

Appendices

Excerpts from "Cultural Districts and Urban Development" by Arthur C. Brooks and Roland J. Kushner

The following excerpts have been reprinted from: "Cultural Districts and Urban Development," by Arthur C. Brooks and Roland J. Kushner, *International Journal of Arts Management*, vol. 3, no. 2, Winter 2001, pp. 4–15. In the article, the authors "describe how different American cities have undertaken cultural district development with respect to government involvement, type of administration, development intensity and cultural programming" (p. 5). The concluding sections entitled "Lessons Learned" and "Summary and Conclusion" reveal the most significant insights for the purposes of this study and have been reprinted below. The complete article may be referenced for hard data and further detail and analysis.

Lessons Learned

... [T]he studies of the eight primary cities yield several lessons of managerial importance: the role of leadership, the value of diverse sources of financing, the need for clarity in cultural district objectives, and the benefits of focusing on both demand and supply.

The Role of Leadership

In every cultural district we studied, success (with respect to increased cultural activity, urban revitalization and economic growth) depended on leadership. Effective leadership came from the public sector, the business community and philanthropic communities.

Political and civic figures provide moral suasion and access to policymaking tools necessary for tax and zoning adjustments. In Philadelphia, for example, Mayor Ed Rendell was a visible and vocal champion of the Avenue of the Arts project. While he was not the only proponent of the district, Rendell had the personal and political clout to secure considerable state funding (from a governor of the other political party) for infrastructure development, to lobby his city council, and to keep the Avenue of the Arts in the forefront of regional planning by the arts and business communities.

Political leadership may also be indirect. In 1999, Boston's Mayor Thomas Menino engaged a special cultural assistant to evaluate the manner in which the city supports the expressive arts, and cultural district development was an important element of this review. In Dallas, similarly, a private citizen from the business community is formally designated as the mayor's representative in cultural district management and development.

Members of the philanthropic and not-for-profit communities provide administrative expertise and marshal private resources for district development. In Philadelphia and Pittsburgh, philanthropic leadership has come in two forms: timing and size. In Philadelphia, it was timing. The Annenberg Foundation financed the initial streetscaping of a portion of Broad Street that became part of the Avenue of the Arts. This act of confidence stimulated further business involvement in the project. In Pittsburgh, a large gift from the Howard Heinz Endowment enabled the Pittsburgh Cultural Trust to begin acquisition and redevelopment in the cultural district. In each city studied, philanthropic leadership also came from individuals, the most prominent being former US presidential candidate H. Ross Perot, who made a leadership gift to support the construction of the Dallas Symphony's new home.

Business leaders position the cultural district as a top civic priority for firms. This is precisely the role played by Michael Dell (CEO of Dell Computer), who, through his own participation in Austin's cultural district, helped to mobilize the business community to overwhelmingly support the initiative. Similarly, America's largest bank, NationsBank, took a major leadership role in Charlotte by making the central gift in support of the North Carolina Blumenthal Center for the Performing Arts, which spurred further growth, interest and contributions to Charlotte's cultural district.

Leadership in the form of pure investment financing by private business is also key. This form of financing ranges from large-scale infrastructure investment to the more pervasive small-scale investments made by entrepreneurs in nightclubs, galleries, restaurants, specialty retail and hospitality businesses in cultural districts.

Diversifying the Support Portfolio

In every successful cultural district studied, some combination of multiple levels of government, private business and the private not-for-profit sector collaborated to institute, finance and manage it. Other players included philanthropists—individuals, foundations, businesses—quasi-governmental organizations, not-for-profit organizations, small and large business investors, and educational institutions. It seems reasonable to state the same principles of diversification that make up a high-quality investment portfolio also apply to the development of cultural districts. As such, one measure of the quality of the cultural district development project may be the membership, vision, structure and leadership of the coalition that implements the plan.

Keeping Objectives Clear and Well-Ordered

Cultural districts have been promoted around the country for a variety of reasons. ... [C]ommon goals for a cultural district are to improve the city's cultural life, revitalize urban areas and stimulate economic growth. Fulfillment of these goals should lead to desirable outcomes such as a safe and agreeable urban environment, increased cultural tourism, an attractive site for business relocation and an artistically enriched community. However, it is not sufficient to simply list these goals. They must be ordered, for two reasons. First, when it comes time to defend the cultural district against competing uses of funds, space and time, its proponents must know on what basis to make their argument. For example, the defense of a district for the cultural environment it provides is not the same as the defense of a district for its economic growth properties. Second, not all of the possible goals are mutually compatible. Certain commercial innovations might stimulate growth yet denigrate the cultural environment, and not all urban renewal schemes lead to increased growth.

Promoting an improved cultural life for the city is the object most defensible from a policy standpoint, in our opinion. To ignore this aspect is to invite arguments about the relative economic advantages of a cultural district project over various other types of infrastructure or public amenities that have less ambiguous benefits. For example, a cultural district will probably effect urban renewal, although it may create problems with gentrification, as noted earlier. To some, the forcing out of economically disadvantaged citizens may hardly seem an improvement. The impacts on economic growth are even more uncertain. Indeed a regression analysis of six American cities over 17 years (during which time each implemented a cultural district) reveals that the presence of a cultural district is actually associated (statistically significantly) with lower than average growth, even when controlling for population, time and the individual city effects. This may be a result of the fact that cultural districts are often used as a strategy to fight existing growth problems; nonetheless, the evidence of the efficacy of cultural districts in meeting this objective is hardly convincing....

Supply and Demand

It is apparent from the data on cultural districts that their development must be cognizant of consumer demand: it is crucial that arts organizations deliver what people want to see and hear. To this end, the following questions must be posed at the outset:

—What are the cultural district's target constituencies and markets? Is the district intended to serve primarily local residents or the market for cultural tourism?

—How can a cultural district best serve the target groups? What programming is consistent with the tastes and interests of these groups? What features and programming match the characteristics of the target groups in terms of both aesthetic and social benefits (Kushner and King, 1996)?

—What are the district's secondary constituencies? Are the needs of the secondary constituencies compatible with those of the primary group? How can programming be tailored to meet the needs of more than one group?

—What private arts organizations are most consistent with the programming interests of the primary and secondary constituencies?

—What types of retail establishments are most consistent with the content and programming of the district?

Providing the answers to these questions requires expertise not so much in "culture" as in the city itself. It also requires frankness about the district's objectives and the ability to reach consensus on these objectives. Thus providing answers to these questions may be one of the first functions of strong leadership for the district, from government, business and the philanthropic community.

These considerations of demand notwithstanding, a large body of literature on the privatization of urban areas suggests that ignoring the private-sector supply side would be equally naïve. Given the fact that much of the real execution of cultural districts lies in private urban development, a cultural district is beyond the direct control of authorities, creating challenges in indirect control through effective urban planning (Hasagawa and Elliott, 1983; Acconci, 1990). On the one hand, private-sector development of a district can lead to non-cultural (e.g., commercial) uses. On the other hand, the cultural attractions developed might suffer from "Disneyfication" (Defilippis, 1997). Methods suggested to mitigate the lack of control over these tendencies include:

- regulations on private-sector content and design (Yaro and Hiss, 1996, p. 145)*
- "percent for art" rules, in which public-sector building contracts require that a certain percentage of development funds (usually .5%–2%) be devoted to art and design (Harris, 1979)*
- zoning that discourages particular "undesirable" activities, such as commercial uses that will cause land prices to skyrocket (Brooks and Kushner, 2000).*

Summary and Conclusion

The formula for success in cultural district development is not defined by any one strategy. The various cities have realized their cultural goals through a multitude of approaches with respect to government involvement, types of district administration, intensity of development and cultural programming. The lessons to be learned from the strengths and weaknesses of districts around the county are that leadership from all sectors is crucial, financing should come from multiple sources, objectives should be clear and well-ordered, and the preferences of the district's potential consumers should be understood. These lessons, along with examples of implementation from communities around the US, should aid in the formulation of new and successful cultural districts.

Excerpts from "The Rise of the Creative Class" by Richard Florida

The following excerpts are reprinted from an article available on the website of The Washington Monthly Online. The article's complete title is "The Rise of the Creative Class: Why cities without gays and rock bands are losing the economic development race." The complete article can be found at <http://www.washingtonmonthly.com/features/2001/0205.florida.html>.

The distinguishing characteristic of the creative class is that its members engage in work whose function is to "create meaningful new forms." The super-creative core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers, and architects, as well as the "thought leadership" of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts, and other opinion-makers. Members of this super-creative core produce new forms or designs that are readily transferable and broadly useful—such as designing a product that can be widely made, sold and used; coming up with a theorem or strategy that can be applied in many cases; or composing music that can be performed again and again.

Beyond this core group, the creative class also includes "creative professionals" who work in a wide range of knowledge intensive industries such as high-tech sectors, financial services, the legal and healthcare professions, and business management. These people engage in creative problem-solving, drawing on complex bodies of knowledge to solve specific problems. Doing so typically requires a high degree of formal education and thus a high level of human capital. People who do this kind of work may sometimes come up with methods or products that turn out to be widely useful, but it's not part of the basic job description. What they are required to do regularly is think on their own. They apply or combine standard approaches in unique ways to fit the situation, exercise a great deal of judgment, perhaps try something radically new from time to time.

Much the same is true of the growing number of technicians and others who apply complex bodies of knowledge to working with physical materials. In fields such as medicine and scientific research, technicians are taking on increased responsibility to interpret their work and make decisions, blurring the old distinction between white-collar work (done by decisionmakers) and blue-collar work (done by those who follow orders). They acquire their own arcane bodies of knowledge and develop their own unique ways of doing the job. Another example is the secretary in today's pared-down offices. In many cases this person not only takes on a host of tasks once performed by a large secretarial staff, but becomes a true office manager—channeling flows of information, devising and setting up new systems, often making key decisions on the fly. These people contribute more than intelligence or computer skills. They add creative value. Everywhere we look, creativity is increasingly valued. Firms and organizations value it for the results that it can produce and individuals value it as a route to self-expression and job satisfaction. Bottom line: As creativity becomes more valued, the creative class grows.

The creative class now includes some 38.3 million Americans, roughly 30 percent of the entire U.S. workforce—up from just 10 percent at the turn of the 20th century and less than 20 percent as recently as 1980. The creative class has considerable economic power. In 1999, the average salary for a member of the creative class was nearly \$50,000 (\$48,752), compare to roughly \$28,000 for a working-class member and \$22,000 for a service-class worker.

Not surprisingly, regions that have large numbers of creative class members are also some of the most affluent and growing.

...

Why do some places become destinations for the creative while others don't? Economists speak of the importance of industries having "low entry barriers," so that new firms can easily enter and keep the industry vital. Similarly, I think it's important for a place to have low entry barriers for people—that is, to be a place where newcomers are accepted quickly into all sorts of social and economic arrangements. All else being equal, they are likely to attract greater numbers of talented and creative people—the sort of people who power innovation and growth. Places that thrive in today's world tend to be plug-and-play

communities where anyone can fit in quickly. These are places where people can find opportunity, build support structures, be themselves, and not get stuck in any one identity. The plug-and-play community is one that somebody can move into and put together a life—or at least a facsimile of a life—in a week.

Creative centers also tend to be places with thick labor markets that can fulfill employment needs of members of the creative class, who, by and large, are not looking just for “a job” but for places that offer many employment opportunities.

Cities and regions that attract lots of creative talent are also those with greater diversity and higher levels of quality of place. That’s because location choices of the creative class are based to a large degree on their lifestyle interests, and these go well beyond the standard “quality-of-life” amenities that most experts think are important.

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Talented people seek an environment open to differences. Many highly creative people, regardless of ethnic background or sexual orientation, grew up feeling like outsiders, different in some way from most of their schoolmates. When they are sizing up a new company and community, acceptance of diversity and of gays in particular is a sign that reads “non-standard people welcome here.”

The creative class people I study use the word “diversity” a lot, but not to press any political hot buttons. Diversity is simply something they value in all its manifestations. This is spoken of so softly, and so matter-of-factly, that I take it to be a fundamental marker of creative class values. Creative-minded people enjoy a mix of influences. They want to hear different kinds of music and try different kinds of food. They want to meet and socialize with people unlike themselves, trade views and spar over issues.

As with employers, visible diversity serves as a signal that a community embraces the open meritocratic values of the creative age. The people I talked to also desired nightlife with a wide mix of options. The most highly valued options were experiential ones—interesting music venues, neighborhood art galleries, performance spaces, and theaters. A vibrant, varied nightlife was viewed by many as another signal that a city “gets it,” even by those who infrequently partake in nightlife. More than anything the creative class craves real experiences in the real world.

They favor active, participatory recreation over passive, institutionalized forms. They prefer indigenous street-level culture—a teeming blend of cafes, sidewalk musicians, and small galleries and bistros, where it is hard to draw the line between performers and spectators. They crave stimulation, not escape. They want to pack their time full of dense, high-quality, multidimensional experiences. Seldom has one of my subjects expressed a desire to get away from it all. They want to get into it all, and do with eyes wide open.

...

Places are also valued for authenticity and uniqueness. Authenticity comes from several aspects of a community—historic buildings, established neighborhoods, a unique music scene, or specific cultural attributes. It comes from the mix—from urban grit alongside renovated buildings, from the commingling of young and old, long-time neighborhood characters and yuppies, fashion models and “bag ladies.” An authentic place also offers unique and original experiences. Thus a place full of chain stores, chain restaurants, and nightclubs is not authentic. You could have the same experience anywhere.

...

It is a telling commentary on our age that a time when political will seems difficult to muster for virtually anything, city after city can generate the political capital to underwrite hundreds of millions of dollars of investments in professional sports stadiums. And you know what? They don’t matter to the creative class. Not once during any of my focus groups and interviews did the members of the creative class mention professional sports as playing a role of any sort in their choice of where to live and work. What makes most

cities unable to even imagine devoting those kinds of resources or political will to do the things that people say really matter to them?

The answer is simple. These cities are trapped by their past. Despite the lip service they might pay, they are unwilling or unable to do what it takes to attract the creative class. The late economist Mancur Olson long ago noted that the decline of nations and regions is a product of an organizational and cultural hardening of the arteries he called "institutional sclerosis." Places that grow up and prosper in one era, Olson argued, find it difficult and often times impossible to adopt new organizational and cultural patterns, regardless of how beneficial they might be. Consequently, innovation and growth shift to new places which can adapt to and harness these shifts for their benefit. This phenomenon, he contends, is how England got trapped and how the U.S. became the world's great economic power. It also accounts for the shift in economic activity from the old industrial cities to newer cities in the South and West, according to Olson.

Olson's analysis presciently identifies why so many cities across the nation remain trapped in the culture and attitudes of the bygone organizational age, unable or unwilling to adapt to current trends. Cities like Detroit, Cleveland, and my current hometown of Pittsburgh were at the forefront of the organizational age. The cultural and attitudinal norms of that age became so powerfully ingrained in these places that they did not allow the new norms and attitudes associated with the creative age to grow up, diffuse and become generally accepted. This process, in turn, stamped out much of the creative impulse, causing talented and creative people to seek out new places where they could more readily plug in and make a go of it.

...

How do you build a truly creative community—one that can survive and prosper in this emerging age? The key can no longer be found in the usual strategies. Recruiting more companies won't do it; neither will trying to become the next Silicon Valley. While it certainly remains important to have a solid business climate, having an effective people climate is even more essential. By this I mean a general strategy aimed at attracting and retaining people—especially, but not limited to, creative people. This entails remaining open to diversity and actively working to cultivate it, and investing in the lifestyle and amenities that people really want and use often, as opposed to using financial incentives to attract companies, build professional sports stadiums, or develop retail complexes.

The benefits of this kind of strategy are obvious. Whereas companies—or sports teams, for that matter—that get financial incentives can pull up and leave at virtually a moment's notice, investments in amenities like urban parks, for example, last for generations. Other amenities—like bike lanes or off-road trails for running, cycling, rollerblading, or just walking your dog—benefit a wide swath of the population.

There is no one-size-fits-all model for a successful people climate. The members of the creative class are diverse across the dimensions of age, ethnicity and race, marital status, and sexual preference. An effective people climate needs to emphasize openness and diversity, and to help reinforce low barriers to entry. Thus, it cannot be restrictive or monolithic.

Openness to immigration is particularly important for smaller cities and regions, while the ability to attract so-called bohemians is key for larger cities and regions. For cities and regions to attract these groups, they need to develop the kinds of people climates that appeal to them and meet their needs.

Yet if you ask most community leaders what kinds of people they'd most want to attract, they'd likely say successful married couples in their 30s and 40s—people with good middle-to-upper-income jobs and stable family lives. I certainly think it is important for cities and communities to be good for children and families. But less than a quarter of all American households consist of traditional nuclear families, and focusing solely on their needs has been a losing strategy, one that neglects a critical engine of economic growth: young people.

Young workers have typically been thought of as transients who contribute little to a city's bottom line. But in the creative age, they matter for two reasons. First, they are workhorses. They are able to work longer and harder, and are more prone to take risks, precisely because they are young and childless. In rapidly

changing industries, it's often the most recent graduates who have the most up-to-date skills. Second, people are staying single longer. The average age of marriage for both men and women has risen some five years over the past generation. College-educated people postpone marriage longer than the national averages. Among this group, one of the fastest growing categories is the never-been-married. To prosper in the creative age, regions have to offer a people climate that satisfies this group's social interests and lifestyle needs, as well as address those of other groups.

Furthermore, a climate oriented to young people is also attractive to the creative class more broadly. Creative-class people do not lose their lifestyle preferences as they age. They don't stop bicycling or running, for instance, just because they have children. When they put their children in child seats or jogging strollers, amenities like traffic-free bike paths become more important than ever. They also continue to value diversity and tolerance. The middle-aged and older people I speak with may no longer hang around in nightspots until 4 a.m., but they enjoy stimulating, dynamic places with high levels of cultural interplay. And if they have children, that's the kind of environment in which they want them to grow up.

A Snapshot of the Present Arts and Culture of Syracuse and Central New York

This is by no means a complete list, and the groups listed are not in any particular order of importance. The snapshot is to serve as an illustration of how rich in arts and cultural experiences this community is.

Theater

1. Syracuse Stage
2. Open Hand Theater, Inc.
3. Red House Theater
4. Contemporary Theater of Syracuse
5. Gifford Family Theater
6. Armory Square Playhouse
7. LeMoyne College Drama
8. Syracuse University Drama
9. In Good Company
10. Talent Company
11. Salt City Center for the Performing Arts
12. Appleseed Productions
13. Theater Unbounded at the Westcott Community Center
14. Dinner Theater at the Spaghetti Warehouse

Music

15. Syracuse Symphony Orchestra, Inc.
16. Syracuse Jazz Fest Productions, Inc.
17. Syracuse Opera
18. Syracuse Gay and Lesbian Chorus
19. Syracuse Area Landmark Theater
20. Syracuse Friends of Chamber Music
21. MasterWorks Chorale
22. Syracuse Children's Chorus
23. Schola Cantorum of Syracuse
24. Society for New Music
25. CNY Jazz Arts Foundation, Inc.
26. Syracuse Chorale, Inc.
27. New York State Rhythm and Blues Festival, Inc.
28. Civic Morning Musicals

29. "Sharing the Choral Experience"
30. Jazz in the City
31. Music at St. Paul's
32. Malmgren Concerts at Hendricks Chapel
33. New York State Baroque

Visual Arts

34. Everson Museum of Art
35. Light Work/Community Darkroom
36. Stone Quarry Art Park

Dance

37. Upstate NY Ballet, Inc.
38. CNY Ballet
39. Dance Arts

Literary

40. YMCA of Greater Syracuse
41. Comstock Writers' Group, Inc.
42. James Joyce Club
43. Jane Austen Society

Historical Preservation

44. Onondaga Historical Association
45. The Wilcox Octagon House of Camillus, Inc.

Science

46. MOST

Film/Video

47. The Media Unit

Other Arts and Cultural Resources and Experiences

48. ICRCC
49. Southeast Asian Center
50. Rosamond Gifford Zoo at Burnet Park
51. Cultural Resources Council
52. Westcott Community Center
53. Delavan Center
54. Rosamond Gifford Lecture Series
55. The Institution of a Now Culture (ThINC)

F.O.C.U.S. Greater Syracuse
“Cultural District Downtown”
Where Culture Lives and Arts Thrive

Proposal

F.O.C.U.S. (Forging Our Community's United Strength) Greater Syracuse, is a grassroots organization that strives to unite, strengthen and advance the community's 87 goals that were established through a county-wide vision process that reached over 5,000 people who submitted over 15,000 ideas in six categories: PEOPLE, PLACES, VISITORS, WORK, GOVERNMENT, PLAY. The people's "Vision for Places" included the following goals:

“Our central city will be prosperous and its downtown our cultural heart ... where everyone has access ... where our heritage is preserved ... where culture inspires our souls.”

For the last 18 months, F.O.C.U.S. has convened administrators of arts and cultural organizations, downtown business and economic developers, and city and county government representatives. A professional facilitator assisted with the creation of a business plan and a strategic plan resulting in the decision to designate downtown as the “Syracuse Cultural District.” **Consultants:** Members of the group consulted with **Doyle Hyatt** (Hyatt/Palma Consultants), **Dr. Arthur Brooks**, professor at S.U.'s Maxwell School and expert on “Cultural Districts” and conducted research that included “Arts in a Living Downtown—Best Practices” edited by **Partners for Livable Communities**. The **Cummings McNulty Report**, November 1999 on “Tourism Assessment and Development Strategy for Syracuse and Central new York” also provided a source of reference.

What is a “Cultural District”?

A cultural district is a “well-recognized, labeled, mixed use area of a city in which a high concentration of cultural facilities serves as the anchor of the attraction” (Frost-Krumpf 1998). Downtown Syracuse is blessed with a high concentration of arts and cultural institutions (about ten) that are located in the heart of downtown and are well known in the county and region.

Why a “Cultural District”?

56. To promote the existing and new arts and cultural institutions and their programs,
57. To foster and promote “**cultural tourism**,”
58. To recognize the ease of walking from one cultural place to another—downtown,
59. To serve as a catalyst to foster collaboration and communications among cultural groups, businesses, and community leaders,
60. To increase community awareness, knowledge, and support of arts and culture,
61. To create a cultural climate that improves the quality of life in downtown Syracuse leading to economic development, rehabilitation of existing buildings, a market for retail and other businesses,
62. To bring people downtown evenings and weekends,
63. To increase attendance at exhibitions, functions and event,
64. To provide incentives to live downtown,
65. To encourage individuals and families to enjoy and learn from our vast cultural resources,
66. To provide a link and incentive for **DestinyUSA** visitors to go downtown.

Who supports a “Cultural District”?

- A. **County Executive Nick Pirro**, in the “State of the County” address to the County Legislature said, “**It is quite clear that creation of a ‘Cultural District’ to showcase our investment in the arts is needed and I intend to do what I can to bring about its establishment.**”
- B. **Mayor Matt Driscoll** convened elected officials and leaders of cultural organizations to find a way to fund the Cultural District and specifically the Cultural Corridor. He also attended a meeting of the “founders” of the Cultural District and encouraged the group to continue their efforts to make the Cultural District a reality.
- C. **Cultural organizations, members of the F.O.C.U.S. Working Group,**
- D. **Doyle Hyatt, Hyatt/Palma Consultants,**

- E. **Cummings McNulty Consultants:** the following quote is from the November 1999 report "Tourism Assessment and Development strategy for Syracuse and Central New York": "Downtown will always be the 'soul' of the Syracuse community with historic architecture, culture and entertainment with an ambiance that cannot be duplicated in modern construction. **A more formal 'Special Events Office' to provide expanded programming and a defined, signed and promoted "Arts & Entertainment District" will work to emphasize that unique ambiance and continue to create activities, businesses and psychological reasons to come downtown that give people something different than what they can get elsewhere.** An appropriate level of resources will be necessary to achieve the desired level of downtown visitation."

Recently, three organizations formed a partnership to advance the discussion of a "Cultural District Downtown." They are:

1. **F.O.C.U.S. Greater Syracuse**—primary convener and facilitator,
2. **Cultural Resources Council of Syracuse and Onondaga County**—providing ongoing access to the broad range of cultural organizations,
3. **Downtown Committee, Inc.**—providing guidance and relationships with downtown businesses and developers,
4. **Metropolitan Development Association of Central New York**—providing consultation and research materials.

Where is the "Cultural District"?

The Downtown core, Business Improvement District, is the "center" for the proposed Cultural District. This includes, the Everson Museum, the MOST, Onondaga Historical Association, Canal Museum, Landmark Theater, County Public Library, Media Unit, Syracuse Symphony, Syracuse Opera, Civic Center, Oncenter Complex, YMCA, chorales and other performing arts groups.

The "inner ring" will surround downtown to include Syracuse Stage, the Open Hand Theater, Delevan Center, Salt City Center for the Performing Arts, galleries, and other cultural organizations.

The "outer ring" will go out a little farther and include such groups as Theater 90, the YMCA suburban programs, Community Folk Art, ENIP, and others.

What is the vision for the "Cultural District"?

To create or identify an existing organization to manage the district,

To find seed money to begin the work of the district (web site, way-finding signs, poles and banners, videos, programming, administration),

To work towards a dedicated source of funding to help the cultural organizations and the "Cultural District".

Respectfully submitted,

Charlotte (Chuckie) Holstein, F.O.C.U.S. Director

May 15, 2002

Syracuse Festival, USA Proposal Abstract

CONCEPT:

Syracuse Festival, USA, held during America's birthday month, utilizes the diversity and synergy of Central New York's many historical and cultural assets; natural beauty and resource attractions; ethnic, cultural, and religious communities; colleges and universities; arts and culture organizations, institutions, and creative resources; and existing successful festivals and celebrations, to create a national and international festival celebration of the diverse threads that make up the quilt of America's past, present and future. The audience for Syracuse Festival, USA is the American public, and tourists from around the world, interested in experiencing things American and having a great time.

Syracuse Festival, USA combines the appeal of Central New York's great local resources with broader themes of America's contributions to arts, culture, science, technology, economics, and politics. During the Festival, and beyond, the attention of the Country will be focused on Syracuse and Central New York as the place where all that is America is both celebrated and debated. Debated because difference in ideas, point of view, objectives, and philosophy are essential to what makes America, and to the vibrancy of Central New York.

Syracuse Festival, USA is an opportunity for all of Central New York to act and promote itself as part of a common region where the values of America have deep roots and provide exciting current and future opportunities for expression. The scope and tenor of Syracuse Festival, USA will range from world premiers and international stars to amateur productions, from children and adults getting a chance to find and express their creativity, to citizens, students and scholars exchanging ideas. The Festival will endeavor to provide a venue for the full range of ideas and activities that represent America. Nothing of this kind, of this scope, for this purpose, or of this importance exists in this Country today, with the possible exception of the national mall in Washington, D.C.

LEADERSHIP

Who's going to make this happen? Syracuse Festival, USA, a not-for-profit entity to be created, will provide a basic framework for participation in this region-wide celebration of America. The Festival Management Organization (FMO) within that entity will serve as organizer, resource solicitor, financial manager and marketer for the Festival as a whole and for specific Festival events, as requested. Within the context of its theme, the Festival will simply provide a common identity for the widest possible range of interests, and activities, new and existing, to be organized and presented by others, and will assure a core of arts and culture programming that will place Syracuse and Syracuse Festival, USA front and center on the world stage.

To participate as a Festival event or activity, participants will need to exercise some flexibility in terms of scheduling and other matters not yet identified, but within these modest constraints the intent is for everyone to be welcome. Control to the greatest extent practicable will be distributed among those responsible for specific events, activities and attractions. Uniformity and consistency of offerings are not essential to the Festival's success any more than they are to America's.

The key to success for Syracuse Festival, USA will be in offering a variety of competing events and attractions appealing to the widest possible variety of interests. This means for example, exceptional musical offerings of all genres, from Country, to Hip Hop, to Beethoven, Brahms, and Bach, from American Musical Theater, to High Opera. No one person or organization can handle the responsibility for putting such a long running, diverse, and multiply venues series of performances together, so each interest group or organization will be invited and encouraged to organize and develop its own portion of the overall Festival effort. Syracuse Festival, USA will look first to the talents and experience of the many festival organizers and groups that already hold successful festivals and celebrations throughout Central New York to become sponsors of those festivals and celebrations within the context of Syracuse Festival, USA.

While some ideas only require the resources of an individual, some the participation of a small group of movers and shakers, insiders or politicians; while over and over we've seen big ideas get overcome by naysayers, by bureaucracy and red tape, and by the resentment and concern of those who feel left out of the early decision-making, and the rewards of participation, Syracuse Festival, USA invites everyone to be a part of the decision-making, a participant, a risk taker and an earner of the rewards.

GETTING FROM HERE TO THERE:

In some ways Syracuse Festival, USA is like a month long pot luck. Everyone who puts on a program offering does their own thing. They arrange the talent, set the dates and venue, establish the price, set any features or add-ons like food and drink, and communicate these matters to the FMO so that they can get placed in the program, pre-sale tickets can be sold as part of tour packages, and through the festival web site.

That said, it is important that the Festival achieve an overall balance of events so that those who come in the third week don't have significantly fewer options than those who come in the first or second week. By the same token, it may be desirable to emphasize particular aspects of the theme during different parts of the month so that, for example, there might be a noticeable concentration of Jazz and Blues performances during one week of the Festival and folk and country music during another.

Even a pot luck requires planning. Syracuse Festival, USA has already begun its planning process. This document reflects the ideas and input of a large number of people who have spent hours discussing the concept and issues, and especially, the established activities within the community and how they might fit into the Festival. Thus far it appears that existing groups and organizations are interested and willing to do their part as a component of the larger Festival, provided the festival adds to their audience, does not divert their current resources, and does not place unreasonable restrictions on their organization, management, or artistic judgments.

The next step will be to conduct a full day preliminary planning session representing all of the potentially interested parties. To implement the plan we will designate Festival co-chairs, people with significant interest in the Festival and access to the resources to help assure its success.

Next a not-for-profit entity will be established with a volunteer Board of Directors representing regional leadership. The Board of Directors will then set up a steering committee composed of ten to twenty people with a mix of skills and a commitment to making Syracuse Festival, USA happen.

Representatives of the following groups may be included as members of the steering committee:

1. The City and County and at least two other Counties, Towns or Villages.
2. State and Federal Government.
3. A professional from one or more of the fields of Theater, Dance, Music, or Performance.
4. Talent agents producers, and promoters.
5. Finance and accounting.
6. Law.
7. Banking.
8. DestiNY, USA
9. Retail
10. The economic development community, Chamber, MDA, IDAs, etc.
11. The ethnic, cultural, and religious communities.
12. The Hospitality Industries.
13. The tourism and convention industry, including people knowledgeable about cultural and historic resources, both developed and undeveloped.
14. Fund raising.
15. Promotion, and public relations.
16. The creative community of artists, writers, and crafters.

17. The transportation industry.
18. The Public Health and Safety departments.
19. The education industry; elementary through graduate and professional.
20. The New York State Fair.

Each of the Steering Committee representatives will be charged with forming a Topic Committee of people representing expertise and responsibility in that area of activity. This will include a Core Events Planning Committee. Support will be sought from local businesses to underwrite lost work time for the private sector members of these committees. The Topic Committees will be charged with identifying and resolving issues in their area of activity. Representatives from these committees or the committees themselves will be available to meet with other committees or representatives and the community to identify and resolve crossover issues and provide coordination. The Steering Committee will make specific assignments to the Topic Committees, resolve issues of priorities and resources, and receive regular reports from each Topic Committee on its progress and problems. The Steering Committee will also oversee communications and coordination with various levels of government, including neighboring counties and regions.

The Core Events Planning Topic Committee will have a special task. It will plan and coordinate the "signature events" of the Festival. The specific nature of those events has not been defined, but they will be single and "series" events geared to attracting a global audience and attention. They may be large or small in size, but will attract media coverage and offer major promotion potential. While concerts are the most common form of this genre - the committee will seek out innovative structures and forums for these events. The committee will seek out and consider event concepts proposed by other organizations and institutions, and if deemed appropriate as Core Events, Core Event funding will be made available through the Festival Foundation. The Committee and the proposer may also partner in producing Core Events. A \$1.25 million budget is proposed for Core Events.

Next, a Festival Management Organization (FMO) will be formed with a volunteer Board of Directors and a professional staff. The purpose of the FMO will be to assure that the Festival's premier programs and events occur, to provide organization, standards, and coordination among Festival participants, to promote the fullest possible regional and community involvement and participation, and to assist individual Festival participants as requested, resources permitting. The FMO will be responsible for the Festival program, Festival ticket sales, Festival Web Site, promotion, and will facilitate resolution of issues and conflicts. Each Festival participant will enter into a contract with the FMO allocating responsibilities related to Festival participation.

THE BUDGET PROCESS:

The object of the Festival is to make money; for the region, the FMO, the participating groups and organizations, and the participating communities. To achieve that objective it will be necessary for revenues to exceed expenses at every possible level of Festival activity. There are no guarantees that this objective will be achieved and a significant amount of competition between attractions is to be expected with the attendant risks. Wise planning and audience sharing will lead to the best possible Festival experience for visitors and the highest possible total Festival revenues.

In order to track Festival activity and impact, each Festival provider will be asked to develop a proposed budget for its activities, including any short-fall and how that shortfall is to be addressed, including any portion requested to be subsidized or underwritten by the FMO. There are no guarantees that the FMO will be in a position to assist directly, but the FMO will need to coordinate and prioritize solicitation of new or increased funds from the private and public sector and from grant sources. These functions of the FMO will be carried out so as to maximize the total dollar resources of the Festival. FMO support of any participant will be in the form of written loan agreements or grants following FMO procedures, including progress and outcome reporting so that there is accountability to funding sources and the public. To get an idea of the real cost of the Festival, which includes expenditures outside of the FMO budget, we can assume that perhaps 30 organizations will spend an average of \$150,000 in organizing and presenting their events. If that were to be the case it would represent an additional \$4,500,000 in Festival expense outside the FMO budget. This figure has been used in estimating the overall economic impact of the Festival.

The FMO will develop a detailed budget for the Festival organization and administration and will solicit support for these functions from private, government and grant sources. In the process care will be taken not to displace any existing support/funding relationships of Festival participants. In addition to organization and administration, the FMO will solicit funds for major performances within the Festival, including original works, world premiers, feature performers and "specials" or showcase events. In this way the FMO through one or more subcommittees will take responsibility for Festival Marquee events and assure a major audience draw from beyond the borders of the State.

In order to finance Festival operations, including promotion of the Festival, in addition to funds raised from donors, the FMO will collect a surcharge on each ticket sold via the Passport and tour package system. The surcharge will be used to support the Festival budget, underwrite certain activities or performances, contribute to the support of year-round arts & culture organizations, programs and activities, and to build a reserve for future year contingencies.

A separate Festival Foundation will be established to collect support funds and distribute them in support of the Festival and the participating organizations and individuals.

Regular budget reports will be prepared and distributed to the Board of the FMO, an audited Festival-end financial statement for the FMO will be prepared and available to the public. FMO deficits, if they occur, will be the first priority. The FMO may undertake such programs and activities as the Board deems appropriate to fund such deficits. Term financing will be sought for any debts not satisfied with a 12 month period from when they are incurred. The financial status of the FMO will be regularly available to Festival participants and transparency will be assured.

The 3 year FMO budget estimates expenses at \$11.1 million of which \$6.5 million is promotional expense. Add to this the assumed \$4.5 million expended by organizations outside the FMO budget, and total expenses are \$15.5 million. Revenue from all FMO sources is estimated at \$22.4 million, plus an additional \$11 million in revenues from non-FMO financed events, for a projected total Festival related revenue of almost \$33 million. Based on these estimates the FMO's net income will be \$11 million (an amount greater than the grants, gifts and pledges generated to finance the Festival's first year) which is placed in reserves and cash on hand. In subsequent years these funds will be used to support programs and activities within the Central New York Arts & Culture Community.

WHAT KIND OF ACTIVITIES CAN WE IMAGINE?

Any organization can sponsor or conduct any legal activity of its choosing. However, to be identified as being associated with the Festival, organizations and activities will need to comply with certain standards and procedures to be developed. These will be set by the FMO, including provision for review of rejected events and activities by an impartial review committee of the FMO, whose decisions will be final and binding on the parties. It is the objective of the Festival to be as broadly inclusive of the meaning and makeup of America as possible, including its errors, evils and deceits, but notwithstanding that, the Festival must also represent our community as its host, and its values and mores.

While the range and number of specific events will be determined by the sponsors of those activities, these are the kinds of events and activities that might be included.

For Independence Day:

1. Fireworks - multi venue or combined shows.
2. Parades, Military displays and exhibits.
3. Tours of CNY and its role in the Revolutionary War.
4. Concerts of Patriotic Music.
5. Youth events, re-enactments of Famous events in US history.
6. Outdoor Ice Cream maker's contest using Syracuse Winter snow, and Syracuse salt, with winning flavored featured by sponsoring Dairy.

7. Organized picnic celebrations in all City and County Parks throughout CNY with games and prizes.
8. Big League Baseball with tie-in to Hall of Fame inductees/Cooperstown tours.

The Most, Syracuse Stage, The Syracuse Opera Company, the Everson, the OHA, the Canal Museum, the Salt Museum, Syracuse Symphony do coordinated programming.

The Most features displays of the American science and technology advances that have shaped America with assistance from the Smithsonian, a Nation Science Foundation Grant and associated corporate and foundation sponsors. A sub-topic might be in the area of arts, culture and entertainment with a tie-in to the IMAX theater. In addition to exhibits, the MOST presents a lecture series on the role of the inventor as a shaper of culture

Syracuse Stage presents the World Premier of a commissioned work by a famous US playwright on a topic related to the ongoing shaping of America. The play is directed and stars national and international celebrities.

In alternate performances Syracuse Stage presents an American Musical, perhaps South Pacific, and again in alternate performances presents a comedy or drama to balance the original production.

The Stage offers try-out performances, master classes and seminars in acting, direction, technical theater, writing, costume and design, featuring faculty, staff and world authorities in various fields. Classes require pre-paid pre-registration, are of limited enrollment and may be canceled if there is insufficient enrollment by a date 60 days in advance of the class. Learning opportunities include actual work on the scheduled productions on a tuition basis.

The Onondaga Historical Association in conjunction with the Erie Canal Museum, Salt Museum, the National Women's Museum, and French Fort present a series of tours with costumed players telling the story of various historical events related to New York and especially CNY, including the Underground Railroad, religious movements, Utopian communities, socialism, women's suffrage and civil rights.

Costumed workers tend salt works producing souvenir and promotional salt from the same sources that produced salt in the 18th century and fueled America's economic development.

The Erie Canal and Canal Days are filled with re-enactments of life during the canal's heyday, shaping settlement and development in Upstate New York.

The Syracuse Opera Company stages both a modern American Opera, and a more classical piece reflecting on America. The productions feature international voices, staging and direction. The featured performers offer Master Classes. There are seminars and appreciation classes on the American Opera, stars, productions, contributions, etc.

The Everson conducts a juried show of the best American Art of the past xx years, on a theme or subject, which tours nationally from Syracuse. A major work or series is commissioned by a leading US Artist. A new and enlarged exhibit space is dedicated to the Museum's ceramic collection, prominently featuring US pieces. A teaser display/show of important works in the permanent collections of other CNY museums is shown to encourage visits to other museums in the region. A "live" show of high technology work is shown out-of-doors at the Museum with assistance and support from the Case Center.

While each institution may work within its own mission and vision, the object and necessary commitment is to work as closely together as possible to produce a unified whole that is greater than the sum of its parts and that stimulate visitors to one to include a visit to the next. Toward this end, program materials are inter-related and cross referenced. Teasers for each institution are displayed prominently in each facility. Hours of operation are extended to 11 PM or Midnight each day. Special taped guides and live guides are available to move from exhibit to exhibit providing background and insights to visitors. Merchandising tie-ins and materials are developed which tie the Festival to the specifics of the exhibits and include special features related to Central New York history and assets. Out door refreshments and small scale entertainment add to the special-ness of the Festival experience.

Community Organization Fund Raising.

A fund raising fair of activities and programs is held at the New York State Fair Grounds conducted by approved community organizations.

Industry and Business Exhibits.

Regional industry and business are provided opportunities to exhibit their products and demonstrate their community support and profile.

Diversity.

The many celebrations of ethnic diversity that take place throughout the year will be offered the opportunity to happen within the Festival. Each community will have a designated period for its celebration. Efforts will be made to locate at least a portion of each Festival in the neighborhood or community where it is centered so that existing merchants can benefit from the additional ethnic centered business. Churches, neighborhood groups, clubs and community organizations will be encouraged to work together to best showcase the history, traditions and culture of each ethnic group including food, music, dance, entertainment, and cultural exposure experiences, such as story telling about the transition to becoming an American. Ethnic theater and holiday celebrations may be featured. The Native American community tells the story of the Iroquois Confederacy and its role in the development of America and American institutions

Music.

In addition to Symphony performances, the Jazz Fest, Chamber Music Festival, Blues Festival, Country and Blue Grass organizations, the Society for New Music, Pop concerts, Rock events, Reggae, and recital performances by international stars will be spaced throughout the month and in venues across the region. The best of each genre to please every taste is the concept. A mixture of cutting edge and well established is to be sought. The variety and quality should have the objective of making the Festival a destination for musicians as well as fans. Ancient and traditional instrument pieces, vocal performances, an exploration of organs in the region are all possibilities for important subcultures of Festival goers, who can become loyal fans and visitors.

Dance.

From Square Dancing to Ballet and Ballroom, the Festival will feature large and small venue dance programs. A major subset of dance activities will focus on getting the Festival visitors moving to a beat, learning steps, history, and cultural influences.

Education.

The theme of America lends itself to seminars, symposia, lectures, and reading programs in a wide variety of areas from the law, to citizenship, to the political process to capitalism, technology, and the role of markets in a 21st century economy. The breadth of academic resources in CNY is awesome and the Festival itself will serve as a draw for visiting notables in many areas of academic leadership, whose talents may be drawn upon and who in turn will draw participants. Political and policy leaders from all levels of government can be attracted to debate the issues of the day. Citizenship should be a prominent thread through the Festival, so that visitors experience the freedoms, choices, perquisites and responsibilities of citizenship. Each day should include an issue for debate and discussion ending with a referendum among Festival participants. The newspaper and media can focus on these issues providing background and various positions for public consideration and debate.

At the public school level activities including camping, nature walks, fishing, tracking, art classes, and sports coaching should be available for visitors and residents.

Movies.

Movies were invented in New York, and movie houses across the region will be encouraged to include classic and important American films, as well as films about America, its history, culture, problems, and creativity. A film festival will be built around the Festival theme featuring new film artists. One or more of our local Hollywood successes will be invited to sponsor the event.

Sports.

Sports of all kinds are part of American culture and history. Sports are an essential part of life in CNY as well, from Crew, to Football, Lacrosse, Basketball and Baseball, to fishing, Hydroplane races and sailing regattas, to sky diving and swimming, go cart races to Grand Prix events at Watkins Glen, sports events offer a key event opportunity for Syracuse Festival, USA. Special attention will be given to sports events in which visitors can participate, including runs and walks, bicycle tours and races, water skiing and so on. If we have it in CNY, why not include it in our festival celebration of America and our part of it.

The Media.

Just as with other festivals and civic activities, Syracuse Festival, USA depends heavily on a commitment of support from the region's media outlets including radio, television, and newspapers. Syracuse Festival, USA is intended to be a regional community activity, involving as many people of all ages, interests, backgrounds, and abilities. The media role in bringing the message and awareness of specific opportunities to participate is essential if the region's communities are to come together to get the maximum benefit from the Festival opportunity. The FMO will provide a speakers bureau, daily press releases, a media point person, and access to spokespersons and materials as requested and as plans and events develop. In addition to the Festival itself, coverage will be sought for the artists, organizations, and performers who will be participating in the Festival.

History in the Making.

As soon as possible efforts will begin to secure a commitment to produce a documentary film on bringing the region together to party in celebration of America and all things American.

CONCLUSION:

If the residents of CNY see Syracuse Festival, USA as their celebration and their opportunity, the Festival will be a great success in making this a prouder, happier, more optimistic region, as well as contribute dramatically to local economic development by bringing in large amounts of money from outside the region and allowing it to stay here and enjoy its multiplying effect on the regional economy. The Festival is a large undertaking, more ambitious than anything we have ever tried as a community, but it is only a tool for the growth and development of the tourist industry throughout upstate New York.

As Morris Lerner, a Syracuse native once wrote, "Each man is given a book of rules, a block of stone, and a set of tools, and he must make, ere his life is flown, a stumbling block, or a stepping stone."

We have the opportunity and all the necessary materials, now, it is for us to decide what we shall make of them.

**Onondaga Citizen's League
Arts and Cultural Organizations Survey Summary**

Background

A survey sponsored by the Onondaga Citizen's League was mailed to 52 arts and cultural organizations on March 19, 2002. A total of 32 surveys (62%) were returned. The survey was comprised of 23 questions ranging from staffing and membership in the organization to logistics (parking and venues) to long-range planning and funding. A summary of their responses follows. A complete listing of the 32 arts and cultural organizations that responded to the survey is attached to this report.

1. Is your organization governed by a Board of Directors?

No 1 (3%)
Yes 31 (97%)

97% of the arts and cultural organizations have a Board of Directors. The number of directors on the boards ranged from 4 to 60; the average number of board directors is 20.

2. Is membership in your organization offered?

No 12 (38%)
Yes 20 (63%)

38% of the arts and cultural organizations do not offer membership; 63% of them do. The number of members in those organizations range from 11 in the Media Unit to 25,000 for WCNY.

3. Is your organization administered by a paid staff or a volunteer staff?

Approximately 75% (18 of the 24 organizations) have paid staffs of 12 or less; 25% (6 of the 24 organizations) have paid staffs ranging from 16 to 77.

Those organizations with volunteer staffs (23 in all) ranged from volunteer staff sizes of 1 to over 1,000.

Paid and Volunteer Staff	15	Syracuse Stage, Partners for Arts Education, Southeast Asian Center, Syracuse Gas and Lesbian Chorus, Syracuse Area Landmark Theatre, Skaneateles Festival, WCNY, YMCA of Greater Syracuse, Open Hand Theater, Inc. Syracuse Symphony Orchestra, Inc., Upstate NY Ballet, Inc., Rosamond Gifford Zoo of Burnet Park, CNY Jazz Arts Foundation, Inc., Westcott, MOST
Paid Staff only	9	Everson Museum of Art, MasterWorks Chorale Inc., Light Work/Community Darkrooms, Syracuse Children's Chorus, Syracuse Opera, The Media Unit, Cultural Resources Council, Onondaga Historical Association, New York State Rhythm and Blues Festival, Inc.,
Volunteer Staff only	8	ICRCC, Syracuse Jazz Fest Productions, Inc., Comstock Writers' Group, Inc., Society for New Music, The Wilcox Octagon House of Camillus, Inc., Syracuse Chorale, Inc.,

1. What is the annual number of productions, events, exhibits, etc. produced each year?

The various organizations produce exhibits, events, or productions ranging from 1 to 200 per year. The Rosamond Gifford Zoo is open to the public 362 days per year.

2. What is the average size of your audience per event?

The size of the audiences ranges from 35 (YMCA of Greater Syracuse event) to 25,000-30,000 (Syracuse Jazz Fest, NYS Rhythm and Blues Festival and CNY Jazz Arts Summer Festival).

3. Are the venues you are currently using satisfactory?

38% of the venues are not satisfactory; 56% of the venues are satisfactory.

No 12 (38%)	<p>If no, what are your needs:</p> <ul style="list-style-type: none"> • Lobby and theatre are in need of renovation • Larger performance space needed at reasonable rate • A permanent home/performance space • Need elevator and mainstage • A 1000-1500 seat theatre would be ideal • A new downtown 1000-1200 seat auditorium/concert hall • Availability and affordability • Additional space for researchers, kitchen facility, additional restrooms at museum, better heat and air conditioning systems • Need to improve the lighting to suit modern needs without destroying décor of restoration, also equip a museum room to display artifacts • Clinton Square venue is satisfactory but Hotel Syracuse needs repair and staff • Expand space in order to carry larger capacity.
Yes 18 (56%)	

1. What is the size of your venue (in square feet)?

Some of the responding organizations answered this question in square feet, others in number of seats.

The square footage of facilities ranged from 1,000 to 130,000 square feet. The Rosamond Gifford Zoo at Burnet Park covers 45 acres or 1,960,200 square feet. The number of seats within facilities ranged from 170 to 3,000.

2. Is the parking near or at your facility satisfactory?

38% of the organizations are not satisfied with their parking; 50% of the organizations are satisfied.

No 12 (38%)	<p>If no, what would you like improved?</p> <ul style="list-style-type: none"> • Need more downtown parking • More parking space • Designated parking near our performance space • Later parking garage hours • Lot needs paving. Additional parking required. • Parking lot is not conveniently located to the Civic Center. Parking is expensive. • Downtown parking is scarce. • Not at SU • Would like either own parking area or the free use of spaces at private lots or garages. • Cannot enlarge the facilities parking due to regulations by the National Register of Historic Places. • Evening parking needs to be managed, making paid lots more attractive and safe.
Yes 16 (50%)	

1. What is the size of your annual audience?

The size of the audiences varied greatly, ranging from 250 to 363,000.

2. What is the estimated composition of your audience (by percentage)

The arts and cultural organizations estimated that approximately 31% of their audience was comprised of children (pre-school through high school), 53% were adults and 16% were senior citizens. Please note that several groups stressed that these numbers were pure estimates; actual audience demographics were not kept.

Pre-school	5%
Elementary/Middle School	16%
High School	10%
Young Adult	20%
Adult	33%
Senior Citizen	16%

1. Do you conduct outreach programs for schools either at the school or at your facility?

78% of the arts and cultural organizations conduct outreach programs, mainly at schools (elementary through high school). A few also offer workshops for teachers.

No 7 (22%)	
Yes 25 (78%)	<p>If yes, what type and how many per year:</p> <ul style="list-style-type: none"> • Tour to elementary schools (40-50 performances), special high school matinees (25-35 performances) • 30+ training sessions, 100+ artist residency days • Presentations at schools on SE Asia; varies per year, no more than 4 • Free concerts for children called Kidsfest – 3/year • Invite school choruses to join in some concerts • 4 artist lectures, close to 60 classes per year in photography and digital/computer based imagery • many • Young chamber players' competition • Afterschool arts programs, 20 days/yr • A workshop for teachers at SU • 2-3 per year. Participate in district sponsored staff developmental days. • In-school ensemble concerts and full orchestra concerts for young people account for 70% of concerts per year. • 1 or 2 • Scholastic stage – 15 performances, In school programs – 2 performances • Special school productions at elementary and middle schools • 50 outreach, 10 in-house • At least 2 perform per year at high schools. Composers in 3 elementary schools. • Several in-school concerts by “All that Jazz”, 4 “Scholastic Jazz Jams”, student appearances in Concert Series events and Jazz in the City concerts. • 14 performances with TV talkback • School outreach programs (K-12) at schools, the facility, and at

	<p>area community centers have increased.</p> <ul style="list-style-type: none"> • Conduct tours for elementary schools and some high school classes (24 per year) • 200 in-class presentations at schools, 15 teacher programs/planning at schools.
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1. Are efforts being made to expand and/or diversify your audience?

The majority of the arts and cultural organizations (94%) are attempting to expand and/or diversify their audiences by collaborating and partnering with other organizations, advertising and marketing, diversifying audience offerings, and conducting community outreach.

No 2 (6%)	
Yes 30 (94%)	<p>If yes, how:</p> <ul style="list-style-type: none"> • Community collaborations and selection of plays • By meeting with other human services organizations • More mainstream event advertising • Diversify audience offerings • Working with programs and different groups • Bringing in a variety of musicians performing many musical styles • More advertising • Exhibition series include work of artists from diverse cultural backgrounds • Programming, marketing, promotion • Added a 7th concert this year by a Korean trio • Continually updating marketing and publicity methods, partnering with other organizations • Scholarships for ethnic minorities • Specific programming is being developed to appeal to high schools • The concert series and educational programs are about and by many different cultures • Advertise programs on radio station, contact students and others via internet, collect email addresses of people interested in programs. • Community outreach activities, programming • Outreach through schools and Park and Recreation • Productions depicting people of color for schools and families; outreach to new areas • We market to target audiences, i.e., Asian community performances • Diversity of programs • Block tickets to NAARCP, member school districts, etc. • Expand by developing more working relationship with teen groups • By providing funding and technical assistance to artists and arts organizations that represent specific ethnic extraction. • Want to reach more underserved school children and minorities through new programs. (see survey) • Have added knitting classes for children and encourage townspeople to use the house for meetings and gatherings. • Promotion, program • Free workshops, artist diversification • HOPP programs for at-risk children, needy admissions programs for economically disadvantaged groups, minority internship program, girls at the center, science learning partnership for inter-city schools.

1. Do you have an audience feedback program?

69% of the arts and cultural organizations conduct some type of audience feedback program.

No 10 (31%)	
Yes 22 (69%)	<p>If yes, what:</p> <ul style="list-style-type: none"> • Bi-annual audience survey • Occasional surveys • During intermission • Receptions after concerts to evaluate • Informal • Surveys at concerts every other year

1. How do you publicize your organization or events?

The most frequent ways the majority of arts and cultural organizations publicize their organizations or events are through community calendars, newspaper advertising, direct mail, flyers, and radio advertising.

1. Community calendars 30 (94%)	
2. Newspaper advertising 28 (88%)	
3. Direct Mail 28 (88%)	
4. Flyers 27 (84%)	
5. Radio advertising 24 (75%)	
6. Other 19 (59%)	<ul style="list-style-type: none"> • Website • Word of mouth, community meetings • Small community newsletters • SU email • Television • Posters, arrangement with Oasis • Newsletters • National magazine, ads, TV billboards, website • TV • TV, billboards • Email list • Newsletter • Storefront window posters • Email bulletins • OHA newsletter-History highlights • Ads in Preview magazine (WCNY), public service announcements • Website • Email • Television, advertising, promotions
7. Free events 18 (56%)	
8. Telemarketing 7 (22%)	

1. Do you currently receive funding from any of the following sources:

The arts and cultural organizations receive most of their funding from the following sources: private donations (88%), local government support (78%), New York State support (78%), ticket sales (75%), corporate donations and grants (72%), and foundation grants (69%).

Non-governmental funding:	
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<ol style="list-style-type: none"> 1. Private donations 28 (88%) 2. Corporate donations and grants 23 (72%) 3. Foundation grants 22 (69%) 4. Other 5 (16%) 	<ul style="list-style-type: none"> • Telefunding and Syracuse University • Fundraisers • Subscription sales • Sponsorship from businesses for annual dinner theater • Grants occasionally from Cultural Resources Council
<p>Revenue from events:</p> <ol style="list-style-type: none"> 1. Ticket sales 24 (75%) 2. Other 15 (47%) <ol style="list-style-type: none"> 3. Advertising and promotion revenue 10 (31%) 	<ul style="list-style-type: none"> • Gift shop and bar income • Revenue from workshops • Rental and concessions • Subscriptions to your publications • Workshop fees • Contracted services • Fee concerts to various regional presenters • Community sponsors • Percentage of food and beverage sales • Fees for service • Rental of scenery, outreach and education performance fees • Gift shop, rental facilities • Merchandising (limited) • Program fees • Concessions
<p>Government funding:</p> <ol style="list-style-type: none"> 1. Local (Onondaga County, City of Syracuse) 25 (78%) 2. New York State 25 (78%) 3. Federal 11 (34%) 4. Other 1 (3%) 	<ul style="list-style-type: none"> • IMLS

1. Is there an Auxiliary/Guild/Foundation for your organization?

78% of the organizations do not have an auxiliary/guild/foundation. Of the 22% who do (7 organizations), 4 of them do sponsor fundraising activities and 3 do not.

No 25 (78%)	
Yes 7 (22%)	<p>If yes, do they sponsor fundraising activities for your organization:</p> <ul style="list-style-type: none"> • Yes • Yes • No • No • Yes • Mostly this group comes in and assists for certain events. • Yes

1. What has been the trend in non-governmental funding for your organization over the past three years:

50% of the arts and cultural organizations have increased non-governmental funding mainly through increased fundraising and sponsorship activities.

Increased 16 (50%)	<ul style="list-style-type: none"> • More effort going into fundraising activities • Looking for funding from different sources • Slightly—about at inflation • Earned income has increased over the past 3 years to keep pace with rising expenses. • We aggressively pursue new and increased gifts and challenge grants help • Have become more efficient in fundraising strategy and recruited better fundraisers for the board. • Add development position. • Establishing the dinner theater and sponsorship drive has raised money and more publicity for the events listed. More visitors to the “house”. • Additional sponsorship. • Major efforts at fundraising
Decreased 6 (19%)	<ul style="list-style-type: none"> • Dramatically decreased--receive very minimal funding and solely rely on programming • Funding is becoming more difficult—economy • Slight decrease in fundraising event revenues. • In 1999/2000, we were in the midst of capital campaign. Funding decreased in 2001 at the close of the campaign. • Since 9/11/01, collapsed. • There has been a reduction in private gifts and grants over the three-year period. Fundraising revenue has remained level.
Remained the same 9 (28%)	<ul style="list-style-type: none"> • Have not had special projects for grant movies. • Seek corporate funding once in 3 or 4 years for specific “high cost” programs that cannot be completely funded by the community or from the grants we receive from CRC. • Remained the same for the most part, slight decrease in some. • Contributions and program ads have been fairly stable over the last 4 years.

1. What has been the trend in governmental funding for your organization over the past three years?

The arts and cultural organizations have experienced a range of trends in governmental funding over the past three years: 44% experienced increased funding, 28% saw a decrease, and 28% remained the same.

Increased 14 (44%)	<ul style="list-style-type: none"> • CRC officials have been very impressed by the performances we have organized. • County funding increased; state funding remained the same • Increased funds secured by Sen. DeFrancisco through Syracuse Chamber of Commerce • County increased, state decreased • NYS support—member item, Mini tourism fund
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	<ul style="list-style-type: none"> • Large federal grant for building rehabilitation and renewal service contracts with county and city. • The Parks and Recreation Dept. is assuming the costs for exterior maintenance and grounds according to the bi-laws of the group. • State funding
Decreased 9 (28%)	<ul style="list-style-type: none"> • County remained the same, State decreased (9/11) • NYS budget • Government funding has been fairly stable; government funding was cut significantly in the 2001-2002 season. • County increased, state decreased • State funding decreased after 9/11 • Total government funding for operating has decreased slightly. New FY 2002 federal funding for capital improvements increases total government support, but does not improve operating income. • Have not had grant for past 2 years.
Remained the same 9 (28%)	<ul style="list-style-type: none"> • This is very small (\$2,000 in a good year). It fluctuates, but the effect is minimal. • Lost some county funding, but gained state and federal funding so all balanced out • County funding increased, state funding remained the same • County funding has been the same for over 5 years; state funding has gone up and down-net result the same • Remained the same but slight decrease from state and CRC/county

1. What has been the trend in your fundraising budget over the past three years:

Fundraising for the majority of arts and cultural organizations has either increased (47%) or remained the same (31%) over the past three years. 9% of the organizations have seen a decrease.

Increased 15 (47%)	<ul style="list-style-type: none"> • Income increased, expenses remained same • Fundraising revenues have increased over the past three years to keep pace with rising costs. • Are implementing a new major gifts campaign and added a staff person • Except for mailings don't spend money to raise funds. Addition of expanded scholarship program. • Are publicizing events over a greater area and added the dinner theater which brings in about 40% more revenue. • Additional sponsors • Fundraising is a major emphasis of ours as we attempt to financially stabilize the organization.
Decreased 3 (9%)	<ul style="list-style-type: none"> • Lack the staff to devote to fundraising • Fundraising was more or less level in 1999 and

	2000 but decreased in 2001.
Remained the same 10 (31%)	<ul style="list-style-type: none"> • Budget has not significantly increased. • Annual goal remained the same; results did improve • We raise funds for specific programs as needed. The shortfall is made up by ICRCE. • Do not budget for fundraising.

1. How are you addressing your funding needs in the next 3 to 5 years?

The arts and cultural organizations are undertaking a variety of methods to address their funding needs in the next 3 to 5 years.

- More cooperative ventures with community groups. Restored funding from the City of Syracuse.
- Diversifying-- less NYS—more local—more private/corporate—more revenue.
- Will go online soon so that we can conduct grant searches. Are also meeting with local businesses.
- Better long-range planning—working on quality and uniqueness not just quantity.
- Seeking increased programming and funding.
- Engaging board member support and developing more educational programming.
- Finance committee is reviewing current policies and making recommendations for more aggressive plan.
- Trying for more grants.
- Continue direct mail, marketing of contract sheet, apply for grants, seek out other grant/fundraising opportunities.
- New sources of revenue through new initiatives.
- Just added advertising to program. Make constant little adjustments to increase audience.
- Several major funding proposals, including NYSCA, United Way, and other foundation grants are under review or development.
- A combination of local and federal, private and govt. grants, and individual donations. Strive to balance these and not rely exclusively on any one source.
- Hiring a Developmental Director, implementing a strategic plan.
- The SSO launched an endowment campaign to support future operations. They attempt to continue to increase base of contributed and earned support locally.
- Are getting funding from “CRC” and from sponsors in the community.
- Seeking new corporate/private sector sponsors; attempting to secure 5-year contractual commitments and agreements.
- We are applying for direct funding from the NYS Council on the Arts and Onondaga County.
- Aggressively pursuing new and increased gifts while renewing existing gifts; major gifts campaign; new projects that fit mission and are fundable.
- Advertising subscriptions by mail and email.
- We’re thinking of creative ways to raise more funds and/or tap new sources.
- Looking more towards earned revenues.
- New regional development effort initiative by board of Directors – cocktail reception and video PR.
- Finding smaller foundations with renewable grants for scholarship fund and creating revenue streams from TV studio production and stage rental.
- Greater outreach, more aggressive campaign, etc.
- Efforts will be focused on: increasing endowment fund, renewing efforts to increase government funding, seeking new sources for gifts and grants, and improving success of fundraising events.
- Are going to apply for grants to develop a museum area in the house and produce a video to show the handicapped visitors so they can view the basement and upper 4 stories.
- Attempting to develop plan.
- Public awareness campaign
- In planning stages.

- We are continuing to approach new potential donors and existing ones for increases. We continue to grow admissions and earned revenue.

1. What projects and initiatives do you have on the drawing board in the next 3 to 5 years?

The arts and cultural organizations have many projects and initiatives focusing on programming, funding, facilities and marketing.

Do they require capital fundraising drives?

More than half of them (53%) require capital fundraising drives; some of which are currently in process.

<ul style="list-style-type: none"> • Refurb theatre and lobby areas. New sound equipment. • Cultural workshops; financial literacy projects • Focusing on funding for group to attend an international chorus festival in Montreal in 2004 • Increased programming. Funding to expand stage. • Expansion • Establishing a permanent performance place. • Continued concerts. • Heighten awareness of our newly renovated facility to grow participation. • In the areas of programming, education, government-related services. • More foundation applications. • New arts program in Cicero, Fayetteville, Baldwinsville • Elevator, mainstage, permanent museum exhibition. • The SSO recently agreed to a 5-year contract with its musicians, which calls for modest compensation increases. Intend to continue to improve the quality of guest artists. The SSO will return to Carnegie Hall in 2003. • We organize or plan projects on a yearly basis. Would like to build or buy a community center over the next 3 to 5 years. • Possibly partnering with a major educational institution. • Full seasons of providing ballet productions to the CNY area including work with other arts organizations. • To produce 3 of our own mainstage operas (currently do 2 and present a touring company). • Keeping afloat. • We plan 2 years ahead and have some exciting plans, commissions, collaborations, boxed CD set of previously commissioned works and more. • New elephant facility, new penguin and seal exhibits, new animal hospital • Developing major festival—finalizing purchase of downtown property as headquarters, and shared performance/office space. • International tours, providing space and personnel for program, collaboration with Syracuse City School District. • Increased governmental support for cultural organizations. • Strengthen educational programs, complete major new permanent exhibit on Abolitionism and the Underground Railroad and catalog complete contents of OHA Research Center archival collections. • Also search for lighting which will enhance exhibits without destroying the integrity of the house. • 50th anniversary celebration Spring of 2003. • Corporate brochure briefly detailing organizations, highlights, growth patterns. • Youth radio, parent success initiative, parent advisor, Second Saturday Series 	<p>Do they require capital fundraising drives?</p> <p>No 11 (34%) Yes 17 (53%)</p>
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concerts	
<ul style="list-style-type: none"> Major temporary exhibits (blockbuster) to draw new audiences. Expanded IMAX film plans and implementation of new permanent exhibits. 	

1. Do you collaborate with other organizations?

88% of the arts and cultural organizations collaborate with other organizations, primarily through programming but also through marketing, fundraising, venue sharing, and education.

No 4 (13%) Yes 28 (88%)	<p>If yes, in what ways?</p> <ul style="list-style-type: none"> Marketing with symphony and opera. Various community groups with special interest in specific plays. Dept of Drama at SU. At our events and through our programs, we convene the education folks from <u>all</u> cultural and many community folks/organizations. Write letters of support, submit joint grant applications. Mini shows, fundraising, celebrations Programming Produced an opera with Syracuse Opera, Syracuse symphony and Syracuse Stage. Join with Syracuse Chorale at times Exhibitions Any, many Co-sponsored a concert this year with Society for New Music. Ticket exchange with Skaneateles Festival. Venue sharing, marketing, audience incentives Concerts with SSO, projects with SU, national collaborations with other children's choirs Development of joint projects. Through the Cultural Resources Council, a focus group of the Opera, State and SSO and through collaborative performances. Have done programs jointly with CRC and the Southeast Asian Center of SU. Are currently pursuing a partnership Have worked with a plan to continue working with the SSO, Open Hand Theatre, Syracuse Opera, Armory Square Assoc., Red Cross of CNY, Make a Wish Foundation, Girl Scouts of CNY Artistic projects, ticket donations, loan out scenery, costumes and props. Co-sponsor events Work with other organizations in programs City and county schools – Society for New Music and SSO (collaborative programs) Peer counseling and training., Teen to Teen Performance Connection Program Collaborate via after-school programs and other education programs Civic groups meet at the house on a regular basis Have done joint concerts Workshops Cooperative programs, joint grant solicitations, promotional activities, sharing of mailing lists, program development, reciprocal benefit programs, etc.
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1. Does the proposed Destiny USA project present you with potential challenges and/or opportunities?

69% of the arts and cultural organizations believe the Destiny USA project will present them with potential challenges and/or opportunities. Many believe opportunity will come in the form of

increased visitors translating into potential new audiences; challenges will come in the form of not losing audiences to Destiny and creating a transportation infrastructure between Destiny and downtown. Several groups have no opinion yet.

<p>No 6 (19%) Yes 22 (69%)</p>	<p>If yes, what are they?</p> <ul style="list-style-type: none"> • Marketing to the people who come from out of town. • Most of the SE Asian population lives on the northside, adjacent to the mall area. • Part of their plan is to develop the exact same venue (as ours) • Opportunity through increased attendance • Capture new potential audience • Possibility of new visitors • New programming, marketing possibilities • I think we could possibly present there if they can think beyond Disneyesque entertainment. • Are relatively small and community-based so tourist market won't affect programs • Impact on the north side could be positive or negative depending on implementation. • The arts community needs to develop the appropriate communication and purchasing strategies to benefit from the project. The transportation infrastructure between the center and downtown must be strengthened. • Are attempting to showcase our culture to the greater Syracuse community. We could use cultural festivals or events resulting from "Destiny USA" to showcase our culture to a wider audience. • To market ticket sales to Destiny visitors. • How to get all the people out of Destiny and into the opera house. • Not being subsumed by the new "mall" culture • Potential to perform there. Challenge to draw their tourists to shows. • Greater utilization of cultural events and entities. • Plan to stay in downtown location. Are apprehensive that the mall will pull away visitors. Hope that Destiny will provide an opportunity to install some type of satellite exhibit or display. • Hope to have more visitors and would need to increase the number of volunteers who visit the house. • Potential increase in tourists – potential audience • Increased audience, attendance, possible loss of sponsorship. • Challenge to not lose audience. • Opportunity to draw from large local audience, challenge of drawing patrons out of self-contained environment.
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LIST OF ARTS AND CULTURAL ORGANIZATIONS PARTICIPATING IN THIS SURVEY:

1. Syracuse Stage
2. Partners for Arts Education
3. Southeast Asian Center
4. Syracuse Gay and Lesbian Chorus
5. Syracuse Area Landmark Theatre
6. Everson Museum of Art
7. Skaneateles Festival
8. MasterWorks Chorale Inc.
9. Light Work/Community Darkrooms
10. WCNY

11. Syracuse Friends of Chamber Music
12. YMCA of Greater Syracuse
13. Syracuse Children's Chorus
14. Schola Cantorum of Syracuse
15. Open Hand Theatre, Inc.
16. Syracuse Symphony Orchestra, Inc.
17. India Community Religious and Cultural Center aka India Center
18. Syracuse Jazz Fest Productions, Inc.
19. Upstate NY Ballet, Inc.
20. Syracuse Opera
21. Comstock Writers' Group, Inc.
22. Society for New Music
23. Rosamond Gifford Zoo at Burnet Park
24. CNY Jazz Arts Foundation, Inc.
25. The Media Unit
26. Cultural Resources Council
27. Onondaga Historical Association
28. The Wilcox Octagon House of Camillus, Inc.
29. Syracuse Chorale, Inc.
30. New York State Rhythm and Blues Festival, Inc.
31. Westcott
32. MOST

The following recommendations are reprinted from

Final Report of Public Policy Recommendations

authored by the Partnership for the Arts, as special commission created by the Onondaga County Executive for the purpose of recommending beneficial public policy in support of the arts, 1992.

The Partnership for the Arts recommends that a universal entertainment user fee be assessed on all paid entertainment and sporting admissions and video rentals as a method for providing public support of the arts in Onondaga County (p. 31).

The Partnership recommends that a simulcast tele-theater be implemented and that the revenues generated be dedicated for public support of the arts in Onondaga County. Implementation of a simulcast tele-theater would not preclude the possible implementation at a later time of an OTB operation (p. 32).

The Partnership for the Arts recommends that off-track betting be considered and that if it is implemented the generated revenues be dedicated to public support of the arts in Onondaga County (p. 33).

The Partnership for the Arts recommends that the sales tax distribution agreement with the towns be reopened and modified to provide additional revenue to Onondaga County and that a fixed percentage of that additional revenue be allocated for public support of the Arts in Onondaga County (p. 35).

The Partnership for the Arts recommends that the County Executive create a 13-member Cultural Advisory Board to evaluate cultural agency funding requests and to make recommendations to the County. This Board should be modeled after the Erie County Cultural Resources Advisory Board. The Board's recommendations are made to the County Executive and are advisory (p. 43).

The Partnership for the Arts recommends that a general management audit be conducted with the goal of identifying those goods and services that could be purchased more cost effectively through a coordinated effort involving multiple arts organizations (p. 46).

The Partnership for the Arts recommends that an independent organization or individual assume the role of coordinating a cultural calendar and local arts events in cooperation with the Greater Syracuse Chamber of Commerce Convention and Tourism Bureau (p. 48).

The Partnership for the Arts recommends that technical assistance be provided through the allocation process or sought from alternative sources to assist cultural organizations in the development of management systems, policies and practices (p. 49).

Onondaga County Human Services Authorized Agencies

The following mission and list of authorized agencies are reprinted from the 2003 Onondaga County Tentative Annual Budget. Authorized agencies that provided social services and not artistic and cultural services and activities were omitted from the list for purposes of this study.

Mission

The mission of the Human Services Authorized agencies is to improve the quality of life for the residents of Onondaga County. This is accomplished through fostering an appreciation for the arts, preserving the historical heritage of Onondaga County, and by providing assistance to those with human relations or social problems.

Authorized Agencies

The Paul Robeson Performing Arts Company provides a variety of productions to multi-ethnic community groups. A significant effort is made to educate and develop young people through the arts.

Cultural Resources Council provides services to individuals, organizations and the general public that ensure the vitality and diversity of culture in Central New York. The primary long-term goal of the agency is to enhance the level, profile and quality of arts and the cultural activities throughout Onondaga County.

The Metropolitan School for the Arts/YMCA Branch of the YMCA of Greater Syracuse provides instruction in music, dance, literary arts, drama and the visual arts to students throughout the community with emphasis on collaborating with inner city elementary schools to provide after school programs.

Syracuse Stage produces and performs both classical and modern plays with professional actors. Syracuse Stage maintains a close working relationship with Syracuse University's drama department. The Arts-In-Education Program in Onondaga County schools seeks to develop young audiences and address problems of literacy, problem-solving and cultural diversity in the community.

Syracuse Opera is the third largest year round professional opera company in New York State and provides three to four stage productions each year. The Syracuse Opera Ensemble presents 100 educational performances throughout the region each year.

Salt City Center for the Performing Arts uses local actors to stage both musicals and dramatic plays. They are best known for their musicals and performances of popular works, such as Jesus Christ Superstar, La Cage Aux Folles, Forty-Second Street and George M.

The Museum of Science and Technology (MOST) is the only "hands-on" science-museum in Central New York which serves to increase public understanding of science. MOST provides teachers with materials and supplies for a series of scientific demonstrations. Located in the Jefferson Street Armory since 1992, a thematic sequence of exhibits opened in January 1995. The Bristol Omnitheater was opened in January of 1997. It is the only IMAX theater in upstate New York and the only IMAX-dome in the entire state. In 2001, museum attendance was 202,581.

New York State Rhythm and Blues Festival, Inc. produces an annual three-day multi-cultural music festival in July to promote local and regional performers and help create an annual tourist destination.

Upstate NY Ballet provides opportunities for area dancers to perform and for the Central New York community to experience the beauty of dance. It strives to develop strong pre-professional and student dancers working with professionals in classical and premiere works.