the cultural community, the library, the colleges, and others.

The consultants believe that such a festival of children’s art should be a high priority for Spartanburg. Such an event can provide a high visibility opportunity to highlight the work of local students as well as local artists and per-
formers. This can create a positive experience of the arts for the general public as well as provide school children with strong support for their creative endeavors.

This festival should be a fully fleshed out children's festival which involves activities over a weekend, including exhibitions of student artwork and musical and dramatic performances by students of all ages. In addition, the work of local artists should be incorporated in the form of demonstrations and short workshops for children to attend. A comprehensive range of cultural expression should be included – storytelling, crafts, folk art, music, dance and other areas. The festival itself might take place over a weekend at Walnut Grove Plantation to ensure that it attracts the broadest cross section of the community.

There are several models of successful children's arts festivals, notably at the Music Center in Los Angeles and the University of Pennsylvania's Annenberg Center in Philadelphia. United Arts Council of Battle Creek, Michigan also has a children-oriented festival called “Family Festival” (cf. Appendix B.3 for further detail). Because of the interest in outdoor events and because of the strong interest parents have in providing educational and entertaining activities for their children, such a festival could be a significant addition to Spartanburg's cultural offerings.

Public Art

Recommendation IV.15:
No publicly funded percent-for-art program should be considered presently; however the issue should be re-examined in several years.

In Part II of this report, the consultants documented a high degree of interest in public art programs, through which one percent of the budget for certain public construction projects is spent to purchase art works for placement in public spaces. In addition, during the interview component of the project, a number of people expressed interest in establishing a public art program for Spartanburg County.

The consultants believe that, while percent-for-art programs can be an important adjunct to an arts community, such a program ought not be a high priority in Spartanburg now. For one thing, the telephone survey detected that most people in the County were unfamiliar with how such programs operate.
Thus, there is need for a great deal of public education before the necessary ordinance is likely to be approved by any governmental body. For another, public art programs tend to be both staff and money intensive and there are other higher priorities for both at this time.

Nevertheless, the consultants feel that because of the benefits of a public art program, this concept should be revisited after several years. By that time, the economic climate or the stature of the cultural groups may be such that a program might be viable.

Develop improved cultural facilities

Facilities-related issues have been discussed in Spartanburg for many years. The consultants' comments on facilities in Part II of this report emphasized their concerns about the ability of existing facilities to meet the needs of a growing Spartanburg. In addition to the problems they discussed about scheduling for and access to college facilities, there are other issues, including:

- Several new small theatre companies have emerged in the last few years with little availability of appropriate space.
- There is no appropriate visual arts space for traveling exhibitions.
- The Spartanburg Little Theatre's Camp Croft location may outgrow its usefulness for the long-term growth of that organization.
- The regional history museum is in need of additional space.

Recommendation IV.16
A community cultural facility should be constructed in downtown Spartanburg. As part of any construction, steps should be taken to insure the continued viability of existing facilities.

The consultants believe that an opportunity exists to establish a downtown presence for cultural activities that will create a positive image and position for the arts of the County. Therefore, they support the construction of a community cultural center in downtown Spartanburg. However, while they support the Cultural Center Foundation's existing plan, they acknowledge that there is concern in the cultural community, in particular about the impact a
new facility would have on the viability of the existing Spartanburg Arts Center and about issues of funding.

[The consultants note that during the review of this recommendation by the Steering Committee, several members of that body raised specific concerns. These included consideration of facility locations other than downtown and renovation rather than new construction. There was, however, no disagreement with the consultants’ view that additional cultural facilities were necessary.]

Many of these issues surrounding the proposed cultural facility were discussed in detail in A Feasibility Study for Spartanburg Center, which may be obtained from the Cultural Center Foundation. The consultants reiterate that along with a new cultural facility, a strong Arts Center is critical to providing the community with the appropriate mix of facilities. They envision the continued use of the Arts Center for, among other things:

- office space for nonprofit organizations
- some school-oriented programming
- instructional spaces that are appropriate to the facility
- working space for individual artists
- scenery and costume shops and storage.

The new facility would focus on performing and exhibition spaces, as well as space for the Science Center and the Historical Museum. In addition, it would be an ideal location for a Central Box Office, as described in recommendation IV.3. Many of the concerns about the Arts Center can be addressed through the new facilities management entity which the consultants propose in Part V of this report. It would have responsibility for both the proposed new facility and the existing Arts Center.

The issue of funding is addressed more fully in Part V of this report, starting on page 47. The consultants, however, are concerned that in the almost two years since the initial feasibility work for the cultural center was completed, movement on the project has slowed. In addition, as already mentioned, the advent of the new BMW plant may have a significant impact on the availability of state funding for this project. In many ways, the organizational and communications problems which make progress difficult for all the arts groups in Spartanburg have impeded progress on this project as well. Nevertheless, the consultants believe the project is important and feasible. Few efforts now
under way in the cultural community can have as visible and long-term an impact on the community as a new cultural facility in downtown Spartanburg.

There are several additional points which should be made about this project:

- Any planning for the cultural facility must recognize the programmatic priorities and restructuring recommendations that grow out of this cultural planning process.
- To insure the financial stability of both cultural facilities, fund-raising goals should include enough operating endowment to contribute to the support of both.
- Opportunities for partnerships (for example, with the library) should be explored early in the planning process to reinforce the idea of maximizing the potential for encouraging access to the broadest cultural experience for all citizens.
- It will be important to devise a realistic timeline and a logical fund-raising plan to coordinate with the recommendations of this report and the work of the proposed local arts agency (cf. recommendation V.2 on page 53) in developing a United Arts Fund.

**Recommendation IV.17:**
An informal network of arts and entertainment facilities in Spartanburg County should be established.

An informal network of arts and entertainment facilities in the County should be established. It should include the Spartanburg Arts Center, the proposed new cultural facility, the Spartanburg Memorial Auditorium, and representation of the appropriate departments at the University of South Carolina in Spartanburg, Converse College, Wofford College, as well as other facilities in the County. The purpose of this group is to:

- develop an inventory of facilities and equipment available to cultural organizations or individuals for rental and sharing
- minimize the overlap and duplication of programming
- provide a mechanism for originating co-productions and co-presentations
- explore opportunities for joint marketing and promotion.
In particular, a comprehensive facilities resource guide should be developed, in conjunction with the newly proposed local arts agency (cf. recommendation V.2 on page 53), which lists all facilities available for visual and performing arts and other cultural activities throughout the County. Such a guide would be helpful in determining what facility resources exist in the community, along with technical specifications and scheduling information about each venue.
Part V
Structural and Financial Details
of the Cultural Agenda

The consultants have presented their findings earlier in this report and proceeded to outline a cultural "vision" with the programmatic initiatives necessary to implement it. However, there are substantial structural and financial considerations that must be addressed if this cultural vision is to be realized. In particular, certain arts groups with community-wide focus and responsibility must be restructured to function more efficiently; a new, unified fund-raising program must be established; and additional funding initiatives must be implemented.

While there is much concern about the availability of funding to support arts and cultural activities in Spartanburg County, the consultants believe that the resources are present to sustain a steady growth in cultural amenities if such growth is in support of the cultural vision and agenda outlined in this report. Clearly, identifying the public and private sources of that support will not be a simple task. However, the consultants believe that the most likely places to look will be (in order of priority):

- corporations, foundations, and individuals
- public sector
- enhanced earned income.

In this part of the report, the consultants address these structural and financial issues.
Findings

Cultural community structure

There are three organizations that have primary responsibility to support arts and cultural activities in Spartanburg. They are:

- The Arts Council of Spartanburg County, which runs the Arts Center facility and delivers a wide range of programs ranging from office support for its affiliate members to an extensive arts education program for the County’s school districts.
- Friends of the Arts, which produces the annual “Beaux Arts Ball,” the arts community’s premier fund-raising event, disperses funds to arts groups, and trains docents for the Arts Center.
- The Cultural Center Foundation, which has been working to develop a new community cultural center in downtown Spartanburg.

It is interesting to note that both the recently formed Cultural Center Foundation and the older Friends of the Arts grew out of committees of the Arts Council of Spartanburg County. An examination of the functions of these three groups shows that among them they cover most of the basic service areas necessary to a thriving cultural community:

- raising sufficient funds to support cultural growth
- providing support services for cultural groups
- managing cultural facilities
- providing services for the general public, including such things as arts education and information dissemination.

However, the consultants believe that the current organizational structure presents many serious problems, some of which were discussed in Part II of this report. Among the most important are the following:

- Overlapping responsibilities: Several areas of responsibility are addressed by more than one organization. For example, both Friends of the Arts and the Arts Council allocate funds to cultural groups and both the Arts Council and the Cultural Center Foundation are or will be in the business of managing cultural facilities. The potential con-
fusion in the community in relation to fund raising, for example, is well documented. In addition, this duplication is not cost-effective.

- **Lack of clearly identified leadership:** While the Arts Council claims the mantle of a community-wide umbrella group, there is some question whether it is accepted as such, even within the cultural community, as discussed in detail in Part II of this report. As a result, there is no single cultural agency serving as a highly visible information source and advocate for the cultural community. Without clearly identified leadership, the ability of the cultural community to connect with business and civic leaders and elected officials is considerably more complicated.

- **Inappropriate mix of tasks:** It is difficult for any organization effectively to address a wide range of diverse tasks, and the Arts Council is no exception, in the consultants' view. Not only must it provide for maintenance of its facility, but it must address its program priorities as well. This leaves little staff or volunteer time to serve important community needs, including such things as information dissemination, advocacy, and the like.

- **Lack of ability to set priorities:** Any attempt to move the cultural community forward will require a "vision" for Spartanburg County and a mechanism for setting priorities among competing programmatic initiatives. The consultants believe the current arrangement will make the necessary consensus, collaboration, and efficient use of people and resources even more difficult.

**Arts Council of Spartanburg County**

The Arts Council of Spartanburg County is the largest arts organization in the County. It has a long history of service and has grown in response to community needs for programming and facilities. It has attracted significant community support and has a substantial professional staff. After twenty-five years as an incorporated entity, its current operating budget exceeds $450,000, of which at least 35 percent is directly attributable to its status as facility manager of the Spartanburg Arts Center.

A review of the Arts Council's fiscal 1992 operating budget shows that:

- 47 percent is derived from the major annual community fund-raising membership effort.
• School districts provide about 11 percent of the operating budget through payment for Arts in Education services.
• The County provides grants for a number of projects accounting for 9 percent of the budget.
• No City support comes to the Arts Council directly, although a small grant was received in fiscal 1992 from the Accommodations Tax to fund a specific marketing project.
• The South Carolina Arts Commission provided about 10 percent of the budget.
• Grants from funds managed by the Spartanburg County Foundation, special events, and various other small contributed sources account for 13 percent.
• Annual fees from arts groups for space rental in the Arts Center and dues paid as affiliates of the Arts Council account for about 8 percent of the Arts Council’s revenues.

This last figure raises an important point. Many contributors assume their donations to the Arts Council also help local cultural groups with substantial direct support. This is not the case, although the Arts Council does provide financial assistance to cultural groups in a variety of ways, including:

• subsidizing the rents (at below prevailing market levels) paid by cultural tenants for office space at the Arts Center
• subsidizing the cost of services provided to its affiliates, including access to administrative and mailing services and office equipment
• publishing the arts calendar, which helps to promote cultural activities
• providing about $7,200 for a regranting program (split equally between South Carolina Commission for the Arts and Arts Council funds) for a large number of local groups and artists.

Friends of the Arts

Friends of the Arts has been successful in developing its “Beaux Arts Ball” into the major fund-raising event in the County. Over the years it has used these funds to support Spartanburg’s cultural organizations. A review of its disbursements from 1979 to 1990 shows that the bulk of its grants have been made to a few key organizations:
• The Cultural Center Foundation has received 30 percent of grants awarded.
• The Arts Council of Spartanburg County has received 29 percent in direct grants and the docents program.
• The Music Foundation has received 14 percent.
• Little Theatre has received 9 percent.
• Ballet Guild has received 5 percent.
• The Youth Theatre has received 4 percent.
• About a dozen other organizations received 9 percent.

Friends of the Arts does not have formal allocation procedures, although it generally makes relatively large grants to major groups once every several years. This has the effect of making any sustained growth difficult for those organizations. In fact, while the groups that benefitted most were those large ones most able to cultivate other sources of funding, many of them seem content to see their budgets fluctuate, rather than chart regular growth powered by broadened community support.

**Cultural Center Foundation**

The Cultural Center Foundation has been the beneficiary of much support in Spartanburg over the last few years. Much of that funding has gone for initial feasibility work, purchase of a site, and other start-up expenses. No major effort has yet begun to address the fund-raising goals for construction and operation set out in the original feasibility study conducted almost two years ago.

While attempts have been made to solicit state bond funding, originally envisioned as a key source of funding for the project, current wisdom predicts that such monies are unlikely to materialize in the next few years. South Carolina’s commitment to the BMW plan and the present economy limit their availability. The consultants believe that the future of this planned facility will be best served by the structural changes outlined later in this section.

**Cultural Groups**

Based on the information provided to the consultants, the eight large cultural groups attract very little annually contributed income. Unrestricted, direct, cash gifts from local individuals and corporations amount to only about $80,000 for all eight groups. (This is exclusive of special event, endowment and
grant income, and income from memberships in exchange for tickets.) At the same time, earned income for many of these groups has declined over the last five years. Few of those most affected by this decline appear to have plans to turn around the downward spiral of their operating budgets. In addition, none of these organizations have professional fund-raising or marketing skills necessary to reach the financial goals required for their long-term survival. For example:

- Several of the groups confuse marketing and fund-raising efforts by giving away tickets in exchange for contributions, a practice that has long since been discontinued by most cultural organizations across the country. Aside from decreasing the benefit from contributions, this procedure also precludes the development of an accurate picture of earned versus unearned revenues.

- Many cultural organizations do not understand the basic techniques of attracting corporate support. One of the largest arts groups in Spartanburg offers corporate sponsorships for only a $500 contribution. In addition, it provides the donor with enough tickets and services to lose a considerable percentage of the donation on the transaction.

The volunteer boards, considered these organizations' greatest strength, have so much overlap among and between arts groups that few board members can find enough time to act effectively as fund raisers for all the cultural institutions on whose boards they serve.

**Recommendations**

**Recommendation V.1:**
The functions of the three existing cultural service groups should be reorganized to develop two groups with distinct responsibilities. The governance of these bodies should be linked.

As stated at the outset of this section, there are more effective ways to organize the tasks of the Arts Council of Spartanburg County, Friends of the Arts, and the Cultural Center Foundation. The consultants are not suggesting the elimination of any of the services provided by these existing groups. Rather, their goal is to reorganize them and realign their functions so that two
new structures can function more effectively for the good of both the cultural community and the community at large.

The consultants believe strongly that the greatest strength of the cultural community in Spartanburg is the exceptional work of its volunteer board and staff members. Any reorganization must retain that strength while allowing for more efficient functioning. Other key goals of this reorganization are to:

- carefully delineate roles and responsibilities of these organizations in an efficient and easily understood way
- enable each organization to develop a clear image and message that can be communicated to the entire County
- develop effective working relationships and partnerships with groups in the private and public sector
- create an atmosphere of trust, collaboration, and cooperation.

The consultants recognize that there is a need for coordination and communication between these two groups. There are several ways in which this might be accomplished. One alternative is to mandate that once a year the boards of both bodies meet in joint session to assure that each body is aware of the others' plan and to work out any differences in policy or planning emphasis. Another alternative would be to provide in each groups' bylaws that one board member serve on the board of the other organization as a full, voting member.

A Local Arts Agency for Spartanburg County

Recommendation V.2:
Some responsibilities of the Arts Council and Friends of the Arts should be consolidated to create a single local arts agency for the County.

According to the National Assembly of Local Arts Agencies, a national service organization for such bodies, a local arts agency is "a community organization...which provides financial support, services, or other programs for a variety of arts organizations and/or artists and the community as a whole." While there is great diversity in the range of activities of such groups, they al-
ways have a mandate to serve the needs of the cultural community and the general public. (A review of the comparative communities research, presented in Appendix B of this report, will provide some background on the structure and programs of other agencies.)

The Arts Council carries out many of the functions of a local arts agency. A long-range plan for the Arts Council developed in 1988 states that the mission of the Arts Council of Spartanburg County is to: "serve as a catalyst for the advancement, education and increased awareness of the arts...provide facilities and a united voice for the arts organizations and activities to further the significance of their roles in the life of the community." But because of its active involvement in facilities management - and the heavy burden of fund raising this requires - it has not been able to fulfill many of the most important key functions of a local arts agency, specifically to serve the cultural community and the general public as a "cultural umbrella group."

Responsibilities

The key areas of responsibility for a local arts agency should be:

- **Advocacy and promotion of culture**: Fostering and promoting enjoyment of arts and culture for every citizen of the County; advocating support for all cultural organizations from all sectors of the community; and developing an overall marketing strategy that promotes arts and culture as a critical factor in the quality of life of Spartanburg. In this role a local arts agency acts as a spokesperson for culture, advocating for and promoting the entire range of cultural offerings available in the County.

- **Financial support of local cultural groups**: Proper allocation of funds from a major united arts fund which includes County-wide solicitation of individuals, groups, corporations, foundations, and public sources to qualified County arts groups for operating expenses as well as special projects. This will entail raising significant funds from corporate, foundation, and private sources to support individual cultural groups, as well as awarding scholarships to qualified students of arts disciplines.

- **Professional development for cultural groups**: Development and implementation of a comprehensive management assistance program geared specifically to the needs of local arts organizations, as discussed in Part II of this report, in such areas as long-range planning, financial planning, fund raising, marketing, and public relations.
• **Long range cultural planning:** Overseeing efforts to develop and coordinate community-wide consensus planning initiatives. The local arts agency should also be responsible for addressing issues of implementation of the cultural agenda, as discussed in Part VI of this report.

• **Arts education and outreach:** The coordination of initiatives that seek to link the arts community, the schools, and the general public. While this area is one in which the Arts Council has been successful, it will take on even more importance in the scope of duties of the new local arts agency. An additional role of encouraging educational activities by local cultural organizations and coordinating such efforts may evolve as a priority.

• **Cultural programming:** The facilitation of new programming, particularly that with a County-wide impact, such as community festivals. While a local arts agency must be very careful to avoid “competing” with the cultural groups it supports, community-wide festivals can be an effective means of attracting large, new audiences to sample arts and culture attractions. Recommendation IV.7 provides some details on appropriate types of festival programming that might be considered.

• **Information services to the general public:** The compilation and dissemination of arts information including a County-wide cultural calendar, arts resource listings, newsletters to donors, newsletters to arts organizations, and other pertinent data. It is important for the local arts agency’s role as an umbrella group to be the central clearinghouse for information on arts and cultural activities in the County. This must be a “pro-active” effort to reach new and underserved audiences.

The consultants believe that an agency which focussed on the above list of activities would soon speak for the arts community as a whole and would become a central resource for all arts and culture for the community. Such an agency would be dedicated to the health and vitality of the entire cultural community, rather than serving its own specific programmatic interests.

**Alignment of programming**

Some of the programming currently conducted by the Arts Council does not fit the mandate of the new local arts agency. The consultants feel that such programming ought to be shifted, whenever possible, to appropriate local arts groups, along with the funding necessary to continue them. For instance:
- Non-traveling exhibitions and responsibility for a permanent art collection more logically belong in the hands of the Art Association.
- The *Jazz in the Park* concert series might perhaps be booked by the Music Foundation.

During the period of transition, the new local arts agency might assume responsibility for these programs. However, every effort should be made to move the programming as soon as feasible. While these organizations may not be in a position to undertake new initiatives at the moment, some phased plan should be developed to pass responsibility for such activities from the local arts agency to appropriate arts groups. Arts agencies in other communities have dealt with this situation, including the Durham Arts Council. It has effectively "spun off" programming to other local organizations and provided necessary bridge funding to assist during the transition (cf. Appendix page B.24 for details).

**Staffing**

To accomplish the tasks of a local arts agency as defined above, it will be necessary to define paid and volunteer staff responsibilities. The consultants envision four key staff positions:

- **Executive Director:** This individual reports directly to the Board of Directors, which sets policy and procedures. He or she is responsible for fulfilling the mission, goals and objectives of the agency; hires and supervises all staff; and acts as liaison between the cultural community, local and national arts agencies, and other public and private sectors of the community. He or she directs advocacy activities of the agency, insures appropriate community input in all aspects of the agency's work, and oversees cultural planning initiatives.

- **Director of Education and Outreach:** This individual is responsible for all arts education and outreach programs. He or she seeks state and national funding for such initiatives; acts as liaison between the arts community, artists, and educational and social service agencies; is responsible for financial oversight; supervises delivery of information services; coordinates all programmatic initiatives; and focuses on accessibility of the arts for all members of the community.

- **Director of Development:** This individual is responsible for all fundraising activities designed to support both the needs of arts and cultural organizations and the operating needs of the local arts agency. He or
she provides staff support and assistance to all committees involved with fund raising including the Friends of the Arts, United Arts Fund Corporate and Foundation Committee, United Arts Fund Individual Committee, and others.

- **Director of Organizational Services:** This individual is responsible for professional development and marketing initiatives on behalf of the cultural groups. Working with several review panels, he or she supervises the grants process for operating and special support for major institutions, artists, small cultural groups, and scholarships, making recommendations to the full board for annual allocations. He or she provides training and education for cultural organizations in all aspects of fund raising and marketing. He or she would also oversee information services to the general public.

These staff members would be supported by secretarial staff for bookkeeping, reception, and clerical services.

**Caveats and concerns**

The shift to this new organizational arrangement will not be easy. The consultants recognize that there are many obstacles to its implementation. In particular, there are several issues which must be addressed immediately:

- **First,** Friends of the Arts has been determining the allocation of the funds it raises. Since fund raising will be the responsibility of this new agency (cf. recommendation V.3 for a discussion of the united arts fund) and since all allocations should be handled in a consistent manner, Friends will have to relinquish some control in this area. The consultants believe that an arrangement that provides a designated seat on the new board for a representative of the Friends' board might solve this problem.

- **Second,** the cultural groups which are connected to the new local arts agency will not be able to "elect" its board. In the past, affiliated groups were automatically granted representation on the Arts Council board. However, since the mandate of the new agency is to serve the entire community, it must have a board that represents that community. The consultants believe a single designated seat on the board for a representative of cultural groups might be an appropriate way to address any concern over this matter.
• Third, the Arts Council currently raises a substantial sum of money for its operations, including the operation of the Arts Center facility. While operating this facility will *not* be a function of this new entity, fund raising for it will be. Mechanisms must be developed to provide funding for the Arts Center which may include proceeds from united arts fund raising (cf. recommendation V.3) or other designated sources of funding.

• Finally, while *community-wide* annual fund-raising activities will reside with the united arts fund housed within the local arts agency, cultural organizations will retain responsibility for some of their own fund raising. This will require clear guidelines to assure that the business community gains the benefit of reviewing fewer funding requests from cultural groups, while still allowing those groups to approach corporations for in-kind contributions, special event solicitations, or capital or endowment campaigns.

It should be emphasized that this local arts agency will have no facility management responsibilities. While some arts agencies do have such responsibilities (usually as the manager of city-owned and funded facilities), the consultants do not believe that Spartanburg is best served by that arrangement. In addition, they believe that programming initiatives directly undertaken by the new local arts agency should be strictly limited to those which have broad community impact and involve the coordination of the entire cultural community.

The local arts agency can keep an eye on the “vision” of the cultural agenda – the big picture. It cannot afford to play favorites, especially where funding is concerned. All decisions must be in the best interest of the entire community, not simply the arts community. Its Board of Directors should be viewed as unbiased, having the broadest representation from the community, with a reputation for fairness. Members of the board would be expected to attend many cultural and arts events in order to stay abreast of what is available locally and the quality of the offerings.

*Name*

Since a major goal of the reorganization plan is to eliminate some of the confusion that exists in many minds about existing service organizations and cultural groups in the community, care should be used to determine an appropriate name for this agency which is distinctly different from existing organizations. Among those considered by the consultants are:
- United Cultural Council of Spartanburg County
- Allied Arts of Spartanburg County
- Arts Umbrella of Spartanburg County
- County Arts of Spartanburg
- Spartanburg Arts Alliance.

Financial considerations for a local arts agency

The consultants have mentioned that they consider the private sector to be the most likely prospect for increased funding for cultural activities in Spartanburg. There are many ways that corporations, foundations, and individuals can be solicited. The consultants believe that the best mechanism for Spartanburg will be a united arts fund drive.

Recommendation V.3:
A united arts fund drive should be instituted as part of the proposed local arts agency.

A united arts fund (UAF) is a program, often housed within a community's local arts agency, that conducts an annual, coordinated, community-wide fundraising campaign for some or all local cultural groups. While both fund-raising techniques and allocation formulae vary from campaign to campaign, the underlying purpose of UAFs is to raise more money for cultural activities with greater efficiency and at less cost than would otherwise be possible. Campaigns are often of a short duration, typically three months or less, and there are generally restrictions on fund raising by other organizations during the campaign period.

While many communities are not well positioned for such a fund, the consultants believe Spartanburg is. UAFs tend to function more effectively in communities with a strong corporate presence, which Spartanburg clearly has. And since the consultants believe that increasing corporate support is critical, a UAF can serve as an effective vehicle for garnering that support. Another positive indicator for Spartanburg is the success of the annual campaign of the Arts Council and the Beaux Arts Ball of Friends of the Arts, which suggests that coordinated fund-raising efforts work well in the community. Finally, UAFs are successful in communities where one or two performing or visual arts or-
ganizations (like symphonies and museums) do not already have a lock on much of the loyalty of major donors. Spartanburg is fortunate in meeting this criterion as well.

The new local arts agency will be an umbrella organization designed to serve the community and the arts organizations with increased visibility that will allow more productive fund-raising efforts. As such, it is well situated to conduct an annual campaign that targets all the cultural groups.

Of course, while there is potential for growth in support, Spartanburg remains a relatively small community with relatively stable resources. These must be carefully channeled to maximize their effectiveness for the cultural community. A united campaign will focus the fund raising and the subsequent allocation of funds on the broad cultural agenda, which will allow for more coherent growth.

Structure of the campaign

The United Arts Fund would have several important components:

- the Beaux Arts Ball and other fund-raising events
- a corporate and foundation campaign
- an individual membership gifts campaign.

Each component would have its own fund-raising campaign and volunteer committees which would work directly with the Director of Development of the local arts agency. Each campaign and committee would have separate goals and would solicit in-kind as well as direct contributions. In particular, those individuals who make up Friends of the Arts would become the events committee for the UAF. Its proven success and experience will be invaluable to the success of the overall united approach.

A committee would be formulated for the corporate/foundation campaign. A successful corporate/foundation committee would be made up of the top CEOs of local corporations and foundations. The effort would be structured very much as a peer solicitation process. No existing committee or group can assume this responsibility. Specific corporate volunteers who participated in past annual Arts Council drives would be invaluable members of the committee.
An individual membership committee would have three sub-committees working directly on gifts at different levels:

- up to $499
- $500 to 4,999
- $5,000 and more.

Since all cultural groups would retain their membership campaigns, and since those tend to be made up of smaller contributions, special focus would be placed by the UAF on gifts in the range of $500 and up to prevent overlap between this effort and those of the individual arts organizations. It should be emphasized that the success of this endeavor depends in large part on the continued involvement of those individuals active in past Arts Council annual campaigns (both staff and volunteers).

Goals

A projected annual goal for the first year of operation of the UAF would be approximately $500,000. This would include the amounts currently raised by the Arts Council (the recently completed annual drive raised more than $230,000 from individuals and corporations) and the Friends of the Arts (estimated fiscal 1992 net income was about $90,000); much of the money raised by individual arts and cultural organizations (approximately $80,000); and anticipated increases primarily from corporate and individual sources leveraged by this coordinated approach (projected at about $100,000).

Allocation

An examination of the agencies described in the comparative communities research reported in Appendix B indicates the wide range of options for allocation systems of united arts funds. Having studied these, as well as many other models, the consultants believe that a relatively simple approach will work best for Spartanburg. They propose a system with three categories within which organizations can apply for support.

- Operating support: This category is open to nonprofit organizations whose sole focus is in arts or cultural activities. Groups should have been in existence for at least five years, have up-to-date financial statements, with boards that meet at least four times a year. Organizations should maintain a professional level of management and high artistic standards. Priority should be given to organizations with full- or part-
time paid staff. Grant amounts should not exceed some fixed percentage of the organization's previous year's income, determined when detailed plans are developed. In order to limit the number of solicitations to corporate sponsors — a major goal of the UAF program — groups will be eligible to receive operating funding only if they agree to limit other fund-raising efforts to include only:

- individuals
- foundations
- corporate in-kind contributions, special event solicitations, or capital campaign gifts
- corporations outside Spartanburg County.

• **Project support:** This category is open to nonprofit organizations for the support of arts or cultural projects. Projects can be conducted by non-cultural organizations; however, in that case, the project must have the active involvement of a recognized artist or arts group. Organizations must have been in existence for at least two years and provide complete financial statements. Project grant amounts should not exceed $2,000.

• **Special initiatives support:** This category is open to nonprofit cultural organizations that plan a major initiative, such as conducting market research, special staff development activities, technical or management assistance, new program development, or developing a long-range plan. Organizations can apply for this support *in addition to* either operating or project support. Grants of up to $1,500 should be considered. Note that a program similar to this has been successful in Battle Creek, Michigan (cf. Appendix page B.2 for details). Please note that this program should not be confused with the professional development program recommended in Part II of this report to assist cultural groups in developing long range plans.

For each of these granting categories, separate panels of representatives of the general public and community leadership with arts interest and expertise should be established. Special efforts should be made to assemble these panels so as to avoid conflict-of-interest among those applying for funds and those granting them. They should review the grant applications and rank them according to a numerical scale. Once the applications are ranked, a sub-committee of the board of the local arts agency will determine the funding level, based on available funds. It should be emphasized that, especially during the initial years of the UAF, it will be critical to assure that the funding of the Arts Cen-
ter is not jeopardized. Funding equivalent to its pro-rated share of the Arts Council’s annual campaign should be sustained if at all possible.

The consultants raise the following points:

- This UAF will raise annual support and is not designed to address fund raising for capital or endowment.
- The consultants have defined eligible organizations carefully since many organizations that are currently “affiliates” of the Arts Council have no connection to arts and culture. These allocation guidelines will limit such groups to Project Support grants only.
- In order to provide a more stable funding environment the UAF may elect to solicit multi-year funding commitments from its corporate participants, allowing in turn for the award of multi-year funding commitments to eligible arts groups.

**Recommendation V,4:**
The proposed local arts agency should consider options for public funding in support of cultural programming. Any funds should be allocated through the mechanisms created for the UAF.

It will be important for the local arts agency to develop more effective mechanisms to secure public funding for cultural activities. While such funding is rarely easy to acquire, a strong case can be made on the local level for support in this important area. In addition, there are opportunities on a state and federal level which should be considered. In particular, the consultants recommend explorations in the following areas:

- **City support**: Increasing potential support from the City of Spartanburg should be given priority, since its current contribution is minimal. A small percentage of the accommodations tax or a small direct grant to support, for example, collaborative projects that seek to increase arts attendance in City facilities among underserved constituents, might be appropriate.
- **County and State support**: It would be appropriate to explore options for increasing current support directly geared to more outreach programs that serve the entire County, social service needs, or direct
support for the annual County-wide collaborative Children’s Arts Festival (see recommendation IV.14).

Funding from the National Endowment for the Arts should also be considered. Its Local Government Initiative grant is a likely opportunity. These grants require a match of two to one of new city or county appropriations over a three-year period. The grants are usually awarded for sums in the range of $150,000. According to program guidelines, applicants may request funding for regranting programs, technical assistance, audience development, arts education, and other uses that are priorities of the cultural agenda. The guidelines also indicate the importance of having undergone a broad-based community cultural planning process. Such a grant application might be a useful technique for leveraging local government support.

Although the consultants recognize the problems associated with increasing any of these public funding sources, a very pro-active approach to government support must be maintained. Since the new local arts agency will be a true umbrella group, it has a unique opportunity and a prime obligation to speak for the entire cultural community to the public sector.

**A Facilities Management Agency for Spartanburg**

**Recommendation V.5:**
Some functions of the Arts Council of Spartanburg County and the Cultural Center Foundation should be consolidated to create a facilities management agency.

The consultants believe that the tasks of facilities management are logically grouped together. At the moment only one community-based facility exists. Nevertheless, as noted in recommendation IV.16, the consultants endorse the concept of an additional community cultural facility. Given the findings of this report and the recommendations of the cultural agenda, it is critical to arrange now for the consolidation of administrative functions so that they are in place when an additional facility becomes a reality. Merging the facilities management functions of the Arts Center and this entity will address several important concerns:
• First, since the tasks involved in designing, funding, and constructing a new facility will require staff and organizational support currently not available in the community, a joint facilities management entity will provide access to an operating budget and staff for both the existing Arts Center and the proposed new facility.

• Second, it would align the planning and fund-raising activities for the new facility with the existing Arts Center, thus eliminating any concerns about competition or overlapping services.

• Third, creating this entity will remove management responsibilities from the purview of the local arts agency, freeing it to conduct other activities more in keeping with its mission.

• Finally, the new entity will be more strongly positioned to solicit funds in the community.

Responsibilities

The major responsibilities of a facilities management organization should be:

• Management of all community-based cultural facilities: This would involve handling all the scheduling, maintenance, and day-to-day operations for the existing Arts Center as well as the proposed new downtown facility.

• Development of operating and funding plans: Detailed and feasible plans are necessary for existing and new facilities, which include specifics on financing of programs, operational requirements, funding sources, short and long-term maintenance, endowment needs, and tenant relations. A business-like approach should be developed for the landlord relationship between the Arts Center and its tenants, including the establishment of a revamped fee structure for the use of its spaces, designed to take into consideration prevailing market rates.

• Establish cooperative programming: It will be important for both cultural facilities to work together to program in a complementary, rather than competitive, way. In addition, it will be critical that these facilities not duplicate existing college-based or other programs.

• Building community support and traffic: Although the facilities management organization is primarily a landlord for existing local arts organizations and events, its goal must be to maximize usage of both facilities — working on its own, in tandem with other entities such as the County Library, and in conjunction with tenants — to foster optimum accessibility for every member of the community.
Staffing

In order to accomplish the tasks of this new facilities management organization, it will be necessary to define new staff and volunteer positions. The consultants envision the following positions:

- **General Manager:** This individual reports directly to the Board of Directors; is responsible for fulfilling the mission of the agency; hires and supervises all staff; develops annual operating budgets including setting rental rates; is responsible for financial oversight; and acts as development officer to solicit major grants from the local arts agency, corporations, and the public sector. He or she acts as lease negotiator and liaison between the facilities and all users. He or she also develops cooperative services that are needed by tenants including mailing, reception, message, central box office, accounting, or other appropriate projects. This individual is also directly responsible for planning and implementation of the new cultural facility.

- **Director of Technical and User Services:** This individual is responsible for all technical, janitorial, and booking services provided to regular tenants, casual renters, or visitors to the community facilities managed by the agency. He or she develops an annual master calendar for all managed spaces, including office, meeting, and performance space. In addition, this individual would be responsible for delivery of all coordinated or shared services (secretarial, reception, message, box office, accounting, or other appropriate services).

- **Building Operations Staff:** This would include technical, administrative, and maintenance personnel directly involved in operating the buildings and supporting the activities of the General Manager and Director of Technical Services.

Caveats and concerns

Creating this new structure will be just as challenging as the creation of the local arts agency proposed above. For example, while the Cultural Center Foundation began as a sub-committee of the Board of Directors of the Arts Council of Spartanburg County, it has had a separate existence for several years, and therefore is recognized as a credible separate entity. It will require a strong spirit of cooperation for this group to give up its independent status.
Among the issues which the facilities management organization will need to address immediately are the following:

- The current functions of the Arts Council involving management of the Arts Center will be moved to this new entity. This may entail some substantial changes in staff structures, as well as board assignments. To accomplish this with the minimum of disruption, the consultants suggest that, after the work of the blue ribbon task force (cf. recommendation VI.4), pro-bono help be sought from a corporation with expertise in facility management in developing a merger plan, which might include the formation of a new board which can operate in parallel with the Arts Council board through the transition process. This will assure responsible operation of the buildings and a controllable operating budget. In addition, initial three-year budgets for the existing operation should be prepared.

- Since there is a substantial history of decision-making and planning for Spartanburg Center, the proposed new facility, it will be important to assure that those efforts are not duplicated. Representation on the board of the facilities management organization should include a designated position for a representative of the Cultural Center Foundation. This mirrors the recommended designation of a seat on the new local arts agency board for a representative of the Friends' board.

Name

Possible names for the facilities management entity include:

- Cultural Centers of Spartanburg
- Spartanburg Arts Centers
- Cultural Facilities Management Corp.
- Facilities Management Consortium

Once the name is selected, efforts should be made to develop visual materials that reflect the new name quickly and all reference to the old organizations should be down-played.
Financial considerations

Recommendation V.6
All opportunities for enhancing earned income from facilities operation should be explored.

The facilities management entity has an opportunity for earned income which should be fully explored. Clearly, private and public sector funders will be hesitant to support this group unless they believe that all reasonable options for generating earned income have been exploited. Because of the nature of the "business" this group is in, it will have access to potential sources of earned income. Among the most promising are:

- space rental to cultural organizations at a revised schedule of rental rates
- rentals to a wider range of community organizations for compatible uses of the building
- selective programming initiatives in the building which can generate admissions income, including arts and entertainment programming
- daytime classes, seminars, and workshops.

Upon development of the new cultural facility, additional space rental, concessions sales, and programming opportunities will be realized.

Recommendation V.7:
In order to provide a convincing case for the new facility, the creation of a revised funding plan and a workable project schedule must be a high priority for the new agency.

Fund raising for Spartanburg Center has been "put on hold," according to several interviewees, awaiting the findings of this study. The consultants believe that effective and immediate action must be taken by the cultural community to convince potential funders of the importance this project has for them. The cultural facilities entity must work directly with the new local arts agency to develop a campaign to promote the cultural plan and its agenda as a way to move forward with the proposed new downtown cultural center.
The needs for the Cultural Center as presently planned are estimated at $11 million. While this is a substantial amount for a community of Spartanburg's size, the consultants are confident that the programmatic and structural details of this plan will position the local arts agency and the facilities management entity to work together to ensure its success.

The Board of Directors of the facility management agency must work to establish a capital campaign committee as soon as possible. This committee should include representatives from the Board of Directors as well as other community people who are critical to the success of its fund raising. The committee will be charged with the planning and implementation of such a campaign. The first action steps necessary are:

- Prospect research, screening, and rating must begin immediately.
- A new case should be prepared based on the merged management approach to community-based facilities.
- A new feasible timetable for the campaign must be developed.
Part VI
Next Steps

With the receipt of this interim consultants' report, the initial phase of cultural planning has been completed. This phase has included extensive research by the consultants as well as active community involvement, most notably in the form of a community-based Steering Committee which has met frequently during the past six months to review the progress of the consultants and to provide information, opinions, and feedback. There are two additional phases in this process:

- review, analysis, and consensus-building based on this interim document, designed to transform it into a detailed community action plan
- initial steps toward implementation of the community’s plan.

Since no plan has any value unless it is implemented, the process by which that is accomplished is of considerable importance. In this section of the report, the consultants address issues that relate to these additional phases, including short and long-term considerations.

As has been emphasized throughout this report, the single most important factor in the success of this plan will be the ability of the arts community to join together in common purpose to reach consensus on key issues and priorities. The willingness of the arts community to speak with a single, unified voice – and for individuals when necessary to subordinate their groups’ specific needs for the good of the entire arts community – will be of paramount importance.
From interim report to community plan

The consultants' interim report provides the framework for consideration of the cultural plan. It reflects the complete range of research and input from the community. Once it is received, it must be reviewed by those individuals who have been active in the planning process. In addition, consensus must be established among community representatives – business, government, and civic leaders – that the document represents a fair and accurate vision of the options before the community. The recommendations that follow are designed to lead the community Steering Committee through that process.

Recommendation VI.1
The Steering Committee should vote on “acceptance” of the interim report. Other selected groups should also review and comment on the document.

[The Steering Committee voted to accept the preliminary report on September 9, 1992. In addition, the Executive Committee of the Arts Council of Spartanburg County also voted to approve this document.]

The Steering Committee, having been involved in this planning process from the beginning, met with the consultants to review the interim report. The purpose of the session was fourfold:

- to answer questions that may arise about the content of the report
- to identify areas where consensus on recommendations exists, as well as areas where more discussion is required to reach consensus
- to accept the interim report
- to discuss the next steps toward implementation.

A “consent calendar” approach was employed. A consent calendar is a device used by a group to identify areas of consensus and to focus on areas where additional discussion may be required. With this report, all Steering Committee members received a list of recommendations and each member indicated whether he or she agreed, disagreed, or wished to discuss each recommendation. Generally, if at least one third of the participants disagreed with a recommendation, or wished to discuss it, it was listed on the meeting’s agenda. All other
recommendations were placed on the consent calendar and were approved in a single vote. In this way, the areas of consensus were defined and the meeting focussed on the topics which required the most discussion.

At the end of this working session, a vote was taken on whether to accept the consultants’ report, including the recommendations discussed during the session (and any clarifications or revisions). It is important to understand that “acceptance” of the report in this context did not imply complete agreement with each detail and every recommendation. Rather, acceptance meant that the report could serve as the conceptual framework for on-going discussions about cultural issues in Spartanburg. Thus, while one may disagree with a particular recommendation or the degree of emphasis on a particular program, there should be a general feeling that the philosophical underpinnings and basic thrust of the plan are reflective of the group’s vision for the cultural life of Spartanburg.

While the Steering Committee has been central to the process of refining the cultural plan, there are other groups that were brought into the cultural planning process at this stage. Three groups in particular were invited to review this interim document:

- representatives from the larger arts organizations, since these groups will be most affected by the cultural plan
- members of the Arts Council’s Executive Committee, since the plan describes substantial changes in the make-up of that body
- influential leaders from corporations, foundations, and government who can take a leadership role in the implementation of the cultural plan.

The purpose of these sessions, held on September 10, 1992, was to assure that the circle of individuals who are involved and committed to the cultural planning process was broadened to include key leaders – the “movers and shakers” – both in the arts community and in the larger community. Those attending received the report in advance. At these meetings, the consultant reviewed the interim planning document, answered questions, and facilitated a discussion of key issues and recommendations.
Recommendation VI.2
Once the interim report has been revised to reflect input from the Steering Committee and others, the final document should be presented to the community.

After these initial facilitated sessions were completed, the consultants revised the interim document based on the feedback provided by participants. This final consultants' report contains not only the consultants' findings and recommendations, but a record of community consensus and discussion on key issues and concerns.

At this stage, it will be important to take the next step to widen the circle of individuals who are knowledgeable and supportive of the cultural plan. The consultants suggest several presentations of the plan's highlights to assure that its content is known and understood. Among the groups that should be invited to such sessions are the following:

- City and County elected officials and business leaders
- County-wide business leadership, perhaps through the Chamber of Commerce and their area councils
- representatives of print and electronic media outlets
- members of the boards of directors of all Spartanburg County arts groups
- individuals who were interviewed as part of this process.

The purpose of these sessions will be to introduce the plan in detail to these individuals and to give them an opportunity to ask questions about aspects of the plan that are of concern to them. While these sessions should include more active participation and presentations of the plan by Steering Committee members than those conducted earlier, it will be advantageous to have a member of the consultant team available to answer technical questions and to speak to the thinking behind the recommendations.

Initial transition period

The above discussion provides details of the path from this interim consultants' report to a community cultural planning document. However, considering the
nature of this plan’s recommendations, much work will be required to begin the process of implementation. This initial period of transition beginning with the second round of meetings will be critical.

**Recommendation VI.3**
The Steering Committee should remain in existence through March, 1993 to oversee short-term, implementation-oriented task forces.

It will be important to have one body which is responsible for moving the planning process toward implementation, especially in its early stages. The Steering Committee, given its involvement in this planning process to date and its broad community base, is the logical body to undertake this responsibility. This will, however, require a continuation of its active involvement.

Since the members of the Steering Committee agreed to serve only through the receipt and review of this report, it is necessary to determine how many members are willing to continue to serve. Those individuals who are unable to continue should be replaced with an eye toward assuring representation of a cross-section of the community. In particular, public officials, representatives of ethnic and minority groups, and business people should be added. The size of this body should not grow to more than about twenty people. Clerical and support help will be required to facilitate its work.

The consultants believe that a strong Steering Committee, with firm leadership, is central to the implementation of the cultural plan. Without the on-going participation of a broad cross-section of the County, it will be difficult to garner the necessary support in the general public.

**Recommendation VI.4**
A special, “blue-ribbon” task force should be created to address the organizational and structural issues of this report. Working on a “fast-track” and with extraordinary authority, its report should be due within three months of its creation.
There are several structural and organizational issues that are of such overriding importance that it will be critical to begin by addressing these areas of concern. In particular, they include:

- the creation and funding of the proposed local arts agency and facilities management entity
- the structure and policies of the united arts fund raising component of the new local arts agency
- a proposed allocation process with goals for the first year or two of funding from the local arts agency’s UAF to qualified cultural organizations.

Since the decisions reached on these issues will have some impact on the programmatic questions, the consultants believe they should be addressed as soon as possible by a special panel which has the authority to make decisions on key issues surrounding these new entities, including such matters as:

- determining the governance structures for these entities, including recommending individuals to serve on the initial boards of directors
- defining the administrative lines of authority and staffing structure for the two new entities
- designing strategies to merge the existing campaigns of the Arts Council, Friends of the Arts, and others into a comprehensive, community-wide effort
- establishing guidelines for appropriate levels of corporate and individual support within the context of the new united arts fund drive
- determining the most equitable method to allocate funds raised by the united arts fund drive
- identifying civic leadership to play a major and on-going role in this planning process.

While other work on implementation of the cultural plan can move forward, it is important that these issues be addressed in the initial period after the completion of this report. Momentum in the community will favor quick action. In addition, it will be important to have the new structures in place – although probably not fully operational – in time for next year’s major fund-raising campaigns.

This task force should be small, with no more than eleven members, including:
• a board-level representative selected by the Arts Council, Friends of the Arts, and the Cultural Center Foundation
• four highly respected leaders of the business community
• one representative each from the City and County councils
• one “at-large” representative of the cultural community, who should be chosen by the other nine task force members
• one member of the Steering Committee elected by that body.

The Steering Committee representative, who should not have any connections at the board level to any arts or cultural groups, should chair this task force. A group of highly respected civic leaders should name the business, government, and at-large representatives to this body.

Task force members from the cultural community should understand that they must reach agreements that will be binding on their organizations. Special arrangements may be necessary for review by the executive committees of various boards of some details of proposed major changes, but every effort must be made to give the representatives serving on the task force the authority to negotiate the details of any agreement pending only review by their boards.

It should be noted that this group has a complex mandate, which it must address in a very short period of time. If it could be arranged for a business to make an in-kind donation of an employee’s time to oversee the coordination of meetings and other details, it would enhance the effectiveness of this “blue ribbon” group substantially.

**Toward implementation**

With the major work of the transition period – the creation of the new local arts agency and facilities management entity – underway, it will be important to continue to work toward implementation of the remaining recommendations of this report.

**Recommendation VI.5**
Task forces should be created to work on specific pieces of the planning document, coordinated by the Steering Committee.
The Steering Committee should create short-term, targeted, ad hoc task forces to begin the review of the cultural plan. These task forces should include both Steering Committee members and non-members, and should begin their work at the same time as the special task force described above, although they need not work on as short a timeline.

These task forces should be used to examine specific areas of the report and work out the details of the consultants' recommendations. The topics around which the task forces are convened must be carefully targeted to address specific, clearly defined portions of the consultants' report; they must be oriented toward implementation and problem-solving, rather than philosophy or debate. Among the topic areas which might be considered for task forces are the following:

- professional development for cultural organizations
- marketing
- arts education
- outreach
- board development and minority participation.

Each task force should be made up of from three to seven people and chaired by a member of the Steering Committee. Every effort should be made to have task forces comprised of individuals who have been involved in this process already, although it is also important to identify particular sectors of the community that might have been under-represented, including representatives of the international community, minorities, and people from outside the City of Spartanburg.

While the format of each ad hoc task force will vary depending on the specific section of the report or issue to be addressed, the consultants provide the following as examples of the questions these bodies should consider as they work to provide step-by-step action plans to implement specific recommendations or sections of the report:

- Should each recommendation or suggestion be implemented? Should it be altered? Should it be eliminated?
- If it is to be implemented, what is its priority (relative to other recommendations under consideration by this group)?
• What are the immediate and longer-term steps required for implementation? What are the approximate costs of these steps?
• What benchmarks might be established to determine whether the recommendation is being implemented?
• What methods of evaluation might be employed to assess whether the recommendation is accomplishing its purpose?
• What groups need to be involved in its implementation?

Each task force will compile a brief report of its recommendations which will be reviewed by the Steering Committee. Deadlines for these reports should be set carefully so that the Steering Committee has ample time to review and discuss each one. This process should begin immediately after the public sessions in late September with the restructuring of the Steering Committee and work in tandem with the special task force described above. The consultants expect that the initial phase will conclude by the end of March, 1993.

At times, using task forces or sub-committees may seem like an unwieldy procedure, but the process will bring many more people into the decision-making “loop.” Other communities have found that this is an important step in building acceptance for a cultural plan on the part of the public. Individuals are able to have input into the process at a stage where the ideas are well formulated but not cast in stone. It also creates opportunities for those interested in the arts to meet one another and work together.

**Recommendation VI.6:**
The Steering Committee should review the task force recommendations and should vote to “adopt” them. It should also devise an advocacy plan to further the implementation process.

Once the work of the task forces is completed, the Steering Committee must review their work, resolve any conflicting recommendations, and consider the overall priority of recommendations in the cultural plan. Once this is accomplished, the Steering Committee should adopt the plan.

Even before the plan is completed, however, it will be critical to take steps to assure that it will be implemented, and an advocacy strategy should be developed as soon as possible. The recommendations will provide enough information to begin the process of communicating with key constituents, elected of-
ficials, and the general public. It will be very important to retain control of how the plan is viewed by the public and care should be taken to make sure that those individuals who speak about the plan have had proper briefings to assure that they are completely knowledgeable about the plan and the planning process.

Informational update meetings should be planned for early in the new year to provide details of the cultural plan to representatives of government, business, education, civic groups, and leaders of various minority groups.

**Recommendation VI.7:**
Materials should be developed to assist in summarizing the major points of the cultural plan.

In order for this report to be transformed into a meaningful and *implementable* community cultural plan, a broad base of support for its proposals will have to be built within the County among arts supporters and the general public. A clear picture must be projected of what the cultural environment will look like after the plan is implemented. In order to assist in that process, it will be useful to have several different types of printed material:

- An overall vision statement that briefly summarizes the key points of the plan and details specific important recommendations. Such a statement might include the proposed language in Part III of this report as well as additional details.

- Several single-page summaries of the report that highlight key points. For example, topics for such a summary might include “Bringing cultural experiences to everyone in Spartanburg County” or “What will a local arts agency mean for Spartanburg?” or “Business and culture – how can they work together more effectively?” or “How will arts organizations benefit from the cultural plan?”

These documents are necessary to assist the general public in understanding the details of the cultural plan. Most important, they will explain in non-technical language specific elements of the plan, so that cultural supporters and the general public can better understand why support is in their best interest.
**Recommendation VI.8:**
The proposed local arts agency should oversee long-term implementation of the cultural plan.

The activities outlined above address the initial stages of implementation and it is logical for the Steering Committee to oversee them. Having participated in the planning process from the start, its role in completing the job makes sense. However, the implementation of the cultural plan will be on-going over the next five to ten years. While many organizations and agencies may have a role in that implementation, there must be one organization with particular responsibility for coordination and oversight.

The logical entity to take on that task will be the newly created local arts agency. This group is designed to have a community-wide focus, high visibility, and perceived power to assure that various segments of the community pay attention to the recommendations of the cultural plan. Its first step should be to develop a five-year “agency plan” based on the priorities established during this process. The Cultural Arts Council of Abilene, Texas has an excellent agency plan which would serve as a sound model. To accurately monitor the implementation, the new agency might create a board-level committee which meets quarterly to review progress on key recommendations. In addition, it could publish an annual “report card” on its progress as is presently done in Battle Creek (cf. Appendix page B.4 for details).

**Recommendation VI.9**
An administrator should be sought to coordinate the work of the Steering Committee and its task forces.

Considering the complexity of the changes envisioned in this report, the work of the Steering Committee, the “blue ribbon” task force, and the other task forces, will be substantial. Having a high-visibility administrator to oversee and manage the working of these groups and who reports directly to the Steering Committee will be invaluable.

The consultants have already mentioned the value of having a staff person to serve as a coordinator for the process, providing clerical and support services,
and they believe that such assistance will be of great value. However, it is also important to provide for “administrative” leadership to make sure that decision-making and higher level tasks are moving along appropriately. The consultants recommend that an individual be sought to fill this position. The appropriate person will be someone who is well-respected in the community and who has the ability and “clout” to assemble and support important and diverse coalitions.
Conclusion

The consultants have every confidence in the long-term future for arts and culture in Spartanburg County. The road ahead to implement this cultural agenda will not be easy, but the potential rewards far outweigh any risks. And the dangers of continued avoidance of the difficult issues raised in this report are substantial as well. The cultural community should be proud of what it has accomplished – clearly, without that groundwork, none of the recommendations in this report would be possible.
Appendices
Appendix A
List of Participants

The consultants have interviewed, either individually or in small groups, the following individuals. They would like to express their appreciation for the time these people devoted to this process. Please note that titles, listed for purposes of identification only, were current as of the date of the interview.

Bob Allen          Chief Executive Officer, Tierex Corporation
Danny Allen        Vice Chairman, County Council
Charles Atchison   President, Atchison Transportation; Member, Accommodations Tax Advisory Board, City of Spartanburg
Cassandra Baker    Executive Director, Arts Council of Spartanburg County
Paula Baker        Chair, Affiliates Advisory Council and Member, Board of Directors, Arts Council of Spartanburg County; Member, Arts 2001 Steering Committee; Treasurer, Board of Directors, Cultural Center Foundation
Hans Balmer        Chief Executive Officer, Symtech Corporation
Hank Barnet        Collector/Dealer in Art and Antiques
<table>
<thead>
<tr>
<th>Name</th>
<th>Position/Role</th>
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<tbody>
<tr>
<td>Bill Barnet</td>
<td>Chief Executive Officer, William Barnet and Sons, Inc.; Assistant Treasurer, Board of Directors, Cultural Center Foundation</td>
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<tr>
<td>James S. Barrett</td>
<td>Executive Director, Spartanburg County Foundation</td>
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<tr>
<td>Tony Bell</td>
<td>Benefits Manager, Spartanburg Regional Medical Center; Member, Arts 2001 Steering Committee</td>
</tr>
<tr>
<td>David M. Benson</td>
<td>Artist; Art Teacher, School District 3; Member, Southern Exposure; Member, Artists’ Guild; Member, Board of Directors, Arts Council of Spartanburg County</td>
</tr>
<tr>
<td>Jean P. Blackford</td>
<td>Former Member, Board of Directors, Arts Council of Spartanburg County; 1991 Winner, David W. Reid Award for Achievement in the Arts</td>
</tr>
<tr>
<td>Dennis Bruce</td>
<td>Librarian, Spartanburg County Public Library</td>
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<tr>
<td>Julia Burnett</td>
<td>President, Artists’ Guild</td>
</tr>
<tr>
<td>Marguerite Cates</td>
<td>President, Little Theatre</td>
</tr>
<tr>
<td>Judy Bynum</td>
<td>Director of Development, Arts Council of Spartanburg County</td>
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<tr>
<td>Marshall Chapman</td>
<td>Chairman of the Board, Inman Mills</td>
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<tr>
<td>Rob Chapman</td>
<td>President, Inman Mills; Past President, Board of Directors, Arts Council of Spartanburg County</td>
</tr>
<tr>
<td>Arthur Cleveland</td>
<td>President, Cleveland-White, Inc.; Member, Board of Directors, Cultural Center Foundation</td>
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<tr>
<td>Oakley Coburn</td>
<td>Library Director, Wofford College</td>
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</table>
Ruth Collin  Former Member, Board of Directors, Arts Council of Spartanburg County; Spartanburg Garden Club Council

Luciano Cont  Chief Executive Officer, Sulzer-Ruti

Laura Corbin  Lifestyle Editor, Spartanburg Herald-Journal

Jimm Cox  Theatre Director, USCS; Board Member-at-Large, Spartanburg Repertory Company

Nancy Crowley  President, Friends of the Arts; Member, Arts 2001 Steering Committee

Melba Dalton  Director, Sweet Adelines

John Damewood  President, Palmetto Dance Club

John Dargan  Senior Vice President and Senior Officer, SCN Bank; Member, Board of Directors, Arts Council of Spartanburg County

Lionel Dawkins  Program Supervisor, South Carolina Job Service

Joseph Delaney  Assistant Superintendent, School District 7; Member, Board of Directors, Arts Council of Spartanburg County

Millie Dent  Member, South Carolina Arts Commission

Jean Denion  Administrative Assistant, Arts Council of Spartanburg County

Marge Fay  Representative, American Guild of Organists

Elizabeth Fleming  President, Board of Directors, Cultural Center Foundation
Lawrence E. Flynn, Jr.  Attorney; Past President, Board of Directors, Arts Council of Spartanburg County

Lane Fowler  President, Lockwood Greene Engineers; Chairman, Chamber of Commerce

Olin Gambrell  City Manager, Woodruff; Member, Arts 2001 Steering Committee

Sheila Garrett  Dean of Arts and Sciences, Spartanburg Technical College

Maxwell Goldberg  Professor Emeritus, Converse College

Ethel Goldberg  Artist; Former Exhibits Chairman, Arts Council of Spartanburg County

John Green  Director, Science Center

Jerri Greene  Executive Director, Spartanburg Development Council

Anne Greene  Executive Director, Art Association School

Karry Guillory  Executive Assistant to Chancellor, University of South Carolina at Spartanburg

Cheryl Harleston  Community Relations Director, City of Spartanburg; Member, Arts 2001 Steering Committee

Jeanne Harley  Member, Board of Directors, Cultural Center Foundation

Ben Haskew  President, Spartanburg Area Chamber of Commerce

Eaddy Hayes  1984 Winner, David W. Reid Award for Achievement in the Arts
G.B. Hodge  
Physician; USCS Patron

Katie A. Hodge  
Member, Board of Directors, Arts Council of Spartanburg County; Artist; Community Representative, Art Association Board

Nancy Holmes  
Facilitator, Spartanburg County Consensus Project

Amy Hendrix Howell  
Representative, Different Stages

Linda Hudgins  
Art Teacher, Spartanburg Day School; Member, Artists' Guild; Member, Southern Exposure

Ava Hughes  
Director, Special Projects, Arts Council of Spartanburg County

Rebecca Jackson  
Receptionist, United Arts Council of Calhoun County (Battle Creek, MI)

Sallie James  
Member, Board of Directors, Friends of the Arts, Little Theatre and Ballet Guild; Member, Arts 2001 Steering Committee

Henry Janiec  
Dean and Vice President of Academic Affairs, School of Music, Converse College

Max Jent  
Chairman of the Board, Scharer Schweiter Mettler Corporation

SuSu Johnson  
Vice President, Friends of the Arts; Spartanburg City Council Member

Cheryl Jeter Jones  
Member, Arts 2001 Steering Committee; Director, Southside Development Council
E. Graves Jones, Jr.  Life Member, Board of Directors, Arts Council of Spartanburg County; Member, Arts 2001 Steering Committee

Jean S. Jones  Member, South Carolina Arts Commission; Member, Arts 2001 Steering Committee; Artist

Mary Kay Keenan  President, Spartanburg County Art Association

Mike Kohler  Chief Executive Officer, Kohler Company; Vice President, Board of Directors, Cultural Center Foundation

Tim Kuether  Director of Planning and Community Development, City of Spartanburg Planning Department

Hans Kuhn  Swiss Consul

Geraldine Lilley  President, Erie Area Fund for the Arts

Lanny Littlejohn  State Representative; Owner, Littlejohn Lumber Company

Betty Lock  Representative, Women’s Music Club

Dr. Jim Long  Physician; President of the Board, Spartanburg Music Foundation

Gaines Mason  Chief Operating Officer, First Citizens Bank; Member, Board of Directors, Arts Council of Spartanburg County

Bill Mayrose  Plant Manager, Hoechst Fibers; Member, Arts 2001 Steering Committee
Sonia McDuffie  President, Board of Directors, Arts Council of Spartanburg County; Member, Arts 2001 Steering Committee

Chris McKinney  Artistic Director, Little Theatre

Nita Milliken  Life Member, Board of Directors, Arts Council of Spartanburg County

Walter Montgomery, Sr.  President, Spartan Mills

Robin New  Executive Director, Spartanburg Music Foundation

Sidney Nichols  Director, Milliken Foundation

Nancy Ogle  Executive Director, Chesnee Area Development Association; Member, Arts 2001 Steering Committee

Barbara Orr  Chief Executive Officer, Duke Power Company, Spartanburg; Member, Board of Directors, Arts Council of Spartanburg County

Patricia Overcash  Representative, Palmetto Dance Club; Member, Affiliates Advisory Council and Board of Directors, Arts Council of Spartanburg County

Fran Paslay  President, Carolina Youth Dance Theatre; Member, Affiliates Advisory Council, Arts Council of Spartanburg County

Carolyn Pennell  President, Ballet Guild

Dianne Pickens  President, Spartanburg Philharmonic

Andy Proia  Member and Former President, Board of Directors, Arts Council of Spartanburg County
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Harry Price</td>
<td>Preservation Chairman, Historical Association</td>
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<tr>
<td>Vince Pulsanp</td>
<td>Executive Director, United Way</td>
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<tr>
<td>Doug Rayner</td>
<td>President of the Board, Spartanburg Science Center</td>
</tr>
<tr>
<td>Belinda Remley</td>
<td>Reporter, <em>The Paper</em></td>
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<tr>
<td>John Renfro</td>
<td>Vice President, Inman Mills; Chair, Arts 2001 Steering Committee</td>
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<tr>
<td>Jerry Richardson</td>
<td>President, TW Services, Inc.</td>
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<tr>
<td>David O. Roberts</td>
<td>Publisher, <em>Herald-Journal</em>; Member, Board of Directors, Arts Council of Spartanburg County</td>
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<tr>
<td>Patt Rocks</td>
<td>Representative, Shag Club</td>
</tr>
<tr>
<td>Tom Rocks</td>
<td>Past President, Shag Club</td>
</tr>
<tr>
<td>Sherry Rouse</td>
<td>Founder, Past President, and Performer, Spartanburg Repertory Company</td>
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<tr>
<td>Bob Rowell</td>
<td>Mayor, Spartanburg</td>
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<tr>
<td>Molly Sasse</td>
<td>Executive Director, The Allied Arts of Greater Chattanooga</td>
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<tr>
<td>E.G. (Skip) Schreiber</td>
<td>Executive Director, Durham Arts Council, Inc.</td>
</tr>
<tr>
<td>Maida Schwarzkopf</td>
<td>Director of Services, United Arts Council of Calhoun County (Battle Creek, MI)</td>
</tr>
<tr>
<td>Libby McNeill Seymour</td>
<td>Executive Director, The Arts Council of Fayetteville/Cumberland County, Inc.</td>
</tr>
</tbody>
</table>
Charles Shain  Executive Director, Arts Council of Greater Kingsport

Meg Croes-Smith  President, Different Stages

Benjamin Snoddy  Minister, Mt. Moriah Baptist Church

Julie Staggs  Director, Twichell Auditorium, Converse College

Coleman Sullivan  Vice President, Communications, TW Services, Inc.

Catherine Sununu  Executive Director, Federated Arts (Manchester, NH)

Margaret Swindler  Representative, W.A.C.I. (World African Cultural Institute)

Bill Taylor  Director of Operations, Arts Council of Spartanburg County

Bill Terry  Attorney

Jim Thomas  Manager, Corporate and Community Affairs, Southern Bell; Member, Arts 2001 Steering Committee; Member, Board of Directors, Arts Council of Spartanburg County

Johanne Tobler  General Manager, Piedmont Club

Sophia Trakas  First Vice President, Performer, Spartanburg Repertory Company

Thomas A. Tucker  Art Teacher, District 6 Schools; Member, Arts 2001 Steering Committee; Former Member, Board of Directors, Arts Council of Spartanburg County; Artist

Sandra Turner  Past President, Performer, Spartanburg Repertory Company
Carole Wells  
South Carolina House of Representatives, District 34; Member, Arts 2001 Steering Committee

Ann Wenz  
Director of Interdisciplinary Studies, Spartanburg Methodist College

Andy Westbrook  
Member, Board of Directors and Membership Campaign Chair, Arts Council of Spartanburg County

Alanna Wildman  
President Elect, Ballet Guild

Donald Wildman  
Attorney; President, Historical Association of Spartanburg County

Woody Willard  
President, Willard Appraisals; Members, Arts 2001 Steering Committee; Member, Board of Directors, Arts Council of Spartanburg County

Roland Windham  
County Administrator, Spartanburg County; Member, Arts 2001 Steering Committee

Joan Wood  
President-Elect, Carolina Youth Dance Theatre

Jan Yost  
President, Mary Black Foundation

Arts Educators

David M. Benson  
Betty Bramlett  
Marsha B. Calvert  
Kristina M. Few  
Raymond L. Floyd  
Bryan Lindsay  
Carolyn Roberts  
June Sereque  
Thomas A. Tucker  
Doris T. Turner
Campobello Area Regional Meeting

Juanita Brown  
Phyllis H. Crain  
Sally Culp  
Polly Gramling  
Cynthia B. Hight  
Jean Jones  
X.L. McMahan  
Mary Owens

District 3 Regional Meeting

David Benson  
Barbie Bordogna  
Catherine T. Duncan  
Charles Fleming  
Janice Griffin  
Mary Halphen  
Donna Lipscomb  
Bill Monroe  
Evalyn W. Jerkins  
Richard B. Wheeler

Woodruff Area Regional Meeting

Jim Brown  
Leslie Caldwell  
Mike Elliott  
Olin E. Gambrell  
Lynn Harrill  
Bill Howell  
Diana Olencki  
Norma Stokes  
Ray Sumner
Lyman Area Regional Meeting

Rita Allison
Iddy Andrews
Sid Crumpton
Sonia McDuffie

District 6 Regional Meeting

Chuck Bagwell
George Fields
Mary Lou Hightower
Kristin Taylor

Spartanburg Public Meeting

Cassandra Baker
Tony Bell
Jim Brown
Judy Bynum
Marguerite M. Cates
Peggy Craven
Mildred H. Dent
David Ellis
Lib Fleming
Susan Floyd
Mae Gantt
Jerri Greene
Debbie Gruner
Jeanne Harley
Cynthia B. Hight
Nancy Holmes
Ava Hughes
Alicia Fusselle Hyde
Sallie James
Linda Jamison
Jean Souther Jones
Steve Jones
Mike Kohler
Alia Lawson
Shortey S. Marshall
E.C. Marott
Appendix B
Survey of Comparative Communities

In winter of 1992, consultants from The Wolf Organization, Inc. were hired to develop a community cultural plan for Spartanburg County. As part of that project, the consultants conducted a survey of local arts agencies in communities comparative to Spartanburg. The results are summarized in this Appendix.

**Battle Creek/Calhoun County, Michigan**

**Community demographics**

- **Population**: 54,000
- **Ethnic make-up**: Exact percentages not available.
- **Major employers**: Food processing, government
- **Average income**: $28,000
Local Arts Agency: United Arts Council

Major Activities

United arts fund raising

The yearly drive began in 1989 and its goal has grown from $180,000 to $467,648 in 1992. Funds are raised from individuals (24%), corporations (25%), foundations (32%), and public sources (19%). Funds from this program are used for the regranting programs listed below as well as for the other programs of the Council.

Regranting

Grants are provided in four categories:

- Funded organization grants are for operating support. Organizations must have established track records and professional staff. They may apply annually for grants of up to 25% of their operating budget. Nine organizations received a total of $190,000 in FY 1992 through this program.

- Special Project grants are available, in amounts ranging from $500 (for small organizations and individuals) to $2,500 (for organizations) to residents of Calhoun County, either individual artists/craftspeople or historians, government agencies, or tax-exempt organizations. $32,000 is available for this program in FY 1992. In FY 1991, 29 Special Project grants were awarded to organizations and individuals.

- VisionQuest 5000 grants are available to organizations which are addressing key goals in the recently completed cultural plan. Funds are also available for consultant assistance for the creation of new organizational plans.

- Arts Bank provides short-term, no-interest loans to projects unlikely to get other UAC funding. The program has supported
acquisition of new equipment as well as new initiatives.

**Information dissemination**

UAC publishes a bi-monthly newsletter with information about activities of approved organizations. In addition, it produces an "Arts and Entertainment Guide," an ad which it places in every newspaper in the County each week between September and June. It also maintains a centralized box office for local arts groups at its office.

**Festivals/special events**

UAC is currently planning the first Michigan Family Festival for Labor Day Weekend, 1992. This event will involve 5 stages and four days of cultural events, including hand-on activities, family games, and exhibits. Local and national artists will be presented as part of this event.

**Presenting**

This year, UAC ran five months of different events at the 100-seat Discovery Theatre as an experimental program. These events were aimed at families, with the intent of getting 75% of the families in the county involved. Based on the success of this venture, UAC is currently building a permanent 160-seat theatre (see section on Planning).

**Training/technical assistance**

The Cultural Services program provides technical and financial services to individuals and organizations so they can improve the cultural life of their communities. UAC annually provides over 2,000 hours of computer, consulting, and marketing time; 7,000 hours of office, meeting, rehearsal, and performance space; and 45,000 copies of free or low-cost printing. UAC also maintains a $2,500 portable sound system and a $3,000 portable lighting system available for a minimal rental fee to nonprofit groups.
**Arts in education**

The Arts in Education Program of the United Arts Council is an active program bringing over 600 live presentations to 42,000 students in seven school districts. A roster of artists in residence programs, classroom visits, and assemblies is offered to local school districts. In addition, plans are underway for an innovative 9-month artist in residence program. UAC staff also works with presenters and educators, providing over 1,000 hours of consulting and coordination.

**Planning**

The Strategic Planning Program of the UAC is an on-going county-wide cultural planning program. The most recent effort, “VisionQuest 5000”, was started in 1989 and resulted in a master cultural plan which is currently being implemented. The planning process involved over 180 people on 13 different task forces, 53 people on a leadership team, and research and studies on various related topics. Each year, UAC issues a “report card” on progress on the plan. UAC is also coordinating planning for a downtown “Arts and Entertainment District”, which would include upgrading an existing auditorium, creating an exhibition, rehearsal, meeting and storage space (“The Family Place”), building a 160-seat thrust theatre, and continuing support of live events at McCamly Place.

**Financial Support**

- **Total support/revenue for most recent fiscal year**: $467,548
- **Total expenses for most recent fiscal year**: $467,548
- **Total corporate support for most recent fiscal year**: $117,623
Total foundation support for most recent fiscal year $150,600

Total individual support for most recent fiscal year $112,340

Total public support for most recent fiscal year $86,985

Organization Structure

Year founded 1965

Type of agency Private non-profit organization

Governance arrangements UAC is governed by a 15-member Board of Directors.

Staff, volunteers, advisors

Number of paid staff (FTE) 6

Number of volunteers (FTE) Numerous

Number of Board/Commission members 15

Number of panels/advisory groups One (Advisory Board)
Erie County, Pennsylvania

Community demographics

Population 120,000 for City; 285,000 for County

Ethnic make-up 18% minority

Major employers Utilities, paper, light manufacturing, health services

Average income $14,000

Local Arts Agency: Erie Area Fund for the Arts

Major Activities

United arts fund raising The United Arts Fund Drive raised about $300,000 this year, a substantial (about 20%) increase over the previous year. 67% of campaign funds are from corporations, 23% from foundations, and the balance from individuals. Funds are allocated to eight organizations through a rigorous annual financial and programmatic review process overseen by an 8 member Allocation Committee. Applicants must be 501(c)(3) organizations in existence for at least 3 years. Final allocation is based on need. Campaign funds exceeding the target budget amount for the campaign are used for project support grants to qualified organizations (who may or may not also receive operating support). All organizations receiving funding must agree to a Policy on Independent Fundraising, which limits organizational fundraising efforts in ways designed to avoid conflict with the United Arts Fund Drive. Contributors to the United Arts Fund Drive receive an Applause card (which
provides discounts to various performances, restaurants, and shops) and a quarterly newsletter. One corporation, GE, runs a workplace giving program and matches employee gifts to the Fund. It is hoped that workplace giving programs will be established at other major corporations.

**Regranting**

Erie Arts Endowment: In 1982, an individual established the Erie Arts Endowment to create a trust that sponsors nonprofit music programming. Income from this endowment is granted by the Endowment Committee to local nonprofit arts organizations as the donor directed. Additional gifts are solicited for this Endowment through planned giving vehicles as well as direct contributions.

**Promotion**

The agency produces a quarterly newsletter which details the activities of member arts organizations. They are also involved in a range of joint promotions, including a two-day festival at a local shopping mall that ended with a live, prime-time two-hour broadcast, including performances by several local arts organizations. Also, a year-long rotary billboard campaign is now in progress and benefits all the major arts organizations. The Fund for the Arts organizes an annual Business/Arts Appreciation Luncheon which honors local business people who have been particularly supportive of the arts and which offers awards to several high school seniors.

**Advocacy**

The Board of the agency spearheads letter-writing campaigns on key issues relating to the arts in the Erie area. They are also active in writing articles for the newspaper, visiting their legislative delegation, and making speeches to a wide range of civic groups. The President of the
Fund for the Arts serves on a number of local advisory committees such as recreation, cultural center development, and downtown planning to represent the Fund’s 38 members.

*Arts in education*

The agency is just beginning a program of arts-in-education as a promotional vehicle for involving more of the community in the arts.

*Planning*

The agency is developing proposals to fund a community cultural planning process.

*Financial Support*

- **Total support/revenue for most recent fiscal year** $463,000
- **Total expenses for most recent fiscal year** $477,000
- **Total corporate support for most recent fiscal year** $151,115
- **Total foundation support for most recent fiscal year** $54,427
- **Total individual support for most recent fiscal year** $45,649
- **Total public support for most recent fiscal year** $124,000, including 50,000 from city and county sources, which is designated for building endowment.

*Organization Structure*

*Year founded* 1960

*Type of agency* Private non-profit organization
Governance arrangements

The organization was founded as the Arts Council of Erie, a membership organization governed by the major arts organizations in the service area. In 1990, the agency was restructured to a corporate model, with a 15-member community-based Board of Directors. There are 38 member organizations (which must have an active arts or cultural program that is open to the public), of which 8 are funded members. The Community Arts Committee is composed of representatives of these member organizations, three of whom serve on the Board of Directors of the Fund.

Staff, volunteers, advisors

Number of paid staff (FTE) 2

Number of volunteers (FTE) 75

Number of Board/Commission members 15

Number of panels/advisory groups One - an 8 member Allocation Committee
Chattanooga/Hamilton County, Tennessee

Community demographics

Population 180,000 for City; 285,000 for County

Ethnic make-up City: 34% African American, 1% other, 65% white; County: 19% African American, 1% other, 80% white

Major employers Local government, hospital, insurance, and Tennessee Valley Authority

Average income $12,000

Local Arts Agency: Allied Arts of Greater Chattanooga

Major Activities

United arts fund raising The annual campaign was begun in 1970 and raised $1.2 million in 1992, of which $1.1 million was raised from private sector. Generally, 10% of campaign funds are from the city and county. The funds support seven member organizations as well as Allied Arts. Member organizations are funded based on historical allocations and annual review of fiscal processes.

Regranting Arts Build Chattanooga (ABC) grants program allocates over $125,000 annually for projects conducted by nonprofit organizations in Hamilton County. In 1991, 48 grants were made to arts groups, as well as social service organizations. Funds for the program come from City, County, State, and Federal sources. Private contributions are solicited separately from the annual united arts campaign.
Arts in Education Special Projects grants program offers funding specifically for arts in education projects. In 1991, six grants were awarded in this category.

**Information dissemination**

Allied Arts produces a quarterly newsletter and calendar of arts events, which promotes the activities of its 60 member organizations. It is mailed free to 10,000 households and businesses in the area and is a major source of publicity. Allied Arts also produces a bi-weekly radio arts calendar and maintains a 24-hour-a-day information "hotline."

**Presenting**

Allied Arts employs a folklorist-in-residence who documents the traditional and ethnic arts and cultures of the region and develops exhibits, performances, recordings, and other presentations to showcase and celebrate these traditions with the rest of the community.

**Training/technical assistance**

Allied Arts sponsors workshops and seminars on various topics during the year to improve the management of arts organizations. Office equipment - computers, fax machines, and photocopiers - are available to members as well.

**Marketing/outreach**

The agency administers a joint marketing project to introduce visitors to the wealth of cultural opportunities in Chattanooga. Through this project, member organizations are collaborating on a joint marketing brochure. Allied Arts is also part of a city-wide marketing effort with the Chamber of Commerce, the Convention and Visitors Bureau, a downtown development corporation, a regional development corporation, and various City and County representatives.
**Arts in education**  
Allied Arts' arts in education program has three components:

- **Ticket/transportation Subsidies**, which help cover the cost of needy children attending cultural field trips. In order for an event to qualify for the subsidy, the producing arts organization must provide study guides and curricular material which meet state guidelines.

- **Artists in Residence**, which places professional artists and performers in schools for extended periods of time, ranging from three days to an entire semester.

- **School Partners in the Arts Network (SPAN)**, which networks teachers in all 78 public schools to ensure that information about arts activities is available to all teachers.

**Planning**  
Allied Arts undertook and completed a community cultural action plan in 1989, which it is presently implementing. Over 200 citizens were involved in various Action Plan Committees, and over 250 citizens were interviewed as part of the development of this plan.

**Financial Support**

- **Total support/revenue for most recent fiscal year**  
$1,956,500

- **Total expenses for most recent fiscal year**  
$1,855,000 (difference between income and expense is due to undispersed grant funds)

- **Total corporate support for most recent fiscal year**  
$282,500

- **Total foundation support for most recent fiscal year**  
$365,200
Total individual support for most recent fiscal year $506,000

Total public support for most recent fiscal year $378,500 (includes $148,000 pass-through to three local arts organizations)

Organization Structure

Year founded 1969

Type of agency Private nonprofit organization

Governance arrangements Allied Arts has a 25-member Board of Directors, including the Mayor and the County Executive as ex officio members. This board is self-sustaining. The agency is recognized as the official local arts agency by City resolution.

Staff, Volunteers, Advisors

Number of paid staff (FTE) 7

Number of volunteers (FTE) 200 (for annual fund drive)

Number of Board/Commission members 25

Number of panels/advisory groups The Project Grant review panel has 15 members, and the Arts in Education Advisory Group has 9 members.
Manchester/Hillsborough County, New Hampshire

Community demographics

Population  City population is 100,000; County population (excluding Nashua, another major urban center) is approximately 235,000.

Ethnic make-up  Not available

Major employers  Computer industry, defense electronics, utilities, supermarkets

Income  $31,600 (median)

Local Arts Agency: Federated Arts

Major Activities

United arts fund raising  Started in 1976, the annual fund drive raises approximately $125,000 annually for nine Greater Manchester cultural organizations through corporate contributions. Member organizations are those selected through application review by the Admissions Committee. Member organizations must be nonprofit organizations with a board of directors that meets at least four times a year, must have been in existence for at least three years, must keep regular books of account, and must maintain professional management and high artistic standards. Member organizations are eligible to apply for funding and applications are reviewed by the Allocation Committee of the Board. Allocation Committee members interview applicants as well as review the funding application. Amount of
award is based on quality of programs, clarity of application and interview, and percent of budget represented by Federated Arts' funds. Other criteria considered in awarding of funding include history/past performance, quality of financial management, ability to generate earned revenue, capacity to build audiences, capacity to meet community needs, ability to conduct self-assessment, success in meeting mission, amount of programming for special audiences, and board involvement.

Membership

In addition to Funded Members (see above), Federated Arts has Cultural Affiliate Members who are organizations (although not necessarily nonprofits) who pay annual dues, contribute to the cultural community, and are responsibly managed. Cultural Affiliation is the first step toward becoming a Funded Member, and Affiliates receive discounts on workshops, access to publicity through the newsletter and calendar of events, access to technical assistance, and access to use of Federated Arts equipment and meeting spaces. Artist Affiliates are individual artists who pay dues and have demonstrated involvement in an artistic discipline. Benefits of Artist Affiliates are the same as for organizations, with the addition of eligibility for exposure through participation in special programs such as juried shows or an artist registry.

Information dissemination

Federated Arts publishes a bi-monthly newsletter and calendar of events highlighting the activities of cultural organizations in the area. In addition, it produces Cultural Connections, a free, periodic showcase of the arts, highlighting a community program, organization, or artist to offer exposure for the cultural community and a way to share information with the public.
Festivals/special events

Festival of Trees is a collaboration between artists/performers and businesses which features beautifully decorated trees and daily performances, a holiday tree auction, and other events. Arts Festival is designed to promote the greater Manchester area as a tourist destination by providing performances and activities almost every day during a two to four week festival period. Arts Gala is the annual major fund-raising event which generates funds to support Federated Arts community programming.

Training/technical assistance

The agency provides office equipment to Affiliated Members, as well as a program of technical assistance workshops.

Marketing/outreach

Federated Arts participates in a wide range of community events - from street fairs to On My Own Time programs and Chamber of Commerce events - in order to increase arts awareness and help the cultural community build audiences.

Planning

Federated Arts spearheaded a community cultural planning process in 1989 and is overseeing its implementation. It also developed an agency five-year plan based on the goals of this Cultural Plan.

Financial Support

Total support/revenue for most recent fiscal year $189,886

Total expenses for most recent fiscal year $197,799

Total corporate support for most recent fiscal year $136,240
Total foundation support for most recent fiscal year $25,872

Total individual support for most recent fiscal year $14,038 (event proceeds only; no individual solicitations)

Total public support for most recent fiscal year $8,000

Organization Structure
Year founded 1975

Type of agency Private nonprofit organization

Governance arrangements Federated Arts has a 30 member Board of Directors, three of which are representatives of funded member organizations. Most Board members are corporate representatives, with some educators or other local individuals with relevant expertise. Federated Arts is under annual contract to the City Arts Commission, a non-funded agency, for services rendered (contract of $1/year) to obtain status as the designated local arts agency. Accordingly, one seat on the Board is for the Chair of the Arts Commission.

Staff, volunteers, advisors
Number of paid staff (FTE) 2.5

Number of volunteers (FTE) 100

Number of Board/Commission members 30

Number of panels/advisory groups There are five sub-committees of the Board, which are the most active advisory bodies.
Task forces or committees for events are appointed on an as-needed basis. There are also six community committees which are currently relatively inactive.
Kingsport, Tennessee

Community demographics

Population 38,000 in City; 50,000 in service area

Ethnic make-up 95% white, 5% minority

Major employers Chemical company (primary employer), paper company, publishing

Average income Not available

Local Arts Agency: Arts Council of Greater Kingsport

Major Activities

United arts fund raising The Arts Council of Greater Kingsport conducts an annual partnership drive in which 63 corporations participate. This drive raises nearly $50,000 which is then distributed by formula to three resident groups and twelve associate and affiliate member organizations. The Council is currently working with an outside consultant to revise and expand this to a united arts fund campaign by including individual solicitation and a workplace giving component. The allocation process will also be revised to bring a community review panel into the process rather than using the current formula allocations. This revised campaign is scheduled to start in the fall of 1992. Funds from this campaign will be used to support Council programming as well as that of local organizations.

Regantning Arts Enrichment Program: a regranting program funded by the City of Kingsport through the Department of Parks and Recreation which
provides project support to local arts organizations. The granting process, which includes review by a panel of community leaders, is overseen by the Council. $75,000 per year is awarded through this program; maximum grant is 15% of amount available for regranting.

Arts Builds Communities: a regranting program funded by the Tennessee Arts Commission which awards grants to area arts groups, schools, and other providers of arts projects and performances.

**Information dissemination**

The Council has a spot on a local radio show twice a month. In addition, a bimonthly newsletter produced by the Council is sent to members and partners and a monthly calendar of events is under consideration. A monthly internal newsletter is sent to Arts Council Board members and officers of resident groups to improve communications between groups and avoid scheduling conflicts.

**Festivals/special events**

The Arts Council sponsored Artrain (a travelling art museum on a train) as a part of Fun-Fest, a local festival organized by the Chamber of Commerce. The Council also co-sponsors with the City of Kingsport Department of Parks and Recreation a 3-event performing arts series “Art Nights, City Lights”. Other events sponsored or co-sponsored by the Arts Council include a summer and fall jazz concert series, a visual art exhibit co-sponsored with the Art Guild, a chamber music concert, and a concert with the Young Ambassadors.

**Training/technical assistance**

The Council offers technical assistance workshops presented by consultants on various topics which local organizations attend free of charge. The Council also offers informational workshops by the Tennessee Arts Commission.
Marketing/outreach

The Arts Council is developing its relationship with the Kingsport Convention and Visitors Bureau and the Chamber of Commerce through sponsoring special events such as a Chamber of Commerce "After Hours" event and participating in Leadership Kingsport events. The Council participated in a "Very Special Arts" day with Kingsport City schools. This day of arts activities was for special needs children from kindergarten to high school. The Arts Council also arranged and planned an outreach program for the Knoxville Opera in local middle schools. The Council also took the Young Ambassadors to a local high school to meet with the school choir.

Arts in education

The Arts Council is co-sponsor of the Northeast Arts in Tennessee Conference, an annual conference of teachers (from four counties) which provides information and training on use of the arts in regular school curriculum. The Arts Council also brings various arts programs to the area's schools, including dance residencies and performances of the Knoxville Opera.

Planning

In fall of 1991, the Arts Council began a long range planning process. The initial work of this planning process was to formulate a new mission statement and related goals for the Council. In the spring of 1992, the Board identified objectives to enable these goals to be implemented, and the Long Range Planning Committee will use these objectives to develop written one-year and three-year plans for the Arts Council.

Financial Support

Total support/revenue for most recent fiscal year

$215,000
Total expenses for most recent fiscal year $215,000

Total corporate support for most recent fiscal year $59,000

Total foundation support for most recent fiscal year $0

Total individual support for most recent fiscal year $12,000

Total public support for most recent fiscal year $75,000

Organization Structure

Year founded 1969

Type of agency Private nonprofit organization

Governance arrangements The Arts Council is governed by a 24-member board of directors. Six members are representatives from funded affiliate member organizations, and the balance are elected community representatives.

Staff, volunteers, advisors

Number of paid staff (FTE) 3

Number of volunteers (FTE) 2 on staff; 20 additional volunteers for annual campaign (to be increased with revision of campaign)

Number of Board/ Commission members 24

Number of panels/advisory groups A 6-8 member advisory board is currently being established.
Durham, North Carolina

Community demographics

Population 182,000 (City and County)

Ethnic make-up County: 70% white, 30% black; City: 50% white, 50% black

Major employers Duke University, computers, pharmaceuticals, electronics (manufacturing, research and development, managerial)

Average income N/A

Local Arts Agency: Durham Arts Council

Major Activities

United arts fund raising The Greater Durham United Arts Fund raised $270,000 in 1991-92, which was down from a high two years ago of $300,000. Until 1990, funds were distributed to eleven funded members, but that system was changed so that funds are allocated in support of the Durham Arts Council’s (DAC) programs and a regranting program. Applicants, both individuals and organizations, are reviewed through a panel process and an eight-person allocation committee (including five community representatives and three board members of DAC) makes funding decisions which are approved by DAC.

Regranting Emerging Artists Program: provides financial and career support to individual artists through project grants.
Season Grants: provides funding and facility use to artists and arts organizations based in or doing their art in Durham County.

Mini-grants: provides funding up to $750 in cash and/or value of space for short-term, emergency, or unanticipated needs. A streamlined review process is employed.

Information dissemination

Art Note, the quarterly catalog of the DAC School, is distributed free throughout the community. It is mailed to DAC School students and DAC donors, and is inserted in The Herald- Sun. In addition, DAC also provides a quarterly letter to friends and supporters, a simplified fact-sheet on the DAC, and a single-sheet overview of the arts in Greater Durham.

Festivals/special events

The DAC presents Centerfest, an annual outdoor arts festival which attracts about 75,000 people to enjoy the work of more than 200 artists and performers. In the past, DAC has supported Kwanzaa, an annual winter celebration of African-American culture and community that serves over 1,000 people. Last year, DAC spun the activity off to the African American Dance Ensemble, a major arts group in Durham, providing bridge funding for several years to assist in the transition.

Facility

The Durham Arts Council (DAC) is housed in the historic renovated Durham High School/Old City Hall, now known as the Durham Arts Council Building, the first phase of the Royall Center for the Arts. The City of Durham owns the facility and leases it to DAC. The building contains 52,000 square feet of classrooms, galleries, theaters, rehearsal halls, offices and studios for pottery, dance, visual arts, and photography. It houses DAC as well as 11 other arts organizations. Managed by DAC, the
building also accommodates many other uses such as meetings, lectures, seminars, and social events. Most spaces in the building are available for short-term rental.

**Training/Technical Assistance**

The Artists Services program of the Arts Council provides technical assistance, mailing lists, facility directories, exhibit space, a central information bulletin board and meeting space to artists and arts organizations in the County. All DAC program directors also provide technical assistance on an as-needed basis.

**Arts in Education**

Creative Arts in the Public Schools (CAPS) is an arts in education program of DAC which is a partnership of the Durham Public Schools and Durham Arts Council. CAPS stresses integrating arts with the ongoing curriculum and provides in-class arts residencies to over 18,000 students and 700 teachers each year. CAPS also provides 8 teacher workshops each year.

The DAC School provides over 350 courses each year for more than 3,500 adults, teenagers, and children in visual arts, dance, clay, theatre, photography, film/video, and fiber arts. The School also has programs for special populations, including the Special Learning Needs program, classes for Seniors, and classes and performances for low income communities.

**Planning**

In May, 1991, DAC's Board of Trustees adopted a long range plan that redefined DAC's mission. This plan is being implemented and will periodically be revised.

**Financial Support**

*Total support/revenue for most recent fiscal year* $1,193,821
Total expenses for most recent fiscal year $1,165,158

Total corporate support for most recent fiscal year $191,871

Total foundation support for most recent fiscal year $12,500

Total individual support for most recent fiscal year $93,110

Total public support for most recent fiscal year $426,162 (City covers the facility-related cost of DAC, which amount to about $345,000 annually)

Other support $470,178 (Primarily earned income from school, residency fees for CAPS, building rental/technical fees)

Organization Structure

Year founded 1954

Type of agency Private nonprofit organization

Governance arrangements The Arts Council has a 36 member Board of Trustees.

Staff, volunteers, advisors

Number of paid staff 18 full time and 7 part time

Number of volunteers 500 + (Centerfest is a volunteer-driven activity and, while no detailed records are available, estimates of volunteers range from 300 to 400).

Number of Board/Commission members 36
Number of panels/advisory groups 9
Fayetteville, North Carolina

Community demographics

Population 274,566 (Fayetteville and Cumberland County)

Ethnic make-up 32% black, 5% hispanic, 1% other, 62% white

Major employers Tire manufacture, other light manufacturing, utilities, military, farming

Average income Not available

Local Arts Agency: Arts Council of Fayetteville/
Cumberland County

Major Activities

Regranting The Arts Council makes season grants of cash and/or space to local arts organizations and artists. Regranting programs include:

Standard Grants: provides operating support to the five major arts agencies in Fayetteville.

Emerging Artists: provides project funding to individual artists. The primary criteria for funding is artistic excellence. This program serves an eight county regional area and is funded by the North Carolina Arts Council.

Public Art: provides funding for a variety of projects, ranging from on-site installation of public art to facilitation of temporary installations and festivals to the development of cultural facilities such as The Arts Center. This program is funded the City of Fayetteville and Cumberland County.

Grassroots Arts Fund and Local Government Grants: provides project funding to nonprofit
arts organizations or organizations with arts programs as part of their mission totalling over $36,000 per year. Grants range in size from $250 to $2,500.

pARTners In Learning: provides up to $250 per program (totalling over $25,000) to support school programs designed to meet specific student needs, to fund mini-residencies outlined in the Arts Council brochure, to fund assembly performances in the school, or cultural events/institution tours.

**Information dissemination**

The Arts Council produces several publications, including ARTSLINE, a monthly newsletter and events calendar. The Council also publishes The Care and Feeding of Artists, a handbook on visiting artist programs.

**Festivals/special events**

The Arts Council produces several festivals each year, including Sunday On The Square (an outdoor visual and performing arts festival in May), Fantasy Forest (a week-long holiday festival of trees held end of November), NC International Film and Video Festival (a weekend festival which includes a multi-media event workshops and public screenings), and Umoja (an African-American cultural heritage festival).

**Training/technical assistance**

The Arts Council provides services through the Arts Center including technical assistance, mailing lists, artist directories, referrals, exhibit space, a central information bulletin board, meeting and storage space, equipment, publicity, publications, Galleria, and Public Access Media Center with darkroom, film, video editing, computer and typesetting capabilities.

**Facility**

The Arts Council is housed in and manages the historic Post Office/Library, now renovated and known as the Arts Center. The City of
Fayetteville owns the facility and leases it to the Arts Council. The building contains 15,000 square feet of galleries, performance hall, offices, studios, media access center, and storage areas. Six other cultural organizations are housed in the building, and the Arts Council’s 56 member organizations use the building for meetings, exhibits, concerts, and classes. The building is also available for short-term rentals for meetings, seminars, lectures, and social events.

**Marketing/outreach**

The Arts Council has an outreach program called ArtSide Out through which artists are presented in community locations which are not traditional arts settings (post office, grocery store, recreation centers). In one such program for inner-city children, free tickets were subsequently distributed for a complete performance of the artists presented.

**Arts in education**

Through an artist residency program, assembly performances and cultural event/institution tours, the Arts Council has made arts education programs a priority. See section on Regranting for more detail on funding programs.

**Planning**

The Arts Council has published the Cumberland County Cultural Plan and Policies. The Arts Council also has its own five year plan which is being revised annually. The Arts Council is participating in the second year of a North Carolina Arts Council program called “New Realities Consortium” through which a group of organizations (including one other arts council) works with consultants to conduct self-assessments and share methods of dealing with various crises that they are facing in the 90s. The Arts Council has a Planning/Liason
Committee which works on the self-assessment aspects of this Consortium work, evaluates and modifies the long range plan, and initiates collaborative projects with other organizations in the community.

Financial Support

Total support/revenue for most recent fiscal year $358,940
Total expenses for most recent fiscal year $340,500
Total corporate support for most recent fiscal year $76,630
Total foundation support for most recent fiscal year $1,250
Total individual support for most recent fiscal year $34,857
Total public support for most recent fiscal year $175,912

Organization Structure

Year founded 1974
Type of agency Private nonprofit organization
Governance arrangements The Arts Council is governed by a 37 member Board of Directors.

Staff, volunteers, advisors

Number of paid staff (FTE) 5.5
Number of volunteers (FTE) 4 regular; 300 for special events
| **Number of Board/Commission members** | 37 |
| **Number of panels/advisory groups** | 8 Board committees, 2 grants committees, 4 non-Board event committees |
Appendix C
Telephone Survey Questionnaire

On the following pages the consultants provide a copy of the telephone survey protocol developed in consultation with the client and used in the survey described in Part II and Appendix D of this report.
SPARTANBURG COUNTY ARTS SURVEY QUESTIONNAIRE

Final Version

(ASK TO SPEAK TO HEAD OF HOUSEHOLD.)

Time Started:

Hello, I am calling on behalf of the Arts 2001 Steering Committee to ask you some questions about arts and cultural activities in Spartanburg County.

1. For this survey we need to talk to people in certain age categories. What is your age please?
   
   1. Under 18
   2. 18-24
   3. 25-34
   4. 35-44
   5. 45-54
   6. 55-64
   7. 65 AND OVER

2. Are you a resident of Spartanburg County?
   
   1. YES
   2. ALL OTHERS

3. I am going to read a list of cultural events and facilities. For each one, can you tell me if you have ever heard of it? And if you have, have you attended in the past year, or have your children attended as part of a school program?

<table>
<thead>
<tr>
<th>Event Description</th>
<th>Adult Attended</th>
<th>Child Attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A concert by the Spartanburg Symphony Orchestra</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>2. A presentation of the Music Foundation</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>3. The Fall Festival such as &quot;Pharoahfest&quot; or &quot;Kultura&quot;</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>4. A chamber music concert or a recital</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>5. The Sidewalk Art Festival on the fence at Converse College</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>6. Walnut Grove Plantation</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>7. The Regional Historical Museum located in the Spartanburg Public Library</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>8. A presentation of the Civic Ballet such as &quot;Nutcracker&quot;</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>9. The Nature/Science Center at the Arts Center</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>10. Stone Soup Storytelling Festival</td>
<td>NO</td>
<td>YES</td>
</tr>
</tbody>
</table>
11. The Spring Fling in downtown Spartanburg
   Adult Attended: NO  YES
   Child Attended: NO  YES

12. A play presented by the Wofford Theatre Workshop
   Adult Attended: NO  YES
   Child Attended: NO  YES

13. A play presented by the Spartanburg Little Theatre at Camp Croft
   Adult Attended: NO  YES
   Child Attended: NO  YES

14. An art exhibit at the Spartanburg Arts Center
   Adult Attended: NO  YES
   Child Attended: NO  YES

15. A play at the new theatre at USCS
   Adult Attended: NO  YES
   Child Attended: NO  YES

16. The International Festival
   Adult Attended: NO  YES
   Child Attended: NO  YES

17. An event at Spartanburg Memorial Auditorium
   Adult Attended: NO  YES
   Child Attended: NO  YES

18. A play presented by the Spartanburg Repertory Company or other local community theatre group
   Adult Attended: NO  YES
   Child Attended: NO  YES

19. A performance by the Spartanburg Youth Theatre
   Adult Attended: NO  YES
   Child Attended: NO  YES

20. A folk or ethnic festival
   Adult Attended: NO  YES
   Child Attended: NO  YES

21. Art shows presented by the Spartanburg County Arts Association at The Gallery
   Adult Attended: NO  YES
   Child Attended: NO  YES

22. Other, (record only if volunteered)

4a. During the past 12 months, have you made a trip to attend a cultural event or visit a gallery or museum in:

1. ( ) Ashville
2. ( ) Brevard
3. ( ) Greenville
4. ( ) Charlotte
5. ( ) Columbia
6. ( ) Flat Rock
7. NO TRIPS MADE - GO TO Q. 5

IF "YES" TO ANY - ASK WHAT THEY ATTENDED AND RECORD BELOW:

4b. If yes, where did you attend?

Ashville
1. ( ) An event at the Ashville Civic Center
2. ( ) Other Ashville Record Name and Place

Brevard
3. ( ) A visit to the Brevard Music Center
4. ( ) Other Brevard Record Name and Place
**Greenville**
5. ( ) An event at the Peace Center in Greenville
6. ( ) A visit to the Roper Mountain Science Center in Greenville
7. ( ) A visit to the Greenville County Art Museum
8. ( ) Other Greenville Record Name and Place

**Charlotte**
9. ( ) A visit to Discovery Place in Charlotte
10. ( ) An event at Spirit Square in Charlotte
11. ( ) An event at Owens Auditorium in Charlotte
12. ( ) An event at the Afro-American Cultural Center in Charlotte
13. ( ) A visit to the Mint Museum in Charlotte
14. ( ) Other Charlotte Record Name and Place

**Columbia**
15. ( ) A visit to the Columbia Museum of Art and Science
16. ( ) A visit to the State Museum in Columbia
17. ( ) A visit to the South Carolina State Historical Museum in Columbia
18. ( ) An event at the Koger Center in Columbia
19. ( ) Other Columbia Record Name and Place

**Flat Rock**
20. ( ) An event at the Flat Rock Playhouse
21. ( ) Other Flat Rock Record Name and Place

5. We have heard some general comments about the arts in Spartanburg and I am going to read them to you. For each of these statements, please tell me if you strongly agree, agree, disagree, strongly disagree, or have no opinion about each one.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Don't Know</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. &quot;The performing arts in Spartanburg are very exciting.&quot;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>2. &quot;I like to attend events at the colleges and in downtown Spartanburg.&quot;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>3. &quot;It would be very helpful if there were a central ticket office in Spartanburg.&quot;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>4. &quot;The arts generally appeal only to the wealthy.&quot;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5. &quot;It is important for both City and County government to support arts activities more actively.&quot;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>6. &quot;Cultural activities in Spartanburg County are available for everyone, no matter where they live.&quot;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>7. &quot;Arts groups in Spartanburg are strong and well-managed.&quot;</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
6. There are many reasons people give for not attending arts events more frequently. I'm going to read you a list of these and for each one, please tell me whether it is a major reason, a minor reason, or not a factor at all for you, yourself, not attending more events in the area.

<table>
<thead>
<tr>
<th>Reason</th>
<th>Major</th>
<th>Minor</th>
<th>Not a Factor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The cost of tickets to arts and cultural events is too expensive.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2. I am not really aware of what's happening with arts and cultural events in Spartanburg.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>3. I'm not really interested in attending arts and cultural events.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>4. I prefer only to attend events with well known national performers.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>5. I don't feel comfortable around the types of people who attend arts events.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>6. I don't have enough time to attend arts and cultural events.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>7. I don't receive sufficient advance information about arts and cultural events.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>8. Arts and cultural events are held in facilities which are not conveniently located for me to attend.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>9. Arts events in Spartanburg are not high quality enough for me.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>10. The performing arts groups in Spartanburg don't offer the types of events I want to attend.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>11. Parking is a problem at arts and cultural activities in Spartanburg.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

7a. Have you ever heard of the Arts Council of Spartanburg County?
   1. Yes ( ) (go to Q.7b)
   2. No ( ) (go to Q.8)

7b. Can you name a program or activity they conduct? (DO NOT READ LIST)
   1. ( ) Artists in the Schools
   2. ( ) Fall Festivals
   3. ( ) Services for Affiliates
   4. ( ) Manage Arts Center Building
   5. ( ) Small organizational grants
6. ( ) Present arts programs such as recent African Dance Company
7. ( ) Present arts exhibitions at Arts Center
8. ( ) Run membership drive/annual fund drive each spring
9. ( ) Other ________________________________

8a. Have you heard of the Friends of the Arts?
1. Yes ( ) (go to Q.8b)
2. No ( ) (go to Q.9)

8b. Can you name a program or activity they conduct? (DO NOT READ LIST)
1. ( ) Beaux Arts Ball
2. ( ) Docents program at the Arts Center
3. ( ) Grants to arts organizations
4. ( ) Sponsor arts exhibitions
5. ( ) Other ________________________________

9a. Have you heard of the Cultural Center Foundation?
1. Yes ( ) (go to Q.9b)
2. No ( ) (go to Q.10)

9b. Can you name a program or activity they conduct? (DO NOT READ LIST)
1. ( ) Planning for new cultural facility in downtown Spartanburg
2. ( ) Fund raising for their project
3. ( ) Other ________________________________

10. Do you consider the City of Spartanburg to be the focus of central activity and facilities for the county?
1. Yes ( )
2. No ( )

11a. There are many ways in which education in art, music, drama, and dance may be improved for school children in Spartanburg County. For each of the programs I will read to you, please tell me if you think it is Very Important, Somewhat Important, or Not Important to include them in the school curriculum.

<table>
<thead>
<tr>
<th>Program</th>
<th>Very Important</th>
<th>Somewhat Important</th>
<th>Not Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>Providing more classroom education in art, music, drama and dance.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Providing field trips to museums and arts events.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Providing tickets to live arts events at reduced cost to school children and their families.</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>
4. Providing more extracurricular, participatory activities in art, music drama and dance.

5. Providing visual and performing artists to work with children for special in-school experiences.

11b. If a local school district cannot afford to provide these types of educational experiences in the arts, do you think it is "Very Important," "Somewhat Important," or "Not Important" for other public funds to be used to support these programs?

1. ( ) Very Important
2. ( ) Somewhat important
3. ( ) Not important

11c. If more high quality arts and cultural programs for families with children were available in Spartanburg County, do you think your annual attendance at family events in the County would increase, remain the same, or decrease?

1. ( ) Increase
2. ( ) Remain the same
3. ( ) Decrease

12a. Many communities set up programs through which one percent of the budget for certain public construction projects is spent to purchase art works for placement in public spaces. Are you aware of these programs?

1. Yes ( ) (go to Q.12b)
2. No ( ) (go to Q.13)

12b. Do you think such a program should be created in Spartanburg County?

1. Yes ( )
2. No ( )

13. The following are promotional activities that might influence your attendance at arts events or activities. For each, please tell me if they are a major, minor, or no factor at all in encouraging your attendance.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Major</th>
<th>Minor</th>
<th>Not a Factor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Newspaper advertising</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2. Coaxing from a friend/spouse</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>3. Discounts on tickets</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>4. Newspaper feature stories</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>5. Radio advertising</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>6. Free community performances</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>
Appendix Page C.8

7. Billboards 1
8. Word of mouth about a performance or exhibit 1
9. A brochure mailed to your home 1
10. Seeing posters or flyers around town 1
11. A telemarketing call offering tickets 1

14. Which local radio station do you listen to most often? (RECORD ONLY ONE)

1. () WASC/1530 AM
2. () WKDY/1400 AM
3. () WANS/1280 AM
4. () WANS/107.3 FM
5. () WSPA/95 AM
6. () WSPA/99 FM
7. () WBBR/1580 AM
8. () WCKN/101.1 FM
9. () WESC/660 AM
10. () WESC/92.5 FM
11. () WFBC/1330 AM
12. () WFBC/93.7 FM
13. () WHY/1070 AM
14. () WLFJ/89.3 FM
15. () WMUU/1260 AM
16. () WMUU/94.5 FM
17. () WMYI/102.5 FM
18. () WPLS/96.5 FM
19. () WSSL/1440 AM
20. () WSSL/100.5 FM
21. () WYWR/ AM
22. () WEPR/90.1 FM (public radio)
23. () WNCW/88.7 FM (public radio)

15. Which local television station do you view to most often? (RECORD ONLY ONE)

1. () Channel 4/WYFF
2. () Channel 7/WSPA
3. () Channel 13/WLOS
4. () Channel 16/WGGS
5. () Channel 21/WHNS
6. () Channel 29/WNTV
7. () Channel 49/WRET (public television)
16. Which local newspaper do you read most often? (RECORD ONLY ONE)

1. ( ) Herald-Journal
2. ( ) The Paper
3. ( ) The State
4. ( ) Greenville News
5. ( ) Charlotte Observer
6. ( ) The Spartan Weekly News
7. ( ) The weekly paper in your area

Now, I have a few more questions for statistical purposes only. The answers will, of course, be kept in strictest confidence and used only for aggregate figures.

17. How long have you lived in Spartanburg County?

1. ( ) one year or less
2. ( ) 2 years
3. ( ) 3 years
4. ( ) 4-6 years
5. ( ) 7-10 years
6. ( ) More than 10 years

18. Was the highest level of education you completed...

1. ( ) Grade school
2. ( ) Some high school
3. ( ) High school graduate
4. ( ) Some college
5. ( ) College graduate
6. ( ) Post graduate work
7. ( ) Technical school

19. Which of the following best describes your current living situation? (READ LIST)

1. ( ) I am married and living with my spouse
2. ( ) I am living with one or more adults, not family members
3. ( ) I am living with my parents or other adult family members
4. ( ) I am living alone
5. ( ) I am the only adult in my household

20. How many children under age 18 live in your household? ____________

21. Is the chief wage-earner self-employed, or employed by a company or the government?

1. ( ) Self-employed
2. ( ) Has employer
3. ( ) Retired
4. ( ) Other
22. If you don't mind telling me, was your total household income before taxes in 1991...
   1. ( ) Under $10,000
   2. ( ) $10,000-14,999
   3. ( ) $15,000-24,999
   4. ( ) $25,000-34,999
   5. ( ) $35,000-49,999
   6. ( ) $50,000-74,999
   7. ( ) $75,000-99,999
   8. ( ) $100,000 or more

27. What is your ethnic origin? (DO NOT READ LIST)
   1. ( ) African-American
   2. ( ) Asian-American
   3. ( ) Hispanic
   4. ( ) Native American
   5. ( ) White
   6. ( ) Other (specify)________________________
   7. ( ) No answer

28. Record Sex of Respondent
   1. ( ) Male
   2. ( ) Female

29. Record Zip Code ______________________________
Appendix D
General Public Survey Results

Survey Methodology

The telephone survey was directed toward adult heads of household residing within the political boundaries of Spartanburg County. In the discussion which follows, geographic subgroups are described as follows:

- **Total** refers to the complete sample of residents of the county.
- **Spartanburg** refers specifically to residents within the political boundaries of Spartanburg and the close-in geographic areas which form the urbanized area typically referred to as Spartanburg (zip codes 29301-305, 29316 and 29318).
- **County** refers to residents of Spartanburg County exclusive of the Spartanburg area residents.

A total of 424 interviews were completed by male or female heads of households who were sampled using a rigorous telephone number generation process. Known as a *probability sample*, this method assures distribution of the calls across the geographic survey area in a manner consistently reflecting the distribution of population in the area. The telephone calls were distributed across week nights and weekend days and nights to avoid bias resulting from the time of day of the call. The size of the sample and the method of generating the telephone numbers assure a high degree of reliability for the responses. When evaluating the results of the survey, responses should be viewed as being reliable plus or minus four percent.
After initially tabulating the overall results of the survey, the consultants performed extensive cross-tabulations of the data by various characteristics of the survey group. These include such factors as residence within the Spartanburg area or in the County outside of Spartanburg, whether the respondent was an arts participant or not (see the description below), whether children resided in the household, and various other factors.

As the purpose of this survey was to evaluate general public opinion, the respondents were screened to assure that they were adult heads of household and residents of Spartanburg County. Responses to an extensive inventory question allowed for an accurate evaluation of the interviewees' actual involvement and formed the basis of identification as an arts participant.
Figure 1: Reported Attendance at Spartanburg County Arts Events and Institutions

(Percent of those interviewed who attended in the past 12 months)

<table>
<thead>
<tr>
<th>Event Description</th>
<th>Total Sample</th>
<th>City</th>
<th>County</th>
<th>Child</th>
<th>Attend</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A concert by the Spartanburg Symphony Orchestra</td>
<td>19%</td>
<td>26%</td>
<td>13%</td>
<td>9%</td>
<td></td>
</tr>
<tr>
<td>2. A presentation of the Music Foundation</td>
<td>8%</td>
<td>12%</td>
<td>4%</td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>3. The Fall Festival such as &quot;Pharaohfest&quot; or &quot;Kultura&quot;</td>
<td>22%</td>
<td>21%</td>
<td>22%</td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>4. A chamber music concert or a recital</td>
<td>20%</td>
<td>25%</td>
<td>16%</td>
<td>7%</td>
<td></td>
</tr>
<tr>
<td>5. The Sidewalk Art Festival on the fence at Converse College</td>
<td>34%</td>
<td>40%</td>
<td>29%</td>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>6. Walnut Grove Plantation</td>
<td>42%</td>
<td>44%</td>
<td>40%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>7. The Regional Historical Museum located in the Spartanburg Public Library</td>
<td>26%</td>
<td>34%</td>
<td>20%</td>
<td>9%</td>
<td></td>
</tr>
<tr>
<td>8. A presentation of the Civic Ballet such as &quot;Nutcracker&quot;</td>
<td>14%</td>
<td>19%</td>
<td>10%</td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>9. The Nature/Science Center at the Arts Center</td>
<td>23%</td>
<td>32%</td>
<td>16%</td>
<td>9%</td>
<td></td>
</tr>
<tr>
<td>10. Stone Soup Storytelling Festival</td>
<td>7%</td>
<td>4%</td>
<td>9%</td>
<td>3%</td>
<td></td>
</tr>
<tr>
<td>11. The Spring Fling in downtown Spartanburg</td>
<td>62%</td>
<td>68%</td>
<td>57%</td>
<td>13%</td>
<td></td>
</tr>
<tr>
<td>12. A play presented by the Wofford Theatre Workshop</td>
<td>10%</td>
<td>12%</td>
<td>9%</td>
<td>3%</td>
<td></td>
</tr>
<tr>
<td>13. A play presented by the Spartanburg Little Theatre at Camp Croft</td>
<td>27%</td>
<td>34%</td>
<td>22%</td>
<td>11%</td>
<td></td>
</tr>
<tr>
<td>14. An art exhibit at the Spartanburg Arts Center</td>
<td>30%</td>
<td>39%</td>
<td>22%</td>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>15. A play at the new theatre at USCS</td>
<td>11%</td>
<td>13%</td>
<td>9%</td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>16. The International Festival</td>
<td>13%</td>
<td>19%</td>
<td>8%</td>
<td>3%</td>
<td></td>
</tr>
<tr>
<td>17. An event at Spartanburg Memorial Auditorium</td>
<td>57%</td>
<td>66%</td>
<td>49%</td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td>18. A play presented by the Spartanburg Repertory Company or other local community theatre group</td>
<td>10%</td>
<td>12%</td>
<td>8%</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>19. A performance by the Spartanburg Youth Theatre</td>
<td>13%</td>
<td>19%</td>
<td>8%</td>
<td>7%</td>
<td></td>
</tr>
<tr>
<td>20. A folk or ethnic festival</td>
<td>10%</td>
<td>11%</td>
<td>9%</td>
<td>2%</td>
<td></td>
</tr>
<tr>
<td>21. Art shows presented by the Spartanburg County Arts Association at The Gallery</td>
<td>18%</td>
<td>23%</td>
<td>12%</td>
<td>5%</td>
<td></td>
</tr>
</tbody>
</table>
## Figure 2: Opinions About Cultural Events and Institutions

(Percent who agree or strongly agree)

<table>
<thead>
<tr>
<th></th>
<th>Total Sample</th>
<th>City</th>
<th>County</th>
<th>Arts Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The performing arts in Spartanburg are very exciting.&quot;</td>
<td>54%</td>
<td>58%</td>
<td>50%</td>
<td>59%</td>
</tr>
<tr>
<td>&quot;I like to attend events at the colleges and in downtown Spartanburg&quot;</td>
<td>61%</td>
<td>69%</td>
<td>55%</td>
<td>65%</td>
</tr>
<tr>
<td>&quot;It would be very helpful if there were a central ticket office in Spartanburg.&quot;</td>
<td>80%</td>
<td>79%</td>
<td>81%</td>
<td>83%</td>
</tr>
<tr>
<td>&quot;The arts generally appeal only to the wealthy.&quot;</td>
<td>21%</td>
<td>21%</td>
<td>21%</td>
<td>22%</td>
</tr>
<tr>
<td>&quot;It is important for both City and County government to support arts activities more actively.&quot;</td>
<td>82%</td>
<td>85%</td>
<td>79%</td>
<td>85%</td>
</tr>
<tr>
<td>&quot;Cultural activities in Spartanburg County are available for everyone, no matter where they live.&quot;</td>
<td>76%</td>
<td>77%</td>
<td>76%</td>
<td>78%</td>
</tr>
<tr>
<td>&quot;Arts groups in Spartanburg are strong and well-managed.&quot;</td>
<td>54%</td>
<td>52%</td>
<td>55%</td>
<td>58%</td>
</tr>
<tr>
<td>Reason</td>
<td>Total Sample</td>
<td>City County</td>
<td>Arts Participants</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>--------------</td>
<td>-------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>&quot;The cost of tickets to arts and cultural events is too expensive.&quot;</td>
<td>59%</td>
<td>59%</td>
<td>60%</td>
<td>63%</td>
</tr>
<tr>
<td>&quot;I am not really aware of what's happening with arts and cultural events in Spartanburg.&quot;</td>
<td>70%</td>
<td>67%</td>
<td>72%</td>
<td>71%</td>
</tr>
<tr>
<td>&quot;I'm not really interested in attending arts and cultural events.&quot;</td>
<td>53%</td>
<td>49%</td>
<td>56%</td>
<td>53%</td>
</tr>
<tr>
<td>&quot;I prefer only to attend events with well known national performers.&quot;</td>
<td>47%</td>
<td>45%</td>
<td>49%</td>
<td>48%</td>
</tr>
<tr>
<td>&quot;I don't feel comfortable around the types of people who attend arts events.&quot;</td>
<td>35%</td>
<td>34%</td>
<td>36%</td>
<td>36%</td>
</tr>
<tr>
<td>&quot;I don't have enough time to attend arts and cultural events.&quot;</td>
<td>68%</td>
<td>60%</td>
<td>74%</td>
<td>68%</td>
</tr>
<tr>
<td>&quot;I don't receive sufficient advance information about arts and cultural events.&quot;</td>
<td>70%</td>
<td>65%</td>
<td>73%</td>
<td>72%</td>
</tr>
<tr>
<td>&quot;Arts and cultural events are held in facilities which are not conveniently located for me to attend.&quot;</td>
<td>49%</td>
<td>45%</td>
<td>52%</td>
<td>51%</td>
</tr>
<tr>
<td>&quot;Arts events in Spartanburg are not high quality enough for me.&quot;</td>
<td>31%</td>
<td>30%</td>
<td>33%</td>
<td>34%</td>
</tr>
<tr>
<td>&quot;The performing arts groups in Spartanburg don't offer the types of events I want to attend.&quot;</td>
<td>46%</td>
<td>44%</td>
<td>47%</td>
<td>47%</td>
</tr>
<tr>
<td>&quot;Parking is a problem at arts and cultural activities in Spartanburg.&quot;</td>
<td>52%</td>
<td>51%</td>
<td>52%</td>
<td>55%</td>
</tr>
</tbody>
</table>
Figure 4: Radio and Television Audiences

(as reported by total sample)

"Which local radio station do you listen to most often?"
WSSL/100.5 FM 19%
WSPA/99 FM 15%
WSPA/95 AM 12%
WMYI/102.5 FM 9%
WCKN/101.1 FM 8%

Primary Listenership to National Public Radio Affiliates:
WEPR/90.1 FM 2%
WNCW/88.7 FM 1%

"Which local television station do you view most often?"
Channel 7/WSPA 77%
Channel 4/WYFF 8%
Channel 21/WHNS 4%
Channel 49/WRET 1%

Figure 5: Response to Promotional Activities

(Percent giving as a "major factor" in influencing attendance)

<table>
<thead>
<tr>
<th></th>
<th>Total Sample</th>
<th>City</th>
<th>County</th>
<th>Arts Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspaper advertising</td>
<td>56%</td>
<td>60%</td>
<td>52%</td>
<td>58%</td>
</tr>
<tr>
<td>Coaxing from a friend/spouse</td>
<td>47%</td>
<td>48%</td>
<td>46%</td>
<td>49%</td>
</tr>
<tr>
<td>Discounts on tickets</td>
<td>57%</td>
<td>62%</td>
<td>53%</td>
<td>61%</td>
</tr>
<tr>
<td>Newspaper feature stories</td>
<td>55%</td>
<td>61%</td>
<td>50%</td>
<td>58%</td>
</tr>
<tr>
<td>Radio advertising</td>
<td>47%</td>
<td>51%</td>
<td>43%</td>
<td>48%</td>
</tr>
<tr>
<td>Free community performances</td>
<td>54%</td>
<td>64%</td>
<td>45%</td>
<td>56%</td>
</tr>
<tr>
<td>Billboards</td>
<td>32%</td>
<td>37%</td>
<td>28%</td>
<td>34%</td>
</tr>
<tr>
<td>Word of mouth about a performance or exhibit</td>
<td>54%</td>
<td>59%</td>
<td>50%</td>
<td>55%</td>
</tr>
<tr>
<td>A brochure mailed to your home</td>
<td>46%</td>
<td>50%</td>
<td>42%</td>
<td>47%</td>
</tr>
<tr>
<td>Seeing posters or flyers around town</td>
<td>42%</td>
<td>48%</td>
<td>37%</td>
<td>44%</td>
</tr>
<tr>
<td>A telemarketing call offering tickets</td>
<td>20%</td>
<td>22%</td>
<td>18%</td>
<td>21%</td>
</tr>
</tbody>
</table>
Figure 6: Importance of Arts Programs in the Schools

(Responses of the entire sample group)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Very Important</th>
<th>Somewhat Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>Providing more classroom education in art, music, drama and dance.</td>
<td>63%</td>
<td>30%</td>
</tr>
<tr>
<td>Providing field trips to museums and arts events.</td>
<td>78%</td>
<td>19%</td>
</tr>
<tr>
<td>Providing tickets to live arts events at reduced cost to school children and their families.</td>
<td>76%</td>
<td>19%</td>
</tr>
<tr>
<td>Providing more extracurricular, participatory activities in art, music, drama and dance.</td>
<td>58%</td>
<td>34%</td>
</tr>
<tr>
<td>Providing artists to work with children for special in-school experiences.</td>
<td>67%</td>
<td>27%</td>
</tr>
<tr>
<td>Assuring that art, music, drama, and dance are taught by qualified professionals.</td>
<td>45%</td>
<td>39%</td>
</tr>
</tbody>
</table>

Figure 7: Importance of Arts Programs in the Schools: Subgroup Responses

(Percent answering "Very important" or "Somewhat important" - totals may not match Figure 6 due to rounding)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Total Sample</th>
<th>City County</th>
<th>Hshlds with chldrn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Providing more classroom education in art, music, drama and dance.</td>
<td>93%</td>
<td>93%</td>
<td>93%</td>
</tr>
<tr>
<td>Providing field trips to museums and arts events.</td>
<td>96%</td>
<td>97%</td>
<td>96%</td>
</tr>
<tr>
<td>Providing tickets to live arts events at reduced cost to school children and their families.</td>
<td>95%</td>
<td>93%</td>
<td>96%</td>
</tr>
<tr>
<td>Providing more extracurricular, participatory activities in art, music, drama and dance.</td>
<td>93%</td>
<td>90%</td>
<td>93%</td>
</tr>
<tr>
<td>Providing artists to work with children for special in-school experiences.</td>
<td>93%</td>
<td>91%</td>
<td>95%</td>
</tr>
<tr>
<td>Assuring that art, music, drama, and dance are taught by qualified professionals.</td>
<td>84%</td>
<td>90%</td>
<td>79%</td>
</tr>
</tbody>
</table>
### Figure 8: Recognition of Local Arts Service Organizations

<table>
<thead>
<tr>
<th>Have heard of the Arts Council of Spartanburg County</th>
<th>Total Sample</th>
<th>Arts Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>63%</td>
<td>67%</td>
</tr>
<tr>
<td>Can name a program (percent of those who have heard of the Arts Council)</td>
<td>32%</td>
<td>37%</td>
</tr>
<tr>
<td>Have heard of the Friends of the Arts</td>
<td>40%</td>
<td>41%</td>
</tr>
<tr>
<td>Can name a program (percent of those who have heard of the Friends)</td>
<td>27%</td>
<td>36%</td>
</tr>
<tr>
<td>Have heard of the Cultural Center Foundation</td>
<td>17%</td>
<td>18%</td>
</tr>
<tr>
<td>Can name a program (percent of those who have heard of the Foundation)</td>
<td>19%</td>
<td>25%</td>
</tr>
</tbody>
</table>

### Figure 9: Demographics of the Sample Subgroups

(Totals may not equal 100 percent due to rounding and/or refusal to give information.)

<table>
<thead>
<tr>
<th>Age</th>
<th>Total Sample</th>
<th>City</th>
<th>County</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-24</td>
<td>11%</td>
<td>11%</td>
<td>11%</td>
</tr>
<tr>
<td>25-34</td>
<td>21%</td>
<td>23%</td>
<td>19%</td>
</tr>
<tr>
<td>35-44</td>
<td>28%</td>
<td>26%</td>
<td>30%</td>
</tr>
<tr>
<td>45-54</td>
<td>16%</td>
<td>11%</td>
<td>20%</td>
</tr>
<tr>
<td>55-64</td>
<td>10%</td>
<td>11%</td>
<td>10%</td>
</tr>
<tr>
<td>65 AND OVER</td>
<td>14%</td>
<td>19%</td>
<td>11%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sex</th>
<th>Total Sample</th>
<th>City</th>
<th>County</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>62%</td>
<td>57%</td>
<td>65%</td>
</tr>
<tr>
<td>Male</td>
<td>38%</td>
<td>43%</td>
<td>35%</td>
</tr>
</tbody>
</table>
Figure 9: Demographics of the Sample Subgroups (Cont’d.)

(Totals may not equal 100 percent due to rounding and/or refusal to give information.)

<table>
<thead>
<tr>
<th>Ethnic Origin</th>
<th>Total Sample</th>
<th>City</th>
<th>County</th>
</tr>
</thead>
<tbody>
<tr>
<td>African-American</td>
<td>12%</td>
<td>16%</td>
<td>9%</td>
</tr>
<tr>
<td>Asian-American</td>
<td>1%</td>
<td>1%</td>
<td>0%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>1%</td>
<td>2%</td>
<td>0%</td>
</tr>
<tr>
<td>Native American</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>White</td>
<td>84%</td>
<td>78%</td>
<td>89%</td>
</tr>
<tr>
<td>Other</td>
<td>0%</td>
<td>1%</td>
<td>0%</td>
</tr>
<tr>
<td>No Answer</td>
<td>1%</td>
<td>2%</td>
<td>0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Place of Residence</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Spartanburg area</td>
<td>47%</td>
<td>100%</td>
<td>0%</td>
</tr>
<tr>
<td>County except Spartanburg area</td>
<td>53%</td>
<td>0%</td>
<td>100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Length of residence in Spartanburg County</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>One year or less</td>
<td>2%</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>2 years</td>
<td>4%</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>3 years</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>4-6 years</td>
<td>8%</td>
<td>13%</td>
<td>4%</td>
</tr>
<tr>
<td>7-10 years</td>
<td>7%</td>
<td>6%</td>
<td>7%</td>
</tr>
<tr>
<td>More than 10 years</td>
<td>77%</td>
<td>72%</td>
<td>82%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Highest level of education attained</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade school</td>
<td>2%</td>
<td>3%</td>
<td>1%</td>
</tr>
<tr>
<td>Some high school</td>
<td>10%</td>
<td>11%</td>
<td>9%</td>
</tr>
<tr>
<td>High school graduate</td>
<td>31%</td>
<td>26%</td>
<td>35%</td>
</tr>
<tr>
<td>Some college</td>
<td>23%</td>
<td>22%</td>
<td>25%</td>
</tr>
<tr>
<td>College graduate</td>
<td>23%</td>
<td>26%</td>
<td>21%</td>
</tr>
<tr>
<td>Post graduate work</td>
<td>8%</td>
<td>11%</td>
<td>5%</td>
</tr>
<tr>
<td>Technical school</td>
<td>3%</td>
<td>2%</td>
<td>4%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Average children/household</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1.7</td>
<td>1.8</td>
<td>1.7</td>
</tr>
</tbody>
</table>
Figure 9: Demographics of the Sample Subgroups (Cont.)

(Totals may not equal 100 percent due to rounding and/or refusal to give information.)

<table>
<thead>
<tr>
<th>Total household income before taxes in 1991</th>
<th>Total Sample</th>
<th>City</th>
<th>County</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under $10,000</td>
<td>5%</td>
<td>6%</td>
<td>4%</td>
</tr>
<tr>
<td>$10,000-14,999</td>
<td>5%</td>
<td>6%</td>
<td>5%</td>
</tr>
<tr>
<td>$15,000-24,999</td>
<td>11%</td>
<td>13%</td>
<td>10%</td>
</tr>
<tr>
<td>$25,000-34,999</td>
<td>15%</td>
<td>15%</td>
<td>16%</td>
</tr>
<tr>
<td>$35,000-49,999</td>
<td>17%</td>
<td>18%</td>
<td>16%</td>
</tr>
<tr>
<td>$50,000-74,999</td>
<td>13%</td>
<td>13%</td>
<td>12%</td>
</tr>
<tr>
<td>$75,000-99,999</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>$100,000 or more</td>
<td>1%</td>
<td>2%</td>
<td>1%</td>
</tr>
</tbody>
</table>