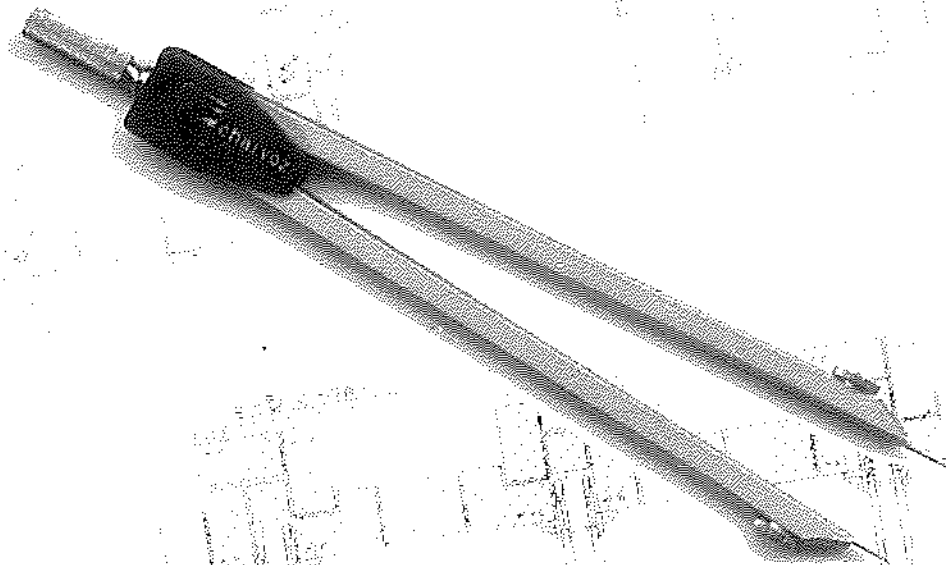


Blueprint 2000



A Vision for the Cultural Community

of the Roanoke Region of Western Virginia

Final Report and Recommendations

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of the Roanoke Region of Western Virginia

Final Report and Recommendations

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A C K N O W L E D G E M E N T S

During the time I worked with the community on Blueprint 2000 and prepared this report, many individuals gave generously of their time and talents. Special thanks are extended to Bonnie Newlon, former President and Susan Cole Urano, former Arts Council Executive Director, who organized the Steering Committee and helped guide the initial process; Don Drapeau, Head of the Virginia Tech Department of Theatre Arts, who facilitated several focus groups; George Thorn, Professor in the Virginia Tech Department of Theatre Arts, who provided valuable guidance and advice; Joe Turner, graphic artist, for his Blueprint 2000 design; Robert Stauffer, Professor with Roanoke College's Department of Business and Economics, and Tim Kestner with the Virginia Employment Commission for technical assistance on the economic impact analyses; Carole R. Fox for her editing assistance, and the professionals of System4 Advertising Agency for their help in designing this document.

The volunteer efforts of Wayne Strickland, Chairman, and Steering Committee members, as well as task force members, rank above and beyond volunteer efforts of similar projects I have seen in other cities – an indication of the tenacious and gracious spirit that this special region of Virginia nurtures.

Finally, without the support of the staff and board of The Arts Council of the Blue Ridge this project would never have been accomplished. For much of a two-year period nearly all of the Council's resources – staff time, office space, supplies, and equipment – were devoted to this project. The assistance of the Council's board, led during most of that time by Sally Rugaber, and the Executive Director, Susan Jennings, added the stability and stamina which moved the project through to completion.

Perhaps one of the most important aspects of Blueprint 2000 is the involvement of the entire cultural community in discussion of controversial, as well as commonly accepted views. These discussions led to completion of a comprehensive project and should form a foundation for growth of the cultural community as a vital element in the area's quality of life.

As the entire community moves ahead with creation of its regional economic development vision, let it not forget the value of opportunities provided by our cultural organizations. Never has this concept become more important than with the introduction this past year by the United Nations of its new index to measure world-wide quality of life, which ranks countries not only according to economic wealth but also by the well-being of its citizens. These reports remind us that the economic development goal of building factories, dams and highways must be paired with the higher goal of ensuring that all individuals have the opportunity to lead fuller lives and enjoy more choices. That ultimate goal is what Blueprint 2000 is all about.

Terri Lynn Cornwell

C O N T E N T S

	<u>Page</u>
CHAIRMAN'S FOREWORD	1
INTRODUCTION	3
THE NATIONAL CONTEXT	9
THE LOCAL CULTURAL LANDSCAPE	14
THE VISION	19
FINDINGS AND RECOMMENDATIONS	23
INFORMATION AND COMMUNICATION	24
EDUCATION	26
RESOURCES	28
PLURALISM	33
PLANNING AND FACILITIES	35
LOOKING AHEAD	37
APPENDIX	39
EXECUTIVE SUMMARY	
TASK FORCE MEMBERS	
CULTURAL ORGANIZATIONS SURVEYED	
FOCUS GROUP/INTERVIEW PARTICIPANTS	
REFERENCES TO SUPPLEMENTARY DOCUMENT	
BIBLIOGRAPHY	49

C H A I R M A N ' S F O R E W O R D

Over the course of the past two and a half years, the cultural community of the Roanoke region has been conducting the first comprehensive planning project ever undertaken in the area. More than 1,200 individuals from all facets of the community were part of the research, task forces, focus groups, discussion sessions, and public meetings which led to the creation of this document, and we are extremely grateful for their participation.

We are especially thankful for the hundreds of hours our volunteer Steering Committee and task force members contributed to this project. Representing a cross section of the community, as well as the governmental jurisdictions in the Roanoke metropolitan area, the task forces and particularly the Steering Committee worked well beyond the timeframe usually allotted to a community-wide volunteer project. We believe, however, that the extra time has been well spent in order to build some common ground on a number of very challenging issues, some of which must continue to be part of the dialog among cultural groups in the years to come.

Blueprint 2000 is truly a community document. The vision outlined on the following pages and the specific recommendations designed to bring that vision to reality will require efforts that go beyond the cultural organizations themselves. With the help of educational institutions, civic groups, local governments, area businesses, and the media covering the region, the recommendations outlined in this plan can be implemented over the next several years. The result will be higher quality and more extensive cultural offerings for all the residents of the Roanoke region, as well as the visitors who travel to our unique area of Virginia.

As with any planning document, we realize that not all recommendations will be appropriate for all cultural organizations. Some smaller groups, for example, may find more coordination on various projects helpful, while larger organizations, with more resources, may wish to pursue projects on their own. Similarly, groups with virtually no paid staff may find few specific recommendations they can implement, but may discover that the overall vision of Blueprint 2000, as it becomes a reality, will create a supportive environment which will allow their organizations to flourish. What better place to be a small cultural group, than in an area which values and supports creative efforts at all levels.

We also recognize that this document is not all inclusive. Any process of this magnitude will be forced to omit some items of concern, but having completed this process once, the community will be better equipped to continue with detailed planning in the future.

Finally, we stress that Blueprint 2000 is not a mandate to be imposed on cultural groups at the insistence of any one organization, but instead it represents an attempt to reach consensus on achievable goals toward which the cultural community can work separately or together, as time, talent, and funding allow. It is just a beginning, and I feel that by working together we can make Blueprint 2000 a reality.

Wayne Strickland, Chairman

December, 1993

I N T R O D U C T I O N

The Arts Extension Service of the University of Massachusetts maintains a national listing of the cities and regions which have completed or are currently completing community cultural plans. Of the more than 200 listed at the time Blueprint 2000 was initiated for the Roanoke region, only two other projects were designated in Virginia. Joining plans from Alexandria and Virginia Beach, Blueprint 2000 has brought to the southwestern area of the Commonwealth a comprehensive view of the strengths, concerns, and future possibilities of the area's cultural community. While still behind nearby states in the number of communities with cultural plans (at least eight plans have been or are underway in North Carolina and more than a dozen in South Carolina), Virginia can now boast that organized cultural planning has touched areas as diverse as densely populated Northern Virginia, the Atlantic coastal area, and the mountainous Blue Ridge Region to the west.

The concept of a splendid and unique "Blue Ridge Region," which introduces this document's Vision Statement, is perhaps at the very heart of Blueprint 2000.

Background

Before any vision statement can be formulated, much background preparation, research, and discussion must occur, and the process involved with Blueprint 2000 was no exception. The project officially began in February, 1991, when the larger cultural organizations in the area asked The Arts Council of the Blue Ridge to coordinate a community cultural plan. This request was born out of a crisis in funding – loss of more than \$1 million in state monies for basic operations, as well as cutbacks in corporate support because of the recession.

"The concept of a splendid and unique 'Blue Ridge Region,' is perhaps at the very heart of Blueprint 2000."

During the spring of 1991, The Arts Council began the task of planning, organizing, and coordinating what came to be called "Blueprint 2000." The project started with the organization of a Steering Committee, chaired by Wayne Strickland, Director of the Fifth Planning District Commission, and the involvement of representatives from a broad spectrum of the community. During the remainder of the year, the Steering Committee set forth a research agenda, which included a telephone survey conducted by the Center for Survey Research at Virginia Tech, questionnaires to the major cultural groups, a mail survey to various interest groups across the community, and a series of focus groups involving business leaders, government officials, artists, and administrators of cultural groups. In addition, the Committee examined national reports and data relating to various cultural issues.

By fall, 1992 the background research had been conducted and analyzed by the Steering Committee, which then organized eight task forces to examine major issues common to the research:

- Image and Perceptions of the Cultural Activities of the Roanoke Region
- Economic Profile of the Cultural Community of the Roanoke Valley
- Funding of Cultural Activities
- Alternative Funding of Cultural Activities
- Areas of Mutual Support

-
- Education and Outreach
 - Diversity
 - Strategic and Long-Range Planning

The task forces, which involved more than 75 individuals from across the community, were given the following responsibilities:

- a. Formulate the assigned topic as a problem to be solved;
- b. Analyze information from the research and identify any gaps;
- c. Contact resource people and solicit input, if needed;
- d. Prioritize concerns related to the defined topic;
- e. Generate a range of alternative solutions;
- f. Specify recommendations for action; and
- g. Identify agencies and organizations to implement recommendations, if appropriate.

During winter, 1993, all task forces reviewed the research conducted by the Steering Committee and, in many cases, conducted additional surveys and focus groups. During the spring, draft reports were written, presented to the Steering Committee for additional comments, and circulated among the member organizations of The Arts Council for further discussion from May until July. During this review period, task force leaders also met with representatives of area cultural organizations to discuss their reports and obtain additional comments, many of which were then incorporated into the reports.

By the end of the summer, all revised task force reports were collected as part of a supplementary document, *Research Summaries and Task Force Reports: A Supplement to Blueprint 2000 Final Report and Recommendations*, along with summaries of the research analyzed by the Steering Committee. These reports and summaries, as well as oral and written comments from the cultural community, were used as background to the Blueprint itself, which was first drafted in September, 1993. The initial draft was then circulated among the member organizations of The Arts Council for comments, and members were also surveyed to determine priority recommendations. Several public meetings were also scheduled during October to receive comments. Final changes to the Blueprint were made in response to the comments prior to publication.

Central Mission

From the beginning, the central mission of the project has been to help *stabilize and strengthen* the area's cultural organizations, while increasing access to cultural activities for all segments of the population. The foundation for this mission lies in the belief that society benefits in many ways from a rich cultural environment. This environment not only enhances the quality of life of the area, but also aids in economic development, primarily by making the area more attractive to businesses whose current and potential employees value cultural amenities and by attracting visitors who participate in cultural activities.

Quality of life or “QOL” research has shown that over the past several decades more and more individuals are moving for non-economic reasons to areas having a high QOL. QOL is measured by looking at a myriad of objective factors about an area (crime rate, price of housing, educational offerings, the availability of cultural activities, etc.), combining these factors by various numerical formulas, and then comparing them with the same computations done for other areas. The Roanoke area generally receives high marks for its low crime rate, its affordable housing, the many educational institutions in the area, and the scenic and recreational opportunities provided by the surrounding mountains. One factor, the availability and quality of cultural offerings, has only recently begun to be noticed by national profiles, and it is that one factor that Blueprint 2000 has sought to emphasize and enhance.

Definitions

“Quality of life research has shown that over the past several decades more and more individuals are moving for non-economic reasons to areas having a high QOL.”

One of the most difficult initial tasks of the Blueprint Steering Committee was to define and limit its universe of research. Because the Committee wished to include all activities (other than sports) which enhance the “cultural life” of the area, the choice was made to use the word “culture” to encompass all visual and performing arts, all museums (including the Roanoke Valley History Museum, the Science Museum of Western Virginia, and the Virginia Museum of Transportation), and the Blue Ridge Zoological Society, known as the Mill Mountain Zoo. While the Committee realized that some individuals might not automatically think of the Science Museum, the Transportation Museum, or the Zoo when presented with the word “culture,” members felt that it was the best choice, and attempts were made to clarify this concept. For example, if “arts and sciences” had been the chosen phrase, “transportation” and “history” would have been neglected, so the choice of “culture,” while not pleasing everyone, was deemed the most appropriate and is used throughout this document. The Committee also recognizes the elitist connotation to the word “culture,” and suggests that in material prepared for the general public other phrases be used. “Family fun activities,” “entertainment,” or “places to see and things to do,” can also capture important aspects of “culture.”

The geographic area encompassed by the project was a second dilemma. Originally, the Roanoke Valley was the primary source of research; however, several task forces discovered that the impact of the Valley’s cultural life was felt well beyond the immediate area, and they launched into an analysis of “regions” similar to that provided by Jeff DeBell in the “Peril and Promise” series in the *Roanoke Times & World-News*. DeBell notes in his May 23, 1993, article that “the Roanoke area is already awash in ‘regions’ of one kind or another.” Some regions are political, involving federal, state and local funding issues, while others are informal – “shaped by the marketplace and sometimes simply by tradition.”

Blueprint 2000 began, for practical financial reasons, with its telephone survey encompassing the “core Roanoke Valley” – Roanoke County, Roanoke City, Salem City, southern Botetourt County (Fincastle, Troutville, Blue Ridge, Daleville, and Cloverdale), and a small sample from Bedford County and Franklin County. The interest group surveys, focus groups, and research from various task forces broadened to include individuals residing outside this immediate area,

including Blacksburg (the Virginia Tech area has many individuals involved in the Roanoke cultural scene).

The economic impact data was limited to Roanoke Valley cultural groups, but attempted to measure the impact of visitors from the greater Roanoke area, particularly those who attended Civic Center events and Festival in the Park. The study area developed by the Virginia Employment Commission for analysis of this data was defined by the commuting patterns of workers and not by any presently defined statistical boundaries.

The Task Force on Image and Perceptions of the Cultural Activities of the Roanoke Region, however, took the broadest view by examining media markets, state tourism divisions, and even national quality of life studies. This group determined that an overall marketing plan would be beneficial, if it looked at the cultural activities in the "Blue Ridge Region" of southwestern Virginia, but kept the core concept of the "Roanoke Valley" as the regional and national identifier.

In summary, data was collected primarily from the Roanoke Valley, but analyzed with its impact on the "Roanoke Region of Western Virginia" – and beyond, as appropriate.

The final major definition which permeates the Blueprint is the concept of "large vs small" cultural organizations. One of the task forces spent much time discussing the impact of various issues on three kinds of cultural groups: the large organizations with a sizable professional staff; the mid- to small-sized groups with perhaps one or two professional staff members; and the small, all-volunteer organizations. Concerns of these groups are often quite different, but the Steering Committee attempted to keep all groups in mind as the Blueprint was drafted. Many recommendations might not be appropriate for the small, volunteer groups. Similarly, a number of the suggestions might benefit smaller groups to a greater extent than the larger, professionally run organizations. The Committee has attempted to find common ground on which all groups might build their future goals, strategies, and objectives. Each group, of course, is free to reject any recommendations not appropriate to the size or category of its organization.

Report Overview

The Blueprint begins with a Vision Statement, a goal toward which the entire cultural community believes it can and should aspire. Initially drafted by the Task Force on Strategic and Long-Range Planning, the statement was reviewed by the Steering Committee and circulated for several months among the cultural groups for comments. The Vision Statement is the largest portion of Blueprint 2000 upon which the entire cultural community agreed.

The five sections of the Blueprint – Information and Communication; Education; Resources; Pluralism; and Planning and Facilities – represent months of background research and discussion by the several task forces and the cultural community itself. General "Findings" from the research are presented under each topic with appropriate recommendations. The Findings are the common ground upon which the recommendations lie. As can be expected with a project this comprehensive and involving more than 75 groups, all recommendations do not represent a

unanimous vote of the cultural community. All groups were surveyed in order to give them the opportunity to indicate their priority recommendations, as well as recommendations about which they still had concerns. While individual groups indicated concerns with some recommendations, the recommendations taken as a whole represent a direction for on-going planning and discussion. The summaries below indicate areas of greatest agreement and highlight major concerns which should be discussed as implementation of the Blueprint begins.

Information and Communication. All organizations participating in the Blueprint process have been interested in improving the flow of information and communication about their individual activities, as well as the activities of the cultural community as a whole. Most agreement and support followed the recommendation to devise a comprehensive marketing plan in collaboration with the Roanoke Valley Convention and Visitors Bureau. Creation of a culture card, designation of "Days of Appreciation," increased use of the special events scheduling office of the City of Roanoke, and encouragement of greater print coverage, particularly in the *Roanoke Times & World-News*, also received wide support. The major concerns involved funding and staffing of these activities, concerns which go beyond this general document and should be paramount in further discussions of the recommendations presented in the Blueprint.

Education. All groups agree on the need for strong cultural education programs, the need to educate many in the community about the lack of resources in the area, and the need to lobby both local and state sources for more support. The formation of a Community Cultural Education Coalition received much support, being listed as a priority for organizations as diverse as the Junior League, North Cross School, the Roanoke County Schools, and Mill Mountain Theatre. Concern about additional bureaucracy, however, was voiced by some groups. This concern should be addressed as organizations begin to devise ways to implement the recommendations.

While it was noted in the Education Task Force Report that most of the recommendations dealt primarily with the visual and performing arts, the Science Museum of Western Virginia wished to emphasize that its educational efforts are quite successful, and that the Museum would be willing to advise other groups in this area. As implementation proceeds, organizations are encouraged to take advantage of this opportunity.

Resources. Recommendations contained under the subcategory "People: Artists, Staff and Administrations, and Volunteers" received general support with the opinion that recruitment of board members from more segments of the community be listed as a priority. The only area of concern was voiced by one of the larger cultural groups regarding the possible restrictive nature of an area-wide volunteer program for cultural groups; however, this recommendation was listed as a priority by a number of smaller groups and a larger organization, the Art Museum of Western Virginia – another area for future discussion.

"Cooperative Ventures" received mixed support, with some groups voicing concern over autonomy issues. Differences between larger and smaller groups must be discussed prior to implementation, and, of course, each individual group would be free to make its own decision about joining any proposed cooperative project. Most support followed the recommendations to continue and expand discussions with projects like the Explore Project, Jefferson Center, and Hotel Roanoke and to explore ways to make greater use of the cultural resources of the higher education community.

Many of the recommendations under Section III, "Funding: Public and Private Sources," were listed as priorities for a number of groups. Strong support was voiced for assistance in grantwriting, greater advocacy efforts for more state funding, and seminars with state agency personnel regarding effective grantwriting. Several groups, including the Junior League, the Acting Company, the Contemporary Art Group, and North Cross School, agreed that current funding from local governments should be analyzed and changes proposed. A possible mechanism for coordinating some corporate operating funds received more support from smaller groups, with concerns being voiced by several larger organizations. The issues included further research to determine the specific amount of funds involved, autonomy, and allocation procedures. The recommendations regarding "new sources" of funding received mixed comments. Most support came for joint grantwriting projects, followed by a new program that would allow individuals to round up their utility bills, which was listed as a priority by groups including the Science Museum, the Athenians, and the Salem Museum. Areas of concern involved allocation procedures for the round-up proposal and the workplace giving suggestion, as well as the possible costs of an additional bureaucracy.

Pluralism. Recommendations concerning Pluralism received wide support, with only one organization mentioning a concern: how to fund accessibility changes. The recommendation receiving the most support involved expanding cultural programming outside the traditional venues to make events truly available and accessible all over the region.

Planning and Facilities. Recommendations listed as priority by some groups under the final section of the report included further study of facilities and the overall "cultural infrastructure," more coordination of major fundraising projects, and advocating a "Percent for Art in Public Places" program. Concerns involved potential centralization and possible harm to individual group autonomy – all areas for further discussion.

In general, the cultural community of the Roanoke region has demonstrated by completion of this process a desire to work together toward a common goal – strengthening the quality of life of western Virginia. The recommendations contained in this document provide an outline of the first possible steps.

T H E N A T I O N A L C O N T E X T

With the completion of Blueprint 2000 the Roanoke region falls in line with national trends in cultural planning. This region is well ahead of many jurisdictions, but still behind others where plans were completed and implemented years ago. Other national trends, in addition to expanded efforts at strategic planning, are also important to observe as Blueprint 2000 is implemented.

“The second largest net export of the U.S. after science-based defense is entertainment programming.”

*—The Economist,
March 11, 1989*

Dimensions of the Culture Industry

Before examining several major trends, an overview of the national “culture industry” is helpful. In general, both the nonprofit and commercial sectors of the economy contribute to the culture industry, and, in many areas, the two sectors are linked strongly. For example, the country’s nonprofit resident theaters are the principle source of new theatre productions which often move to Broadway and later on to film. Nonprofit theater is also a major training ground for actors in film and television. The film segment alone of the industry translates into a sizeable portion of the U.S. economy, particularly in international trade (in 1989 international revenue for the U.S. motion picture industry totalled \$5.275 billion, according to the Motion Picture Association of America). A March 11, 1989 article in *The Economist* stressed the economic value of an even larger portion of the cultural industry: “The second largest net export of the U.S. after science-based defense is entertainment programming.” And the Department of Commerce publication *1991 U.S. Industrial Outlook* listed the following receipts for major culture-related industries:¹

	1991 RECEIPTS (in billions)
Advertising	\$21.0
Book Publishing	17.3
Motion Pictures/Theaters	5.1
Prerecorded Music	7.1

Behind these figures is the complex network of nonprofit cultural organizations which support and enhance much of the activity in the commercial sector.

This nonprofit cultural network is part of the more than 1.2 million individual tax-exempt organizations in the country, which employ ten percent of the nation’s workforce.² In 1985, the nonprofit “arts and culture” subsector (theater, opera, dance, classical music, museums, public broadcasting, and miscellaneous arts/humanities groups) had a total income reaching \$5 billion. This income is spread between public and private sources, and generating it has become increasingly difficult.

Funding in the Nonprofit Sector

While the mainstream performing arts institutions covered approximately 60 percent of their revenue by box office receipts in the mid-1980s, the arts and culture subsector as a whole relied

¹“The Arts, the U.S. Economy, and Export Value,” summary paper prepared by the National Endowment for the Arts, 1993.

²*Who Benefits from the Non-Profit Sector?*, Charles T. Clotfelter, ed. (Chicago: University of Chicago Press, 1992), pp. 1-5.

on contributions for 58 percent of its income. Of that 58 percent, one-fourth came from government grants and two-thirds private support.³ But as the decade of the 1990s approached, government support began to decline, so that by the 1990s recession, which also strained corporate support, cultural organizations were relying more and more on private giving.

In 1992 private giving to arts, cultural and humanities organizations totaled \$9.3 billion, according to *Giving USA*, the annual report on philanthropy from the American Association of Fund-Raising Counsel. But this figure reflects a number of major grants to the nation's larger institutions; meanwhile, the country's smaller cultural organizations continue to struggle for private support. To the competition among groups is added competition from areas other than culture. Giving from foundations, in particular, is showing shifts from the cultural sector to more programs that benefit children, women, and minorities, according to the 1994 edition of the Foundation Center's *Foundation Grants Index*. Of the total allocated by the 960 grantmakers surveyed, 12.7 percent went to arts and culture in 1992, down from 14.1 percent a year earlier.

Corporate support has also been difficult to increase for most cultural groups, with not much good news in the near future: "Corporate philanthropy is not bouncing back from the recession – and a recovery in company giving is unlikely anytime soon."⁴ In 1992 total support from businesses in all categories was \$5.9 billion, down from \$6 billion in 1991, according to data from the Council for Aid to Education.⁵ The arts/culture portion of that total held steady at 13.4 percent, while in a Business Committee for the Arts survey arts organizations expected to receive 5.4 percent less in donations from businesses in 1993.

"Corporate philanthropy is not bouncing back from the recession – and a recovery in company giving is unlikely anytime soon.

—Chronicle of Philanthropy, October 5, 1993

Federal government funding through the National Endowment for the Arts (NEA) also continues to lose ground. For Fiscal Year 1994, the agency received \$170 million, a cut from the request by the White House of \$174.5 million. When adjusted for inflation, NEA's budget has decreased by 43.3 percent since 1979. These decreases mean less for each state arts agency and, in turn, less for the individual cultural organizations which receive grants from their respective state agencies.

³Ibid., Dick Netzer, "Arts and Culture," p. 177. The percentages vary, however, by discipline. Data for nonprofit theaters gathered by the Theatre Communications Group indicated that for the 68 sample theaters (from the 182 total theaters surveyed in 1992) earned income covered 60.4% of the budget, private/other contributions, 30.3% and government grants, 7.3% with almost half of the total number of theaters surveyed reporting operating deficits. The 1992 report from the American Symphony Orchestra League, *The Financial Condition of Symphony Orchestras*, indicated similar percentages: in 1990 60% was earned income, 32% private support, and 9% government support (totals rounded). Comments from the orchestra report, however, were more pessimistic: "The orchestra industry is in financial crisis" with the annual industry deficit climbing to \$23.4 million in 1991. The opera industry, surveyed by OPERA America, reported 1990-91 data as follows: 54% earned income, 41% private/other contributions, and 5% government support. Again, nearly half of the opera companies reported operating deficits. Data from the 1989 National Museum Survey of the American Association of Museums (including art, science, history, and specialized museums, as well as zoos) gave FY 1988 percentages as follows: private support, 15.3%; government grants, 32.8%, and earned/other, 51.9%. Finally, the 1991 Annual Data Survey of Dance/USA reports 40 to 55% earned revenue of 41 companies with private funding exceeding public funding by margins as high as 4 to 1. But dance, too, has an overall financial picture of "diminishing security, narrowing margins, and reduced profit-ability."

⁴Bruce Millar and Jennifer Moore, "Corporate Donations: Still No Rebound," *Chronicle of Philanthropy*, October 5, 1993.

⁵Jennifer Moore, "Corporate Giving to Charities Dropped in 1992, First Decrease in 20 Years," *Chronicle of Philanthropy*, September 21, 1993.

*“On-the-job giving
is one of the fastest
growing sources of
support for arts
funds.”*

*—Chronicle of Philanthropy,
June 1, 1993*

Although trends in foundation, corporate, and government funding are pessimistic, one “bright spot,” however, continues to be individual donations, according to a national funding profile in the *Washington Post* in December, 1993. Giving by individuals in the workplace as part of overall united cultural funds, for example, increased 62 percent in the past five years, from \$5.8 million in 1988 to \$9.4 million in 1992: “On-the-job giving is one of the fastest growing sources of support for arts funds.”⁶ United arts funds, of which workplace giving is a part, experienced an increase from \$77.8 million in 1991 to \$78.4 million in 1992, according to figures from 55 funds analyzed by the American Council for the Arts. But several cities noted exceptional increases: Charlotte, N.C., reported a 31 percent rise in contributions after official publication of a detailed strategic plan calling for more support from all sectors. Contributing to the increase was expanded media attention spurred by the plan.⁷

With the cultural community beginning to rely more heavily on private funding, organizations are also attempting to increase earned income by raising admission prices and becoming more entrepreneurial. Examples include “Rent-a-museum” programs like that of the Smithsonian, events like “Jeans Night” of the St. Louis and Phoenix Symphony Orchestras, and ways to make attendance easier, like the policy of Washington’s Arena Stage, which allows young people, who do not like to plan ahead, to phone in for seats at the last minute.⁸

Despite the good news from some cities in united fundraising and the success of creative entrepreneurial efforts, most cultural communities continue to face tough financial times ahead, and all the uncertainty in the financial arena has taken a human toll. Institutions have restructured, cut salaries, laid off staff, and eliminated programs, many of which benefited underserved populations. As the middle of the decade approaches, national trends will involve increased competition for foundation and corporate dollars, static, if not decreasing government funding, and continued strain on donations from individuals to fill the gaps.

Participation

Despite the funding crisis, the nonprofit culture industry has been able to maintain or even increase attendance levels. Industry analyses indicate the following:

- Nonprofit theatre attendance grew by .4 percent in 1992 with an industry attendance figure of 16 million;
- In 1991, the nation’s symphony orchestras presented 18,100 performances with more than 26 million admissions, an increase of 5 percent;
- Total attendance at opera performances from the 1989-90 season to the 1990-91 season climbed 14.5 percent to 7.6 million; and

⁶*Chronicle of Philanthropy*, June 1, 1993.

⁷Vince Stehle, “Contributions to Arts Funds Rose Less than 1% Last Year,” *Chronicle of Philanthropy*, June 1, 1993.

⁸John Naisbitt and Patricia Aburdene, *Megatrends 2000* (New York: William Morrow & Company, Inc., 1990), pp. 81-84.

• Figures for the nation's 1,700 major museums of all types reached more than 560 million by 1988 (the latest figures available), an increase of 5 percent over 1987.

Even popular publications like *Megatrends 2000* see the decade of the 1990s as a time when attendance at cultural events will continue to increase. Total figures will surpass those of organized sports as activities of leisure time, and leisure time will become a new status symbol (more than half of today's workforce would sacrifice a day's pay for an extra day off each week).⁹

A national profile of the cultural consumer shows a number of trends and helps define for individual groups areas to target when looking to change attendance levels. According to the Survey of Public Participation in the Arts (SPPA) by the Bureau of Census, the largest periodic survey of cultural participation of the American people, the following are demographic characteristics of cultural attendees from the 1982 and 1985 surveys:¹⁰

- Adult participation peaks between ages 35 and 44 for all areas except jazz, which peaks at a younger age.
- Women have higher participation rates than men, except for jazz.
- Education is the best predictor of participation.
- Participation is positively related to annual income for households above \$10,000.
- Those working more than 40 hours per week generally participate at above average rates, but are below average for reading literature. People working 40 hours per week attend jazz performances and read at slightly above average rates; part-time workers' participation is consistently above average; but those not working participate at rates below the average.
- Single or divorced individuals have higher than average attendance rates.
- Attendance rates are inversely related to the number of children in a family.

Because education is most important in participation, the survey also examines home exposure, family attendance, and other socialization experiences. For example, any exposure in earlier years (ages 24 and under) is likely to result in higher rates of adult participation, with socialization particularly influential between the ages of 18 and 24. Furthermore, active forms of socialization, such as lessons and appreciation classes, are much more closely related to high levels of adult participation than are passive audience-socialization activities, such as attending a concert.

Finally, the SPPA examines barriers to attendance and notes an increase in two significant barriers between 1982 and 1985. These barriers are "Lack of Time" and "Too Far To Go." The time factor was particularly related to visiting art museums with an increase of nearly three times the 1982 response. Another major barrier, particularly for the performing arts, was child care.

Other Trends

In addition to funding and participation, other national trends include the continued concern about needs in cultural education and the move to accommodate the shifting diversity of the

⁹Patricia Aburdene and John Naisbitt, *Megatrends for Women* (New York: Villard Books, 1992), p. 222.

¹⁰"Highlights of the 1982 & 1985 National Survey of Public Participation in the Arts," National Endowment for the Arts, 1993.

“Cultural education is one of the most effective means of communicating the richness of America’s diverse society.”

population. In many jurisdictions, particularly those of urban areas, basic arts education has been cut back as officials attempt to deal in the schools with the increasing problems affecting young people. Lack of basic skills, drugs, and teen-age pregnancy top the list of concerns to be handled by new programs, which often take funds from courses designed to develop artistic abilities. Cultural organizations across the country, however, continue to place education as a high priority and join with individuals who know that greater access to creative activities is one way to tackle the problems of troubled youth.

Cultural education is one of the most effective means of communicating the richness of America’s diverse society. By the year 2000, people of color will be more than 30 percent of the population with the percentage of school children who are minorities at 33 percent. In several areas of the country percentages will be higher: in California, for example, the white population will be 55 percent; Hispanics, 28 percent; blacks, 7 percent, and Asians, 10 percent.¹¹ Cultural groups across the country are attempting to offer programming that reflects the diversity of their communities. Progressive organizations are also moving toward greater involvement by diverse individuals on their boards, in their administrative offices, and among their artists. These concerns are reflected in the national conferences held by each cultural discipline. For example, a report at the 1993 annual meeting of the American Symphony Orchestra League clearly dictated the direction for orchestras across the country: “American orchestras should reflect more closely the cultural mix, needs and interests of their communities.”¹²

As the next section indicates, and as the Blueprint itself outlines, national trends in funding, participation, education, and diversity are also reflected in the cultural landscape of the Roanoke region of western Virginia.

¹¹R. Takaki, ed., *From Different Shores: Perspectives on Race and Ethnicity in America* (New York: Oxford University Press, 1987).

¹²Quoted by Edward Rothstein, “Be Smart as a Lemming, Orchestras Are Told,” *New York Times*, July 11, 1993.

THE LOCAL CULTURAL LANDSCAPE

“A hundred years ago, the 1890’s ushered in a vibrant time for arts activity in the Valley, known for its bustling railroad economy.”

The cultural landscape of the Roanoke region has had its share of hills and valleys over the past century. A hundred years ago, the 1890s ushered in a vibrant time for arts activity in the Valley, known for its bustling railroad economy. The Roanoke Academy of Music, modelled on the lavish opera houses of Europe, opened in 1892 for a sixty-year run and hosted the period’s great actors and musicians, including Victor Herbert, Maude Adams, Sarah Bernhardt, and Basil Rathbone.¹³ This professional cultural activity complemented the thriving amateur artistic landscape, which included groups like the Roanoke Machine Works Band, founded in the 1880s and eventually the oldest industrial band in the nation until its last performance in 1954 – just a year after the Academy of Music was demolished to construct a parking lot. By the 1950s the lively arts activity of Roanoke’s first century had hit a low point.

As in most metropolitan areas, cultural activity seems to follow the ups and downs of the economy, and a mid-twentieth century dip was no surprise. But, even in the midst of the lull, the seeds of future vibrancy were beginning to sprout. The Roanoke Symphony Society was incorporated in 1953 and the orchestra along with other large cultural institutions, began a long period of growth. Following national trends, the late 1960s brought a time of cultural expansion in the Roanoke region, particularly as the central urban areas began their revitalization.

Slow, but steady growth occurred during the 1970s, with the 1980s being the peak of the cultural boom locally. Fueled by some very large private contributions, organizations like the Orchestra expanded their programs tremendously:

When the arts boom was at its peak, the Roanoke Symphony staged three summer pops concerts, a performance of Quincy Jones’ “Black Requiem” by the orchestra, Ray Charles and a large community choir and a series of Sunday afternoon chamber concerts. The symphony began an annual, elegant polo match to raise funds, hired five full-time “core” musicians and joined with Opera Roanoke, the Roanoke Valley Choral Society and professional singers for annual, wintertime concert versions of famed opera, including Verdi’s “Aida” and Gershwin’s “Porgy and Bess.” The Arts Council of the Blue Ridge, as it came to be known, presented offbeat entertainment in a series called “One Night Stands.”¹⁴

“By the 1950s the lively arts activity of Roanoke’s first century had hit a low point, but following national trends, the late 1960s brought a time of cultural expansion with the 1980s being the peak of the cultural boom locally.”

During the same decade, Center in the Square, a newly refurbished furniture warehouse on the Roanoke City Market housing five cultural groups (Mill Mountain Theatre, the Art Museum of Western Virginia, the Roanoke Valley History Museum, the Science Museum of Western Virginia, and The Arts Council of the Blue Ridge) opened its doors. This complex, perhaps more than anything else, helped revitalize Roanoke’s central urban area and make it a bustling economic and cultural showplace. By the end of the decade, annual attendance at events in Center in the Square reached more than 300,000.

¹³Carolyn Hale Bruce, *Roanoke Past and Present* (Roanoke, VA: First Federal, 1982), p. 60.

¹⁴Joe Kennedy, “When the music stops it’s time to pass the hat,” *Roanoke Times & World-News*, September 26, 1993.

In addition to the orchestra, opera, and Center in the Square institutions, the culture boom helped organizations like the Virginia Museum of Transportation, Mill Mountain Zoo, The Acting Company and Showtimers, as well as the area's two ballet companies, the Roanoke Ballet and the Southwest Virginia Ballet. Many smaller, all-volunteer cultural groups also began to proliferate: the Roanoke Valley Chamber Music Society, the Contemporary Art Group, the Roanoke Valley International Folk Dancers, and many others. By the end of the 1980s The Arts Council of the Blue Ridge, the umbrella advocacy group for the area, could point to more than 75 cultural organizations on its membership roll.

But, once again, an inevitable dip occurred.

The Fiscal Crisis of the Early 1990s

"The Roanoke Valley arts beat isn't a lot of laughs these days. There's plenty of news, but most of it seems to be bad."

*—Roanoke Times & World-News
March 23, 1991*

"The Roanoke Valley arts beat isn't a lot of laughs these days. Too many good people are losing their jobs. Too many good organizations are struggling to survive. There's plenty of news, but most of it seems to be bad."

Jeff DeBell, *Roanoke Times & World-News*, March 23, 1991.

The fiscal crisis described above hit the cultural community hard. The more than \$1 million of state funds cut from the budgets of local cultural groups (the Virginia Commission for the Arts had its budget slashed by 80 percent) and the dramatic decrease in corporate support forced both large and small organizations to reassess programs and administration. The orchestra, for example, discontinued chamber concerts, let go core musicians, and dropped a pops concert. Other organizations laid off staff, cut programs, and even shortened hours of operation.

But many of the groups felt individual reassessment and change were not enough, and cultural leaders called for a joint effort to help bring stability and increased strength to the entire cultural community. That effort, later called Blueprint 2000, began in 1991 as most organizations were attempting to weather the fiscal storm. Scaled back cultural activity helped these groups stabilize, but some of the largest were then faced with potential loss of additional funds with the death of a major philanthropist.

By mid-1993, with a modest amount of state funds restored and the overall economic picture not any worse, most organizations in the cultural community had increased their private fundraising efforts and found themselves in what could be called a stable, but struggling, non-growth mode. But cultural leaders continue to spend what they have called "excessive amounts" of time fundraising to maintain or gradually increase operating support and provide programs to serve as much of the community as possible.

Toward the Year 2000: Three Arguments for Cultural Support

The spirit of optimism, however, still bubbles beneath the surface. "Roanokers have always

come forward to support the things they love,"¹⁵ notes arts patron Heidi Krisch, and some cultural groups have already noticed a stronger response to their annual calls for assistance. As the cultural community looks toward the year 2000, optimism must also be backed with solid arguments when asking local governments, corporations, and foundations for support.

Cultural Activities are Essential to a Civilized Society. The most basic of all arguments for culture is often replaced with facts, figures, and charts by organizations in an effort to appeal to a business mentality. While the economic argument is helpful (see below), it cannot stand alone. The fundamental argument must be that cultural opportunities, like education, are what economists call "merit-goods" – activities that are "good-in-themselves." For that reason society must ensure that its noblest cultural accomplishments are passed on from one generation to the next. Furthermore, "a liberal democratic society seeks to provide opportunities for cultural participation by as large a number of people and in as many different ways as feasible."¹⁶

One of the most important aspects of the "cultural merit good" is its relationship to education. A comprehensive cultural education program helps students:

- learn to solve problems and make decisions
- build self-esteem and self-discipline
- develop informed perception
- build skills in cooperation and group problem solving
- develop the ability to imagine what might be
- appreciate, understand, and be aware of different cultures and cultural values¹⁷

"Society must ensure that its noblest cultural accomplishments are passed on from one generation to the next."

Courses in the visual and performing arts, media arts, and literature also excite learners, keep them in school, provide new ways to link or integrate all subjects, and engage traditional and nontraditional (at risk and developmentally disabled) students equally. In other words, making cultural education an integral part of the basic curriculum helps schools and legislators solve broader problems in education and society as a whole.

"Making cultural education an integral part of the basic curriculum helps schools and legislators solve broader problems in education and society as a whole."

The cultural community of the Roanoke region, as well as many educators, already know the value of cultural education and have been struggling to maintain and increase such programs for years. For example, in its 1991-92 Annual Report, the Science Museum of Western Virginia indicated that its school programs reached more than 33,000 children in 50 school districts, and the Roanoke Symphony Orchestra noted in its promotional material that its concerts alone touch 16,000 students annually, while several thousand more receive the benefit of guest artists and educational materials in the classroom. With the fall, 1993, opening of ArtVenture, the new children's art museum sponsored by the Junior League of the Roanoke Valley and the Art Museum of Western Virginia, the visual arts have become more accessible to the area's school children. But as

¹⁵Heidi Krisch, quoted by Joe Kennedy, *Ibid.*

¹⁶Kevin V. Mulcahy, "The Rationale for Public Culture," *Public Policy and the Arts*, ed. by Kevin V. Mulcahy and C. Richard Swaim (Boulder, CO: Westview Press, 1982), p. 54.

¹⁷Laura L. Loyacono, *Reinventing the Wheel: A Design for Student Achievement in the 21st Century* (Denver, CO: National Conference of State Legislatures, 1992), p. ix.

successful as these and other programs have been, cultural education still remains outside the basic curriculum and not equally available to all children.

The “merit good” argument can be enhanced by highlighting the value of cultural experiences in introducing individuals to other cultures and in mixing cultures at various events. The larger cultural groups continually offer theatrical productions and museum exhibits highlighting other cultures, and the area’s many festivals offer outdoor musical and performing events which serve to broaden audiences even further.

Broadening the ethnic composition of cultural attendees is still a difficult task, and general cultural audiences are not a true representation of the area’s population.¹⁸ For example, a 1990-91 Mill Mountain Theatre audience survey showed the racial percentages of the theatre audience as follows: 88.5 Caucasian; 1.3 Asian; 1.1 Hispanic; 8.1 Native American; .4 African American; and .6 other. More programs to broaden the minority attendance at cultural events are a priority for cultural groups, but resources remain limited.

The Culture Industry Helps the Local Economy. Once the argument is made that culture is inherently important, then economic statistics can only strengthen calls for support. In the case of the Roanoke area, the culture industry should be counted among those industries which have a local economic impact of more than \$25 million. Research conducted as part of Blueprint 2000 examined attendance by visitors and expenditures in the local economy by 29 non-profit organizations, the Roanoke and Salem Civic Centers (cultural events only), Festival in the Park, and the area public radio and television stations, which offer extensive cultural programming. Estimates of economic impact were made based on a traditional model of direct effects and multiplier effects by the Economic Impact Task Force. The data was then provided to the Virginia Employment Commission and fed into its computer model – the regional economic impact modeling system or IMPLAN (Impact Analysis for Planning). The following outlines the estimated economic impact of the “Cultural Community” on the Roanoke Functional Economic Area (FEA)¹⁹ in 1992 millions of dollars:

	DIRECT EFFECTS	INDIRECT AND INDUCED ²⁰	TOTAL EFFECTS
Employment	327	308	635
Employee Compensation	4.9	5.3	10.2
Total Output	11.6	16.2	27.8

¹⁸According to the statistics for the region profiled in the *Roanoke Times & World-News* in its “Peril and Promise” series, August 15, 1993, the area (Bedford, Botetourt, Craig, Floyd, Franklin, Giles, Montgomery, Pulaski, and Roanoke counties and the cities of Bedford, Radford, Roanoke, and Salem) has 473,000 people of which 420,375 are white with 49,472 non-white, most of whom are black.

¹⁹Data included expenditures and employee compensation from 29 nonprofit organizations and local public radio and television, as well as visitor spending by these organizations and Festival in the Park. Spending by the civic centers was excluded, because the percentage of revenue exiting the area was unknown. The geographic area of study -- Functional Economic Area (FEA) -- was based on proximity of counties and cities and the daily commuting patterns of workers. Each FEA has an “Impact Site” and “Extended Areas” and is defined as being a semi self-sufficient economic unit with size determined by commuting and shopping distance. The Roanoke FEA includes Roanoke, Roanoke Co., Botetourt Co., Bedford Co., Bedford, Salem, Franklin Co., Montgomery Co., Floyd Co., Craig Co., Pulaski Co., and Radford.

The total impact of \$27.8 million is still conservative, since it did not include the impact of the many individual artists working in the area or the various for-profit galleries the area's thriving artistic activity supports. Clearly, the culture industry makes a significant contribution to the area's economy, and these figures should help convince local governments and corporations that support of cultural institutions is sound economic development policy.

"One of the most important changes in recent years has been the increasing significance accorded the quality of life factor in economic development programs."

R. Leo Penne & James L. Shanahan, 1987

Culture is an Important Element in an Area's Quality of Life. The quality of life argument is perhaps intertwined with the economic discussion, but it reaches well beyond: "One of the most important changes in recent years has been the increasing significance accorded the quality of life factor in economic development programs. Over time, the quality of life factor has become stronger relative to other traditional investment factors."²¹

As one of the elements in determining an area's overall quality of life, the availability of cultural opportunities has been found to be important when businesses, particularly those in the high tech industry, begin to recruit employees. The more highly educated the workforce, the more these individuals consider the cultural offerings of an area before moving, and business executives responsible for making new location decisions have often not been aware of the many cultural opportunities in the Roanoke region. In 1987, for example, the national study "Perceptions of Roanoke Held by a Sample of Business Executives" indicated that more than 40 percent of the respondents rated the cultural facilities of the area as below average – a perception that can only be changed by making the quality of life argument nationally as well as locally.

Similarly, the general population holds a narrow view of the area. The November, 1992, *Southern Living* magazine noted: "Few of the 26 million people who travel the [Blue Ridge] parkway each year take the easy exit to Roanoke. That's their loss, because downtown Roanoke is a terrific place." This perception is often reinforced by popular studies like *Places Rated Almanac*, a publication appearing every few years which rates more than 300 metropolitan areas on objective scales. As an academic field, the study of quality of life makes a distinction between objective and subjective elements. Objective studies, like *Places Rated*, must be viewed as providing only one side of the coin. But most scholars recognize the power of perception, particularly when an area rates highly in a popular ranking. For example, in 1985 Roanoke ranked 207 in the arts according to *Places Rated*; in 1989, 178; and in 1993, 162. This continually more positive rating in the cultural element has kept Roanoke in the top 100 for overall quality of life ranking, and a goal of Blueprint 2000 is to make this fact more widely known.

Armed with the arguments that cultural activities are essential for a civilized society, that they help the local economy and enhance the area's quality of life, the cultural community can move forward with the guidelines set forth in Blueprint 2000 that will make the vision presented on the following pages a reality.

²⁰The VEC report provides an example pertinent to the visual arts to explain the various effects: An increase in demand for matte boards, the heavy cardboard used in framing paintings, would cause the manufacturer to increase production to meet the demand (Direct Effect). Consequently, the manufacturer would need additional production inputs generating an increase in production from the industries that supply the inputs (Indirect Effects). Ultimately, the increase in final demand would initiate an increase in household income (direct and indirect effects) generating an increase in income and employment in those industries that are a recipient of household spending (Induced Effect).

²¹R. Leo Penne and James L. Shanahan, "The Role of the Arts in State and Local Economic Development," *Economic Impact of the Arts: A Sourcebook*, 1987.

The Vision

T H E V I S I O N

By the year 2000, the Roanoke region will be known as a preeminent cultural center of Virginia and a major cultural center along the Blue Ridge Parkway.

- The Roanoke region will be an area that exceeds other areas of similar population cross the country in the quality of its cultural offerings, and this fact will be understood and used as an integral part of regional economic development.
- Local, regional, and national awareness of the cultural activities of the region – as well as the “uniqueness” of the region – will have increased and be reflected in larger audiences, more individual participation and volunteer activity, greater and broader-based financial support, and a growth in tourism.
- The major cultural organizations will have been accredited by national associations, where appropriate, and will have knowledge of their national rankings in various categories as they continue to improve the quality of their cultural offerings.
- A stable community of small to mid-sized cultural organizations will be thriving with community mechanisms in place to help these groups continue to upgrade the quality of their administration and cultural presentations.
- Cultural participation will be reflective of the diversity of the area (not only various cultures and races, but also the various socio-economic levels of the population) and access by all segments of the population will be assured. Diversity will also be reflected in staffs and boards of the cultural organizations.
- The facilities needed to sustain an increased level of cultural activity will have been created and on-going support for these facilities will be assured.
- Educational opportunities for children and youth will be plentiful, and the community will understand and support the continued need for cultural education.
- More collaborative activities and operations among cultural organizations will be in place, and the cultural community will have greater ties with area colleges and universities.
- The image of the region will reflect a cultural community that has collaborated across governmental jurisdictions to support thriving cultural activity both in downtown urban hubs and in the lesser populated areas of the greater Roanoke Valley.

*Findings and Recommendations*²²

²²See Appendix for specific references to task force reports or other supplementary background material, as appropriate.

INFORMATION AND COMMUNICATION

One of the clearest directions emerging from the Blueprint's research and discussion process was the need for more readily accessible cultural information for all segments of the population and strengthened communication among cultural groups and the publics they serve. Information and communication needs span all segments of the population and touch upon the image projected by the Roanoke region across the state and nation.

Finding #1: The general population of the Roanoke Valley is relatively aware of the strength and diversity of the cultural offerings in the area with 64 percent calling the offerings "very strong" or "somewhat strong," but in written surveys and focus groups cultural leaders note low community awareness of *specific* organizations and lack of recognition for the economic benefits of the "culture industry."

Recommendation A: In order to increase awareness of the cultural diversity in the area and attendance at cultural activities, a culture card offering discounted admissions should be created. A comprehensive marketing plan should accompany the introduction of this card and could include brochures and posters highlighting the scope and variety of the cultural organizations.

Recommendation B: Special "Days of Appreciation" should be organized to help promote neighboring communities within a 60-minute drive and to help bring those area residents into the Roanoke region to experience the region's cultural activities.

Recommendation C: The results of the economic impact study conducted as part of Blueprint 2000 should be promoted. A brochure summarizing the results should be designed and circulated to local and regional business and government leaders. This brochure could also include an overview of the basic economic, educational, and social benefits of cultural activities to society.

Finding #2: According to the telephone survey, the interest group questionnaires, and focus groups, major reasons for not attending more cultural events are "lack of information" and "no interest." ("No interest" is addressed as an educational issue in a later section.)

Recommendation A: Strengthen the current comprehensive scheduling office of the City of Roanoke in order to publish listings of events more often and in a variety of formats which would be available to more varied populations.

Recommendation B: Explore the possibility of a local or an 800 number for cultural events information sponsored by a coalition of cultural organizations.

Recommendation C: Increase radio coverage, particularly on the stations favored by young adults; expand connections to cable television, particularly the public access channels; and make greater use of posters and billboards.

Recommendation D: Encourage participants, as well as regular audience members of cultural events, to suggest to local print media that cultural coverage is insufficient, and work with the *Roanoke Times and World-News* to produce its annual calendar of events quarterly and/

or in a format that could be clipped and transported for easy reference.

Recommendation E: The cultural community should plan and present to corporate employees a program about who they are, what they do, and how the employees can partake of cultural programs and services. This would be a comprehensive program encompassing all the cultural services in the Valley and would be part of a public marketing campaign. This campaign could accompany a workplace giving program (see section on Resources).

***Finding #3:* While attendance figures for most cultural activities in the Roanoke area parallel national attendance figures, the percentage of the general population indicating frequent or occasional attendance at classical music concerts is slightly higher.**

Recommendation A: Other cultural groups could learn from the Roanoke Symphony Orchestra. Workshops with orchestra staff discussing how the audience for symphony was broadened could be conducted. In addition, the orchestra could consider more collaboration with local cultural groups in order to introduce them to a wider audience.

Recommendation B: More frequent audience analyses should be conducted by the cultural community. An extensive analysis for several groups could be designed as a collaborative project.

***Finding #4:* While local business, government, and community leaders praise the cultural community for its clear and profoundly positive impact on the Valley's quality of life, awareness of the area's cultural vitality is not as well known, and in some cases not known at all, regionally or nationally.**

Recommendation A: An overall marketing plan in collaboration with the Roanoke Valley Convention and Visitors Bureau should be developed to increase awareness and strengthen the image of the entire cultural community of the Roanoke region. This plan should include the above-mentioned culture card, brochures, posters, signage along interstate 81, and a multi-media campaign which would encourage all types of media to participate in promotion of cultural activities as a public service.

Recommendation B: The uniqueness of the cultural activity in the Blue Ridge Region and local artists who have a regional or national reputation should be promoted to a greater extent.

Recommendation C: The cultural community should support the efforts of the Virginia Commission for the Arts working with the National Cultural Alliance in its nationwide public relations campaign in support of culture.

E D U C A T I O N

A key to increased participation both as audience members and as artists lies in cultural education, which has benefits far beyond the cultural realm. As noted by executive directors of the area's larger cultural groups: "Our education programs are more than a simple investment in our institution's future; they are a substantial investment in our community's future."

Finding #1: National studies show that cultural education plays a key role in an individual's attendance patterns later in life, and a major reason for not attending cultural activities in the Roanoke region, according to the telephone survey, is "no interest," indicating major gaps in cultural education. In addition, surveys of local interest groups, local PTAs, schools, and cultural groups, all show a major concern for additional cultural education opportunities for the area's schoolchildren.

Recommendation A: The cultural community should join with the Virginia Alliance for Arts Education, the Virginia Commission for the Arts, and the Department of Education to influence the State School Board and the Legislature to strengthen state policy in the area of cultural education at the elementary and secondary levels.

Recommendation B: A culture train (in the form of a van, bus or trolley) should be established as an outreach program to all ages. This vehicle, which could capitalize on the image of Roanoke as a railroad town, would go to malls, fairs, and schools to promote activities happening in the region. In the process, children will be encouraged to appreciate all types of music, dance, art, history, natural science, and other areas related to the cultural organizations of the region. The train would also encourage individuals to visit the cultural organizations themselves for a more in-depth experience. Careful study on both the human and financial resources required to maintain the train should precede any implementation plans.

Finding #2: The Roanoke area cultural community offers many outstanding outreach programs for area schoolchildren; however, many programs tend to be aimed at younger children rather than adolescents, not all children have the same opportunity to participate, nor are all teachers aware of the offerings.

Recommendation A: The many excellent education programs that the individual arts groups present could be combined into a comprehensive educational package, which could then be communicated to the schools. Teachers, principals and PTAs should share the responsibility of being better informed about cultural education programs.

Recommendation B: Additional cultural programming should be considered, particularly programming that ties in with school curricula. Teachers, PTAs and community groups should discuss their educational needs and interests with individual cultural organizations to let them know there is a demand for their expertise. Adequate training programs should be provided to demonstrate how to integrate cultural programs into the curriculum.

Recommendation C: The cultural community should work with local cable companies to plan workshops for teachers in cultural education and to explore use of in-class television lessons.

Recommendation D: A Community Cultural Education Coalition of teachers, PTA leaders, and school administrators from all area school systems and representatives from cultural organizations should be created. This coalition would facilitate the exchange of information and resources, which might include a quarterly brochure or newsletter. The group could also recommend a policy agenda, which could include requiring at least one unit of cultural education for graduation, devoting 15 percent of instructional time to cultural education, or providing a seven-period day at the secondary level to allow for more cultural education.

Finding #3: Funding continues to be a major problem in cultural education. With state budgets being cut, school systems often eliminate cultural activities as a means to save money, or segregate cultural activities in magnet schools. In addition, lack of funding often forces cultural organizations to cut outreach programs, which generate very little, if any, outside income. Compounding the problem is the perception by a segment of the business community, which was documented in the focus groups, that our children are very well served by cultural activities.

Recommendation A: The community should educate local business leaders who are unfamiliar with cultural offerings regarding the need for more cultural education programming for the area's children. Then local business leaders should be asked to help find alternative sources of funding, particularly for expenses such as sufficient resources and materials for the classroom and for busing children to a cultural facility. Appropriate vehicles include Roanoke's school-business partnerships, which could lend in-kind support for cultural programs, or the proposed Roanoke Regional Alliance for Culture, (see Resources–Funding, Finding #5) which could include a small percentage of funds to help support cultural education programs.

Recommendation B: The Arts Council of the Blue Ridge should offer assistance to school systems, individual schools or specific teachers in seeking grant resources for cultural education programs.

Recommendation C: School and cultural leaders should lobby legislators, the Department of Education, the State School Board, and local school boards for more funding for cultural programs.

R E S O U R C E S

While the Roanoke region traditionally has had strong support from its growing number of artists, cultural professionals, volunteers, and funders, even greater attention to “resources” is needed to implement the Blueprint’s vision.

I. People: Artists, Staff and Administrators, and Volunteers

Finding #1: Artists are the very foundation of the cultural community, and, although the Roanoke region has a growing population of visual, performing, and literary artists, many feel that they lack a strong network of support. In addition, artists and the unique art of the Blue Ridge Region has not been sufficiently recognized and developed to the advantage of the area.

Recommendation A: The Arts Council of the Blue Ridge should continue and expand its committee of artists to determine ways to increase support and advocacy for individual artists.

Recommendation B: Cultural organizations should be encouraged to highlight the indigenous art of the Blue Ridge Region in their programming to help develop the area’s uniqueness and consequently its potential as a prominent cultural center on the Blue Ridge Parkway.

Finding #2: Representatives from all segments of the community report high regard for administrators and staff of local cultural organizations, but budget cuts over the past several years have forced cuts in staff and an “over-reliance” on volunteers in positions normally held by staff. Volunteers at cultural groups, however, are widely praised for their dedication and skill. Board members, in particular, are highly rated, with many serving on several boards at one time.

Recommendation A: Develop a comprehensive, area-wide cultural volunteer program that would serve all the cultural organizations in cooperation with the Voluntary Action Center. This program could include a newsletter listing volunteer opportunities, profiles of long-time volunteers, and other news of interest to the cultural community.

Recommendation B: Cultural organizations should be encouraged to make an effort to recruit board members from more segments of the community.

Recommendation C: Cultural groups should be assisted in actively cultivating the next generation of leaders, both volunteers and staff, from all areas, particularly areas which have traditionally been ignored, and to include these individuals in planning and decision-making.

II. Services: Cooperative Ventures

Finding #1: A great deal of cooperation already takes place among the area’s cultural groups both locally and with counterparts in other parts of the country, but a majority of the cultural community has expressed interest in developing even more cooperative activities.

Recommendation A: A joint Cultural Box Office should be established as a central location

for ticketing of the cultural groups that wish to participate. This project could be an expansion of the current system used by the Roanoke Symphony Orchestra and could eventually provide computer connections with the ticketing operation at Virginia Tech.

Recommendation B: Greater use of combined mailing lists should be explored and possibly implemented through the joint ticket operation. In addition, the cultural community should explore the possibility of combining printed programs.

Recommendation C: Consulting assistance for smaller cultural groups should be available in the areas of accounting, payroll, financial report preparation, and auditing. Possible combined services for interested organizations could allow for more standardized preparation of formal reports. This would assist board members who move from one board to another or who belong to several boards at the same time.

Recommendation D: All cultural groups should take advantage of the scheduling clearing house provided by the Roanoke City Office of Special Events and provide information as early as possible on the dates of future activities. Much of this information could also be shared at regular meetings of the cultural groups, which have taken place in the past and should continue.

Recommendation E: The cultural community should strengthen ties with major projects in the area (the Explore Project, Jefferson Center, Hotel Roanoke, etc.) in order to develop future collaborative ideas.

Finding #2: The various segments of the community surveyed indicate that the cultural community and the local higher education community should explore additional means of cooperation.

Recommendation A: In addition to the joint ticketing project noted above, the cultural community should begin discussions with Virginia Tech regarding access to the Hotel Roanoke project for cultural activities.

Recommendation B: School and cultural leaders should explore ways to make greater use of the cultural resources of the higher education community in area elementary and secondary schools.

III. Funding: Public and Private Sources

Finding #1: All cultural groups agree that in the past several years they have had to rely on greatly increased private fundraising efforts, and administrators remark that a greater and greater amount of their time is spent on fundraising. Because of the emphasis placed on individual fundraising, more refined demographic research and careful planning is essential. Each organization should examine the general demographic data and analyze its specific audience to determine if funding problems are attributed to a need for greater fundraising or the need to reach a larger, more broadly-based audience, or both.

Recommendation A: The telephone survey indicated that the current percentage of individuals contributing to cultural groups parallels national figures; however, the percentage of individuals contributing from the interest groups survey is higher. Efforts could be made through interest groups to encourage additional private giving by individuals.

Recommendation B: National surveys indicate that volunteering often encourages monetary contributions. Efforts to encourage volunteers to contribute should be expanded.

Recommendation C: The telephone survey and the focus groups indicated that potential for increased giving lies with the young adult segment of the population. Efforts to reach this group should be expanded.

Recommendation D: Assistance in grantwriting to private foundations should be made available to the cultural community.

Recommendation E: Assistance in gathering and analyzing demographic data should be made available to the cultural community. The Arts Council of the Blue Ridge or the Fifth Planning District Commission might be helpful in this area.

Finding #2: All segments of the community surveyed, with the exception of some local government officials, suggest that more local public funds should be expended for cultural activities. Few cultural groups are comfortable with the current system and amount of local government funding provided to the cultural community.

Recommendation A: Current funding from local governments and revenue generated from admissions taxes should be analyzed and changes should be proposed which would increase local government support for cultural activities.

Recommendation B: The cultural community should collaborate on a democratic/grass roots approach to local governments by involving the “users” of cultural activities. This approach should be combined with efforts to overcome perceptions of “elitism” in connection with some cultural activities.

Finding #3: Decreases in state funds created major hardships for many local cultural groups during the past several years. The importance of these funds, particularly general operating grants, cannot be overestimated. They can create one *stable* source of funds and are essential in providing programming to underserved populations.

Recommendation A: Cultural organizations should actively advocate for more funding for the Virginia Commission for the Arts and the Virginia Foundation for the Humanities and Public Policy. At least one person from the area should be nominated to serve on the boards of these agencies.

Recommendation B: In order to ensure that more state funding resources come to the Roanoke area, seminars with agency personnel regarding effective grantwriting should be coordinated.

Finding #4: Both the telephone survey and the interest group survey indicated that cost was *not* a factor (with the exception of popular music concerts and movies) in keeping the majority of respondents away from cultural events.

Recommendation: Some cultural groups should explore the possibility of increased revenues from modestly increased ticket prices.

Finding #5: Corporate funding as a source for cultural groups is becoming more difficult to increase, and many corporate leaders participating in this study indicated that a more efficient and stable means of helping the cultural community with corporate funds can be devised.

Recommendation: During the past several years, various corporate leaders have expressed interest in a mechanism to coordinate and help stabilize funding for the cultural community. Research as part of this study has produced a plan (the Roanoke Regional Alliance for Culture) involving *only* corporate operating support which could help attain those results. The community should obtain the necessary information to *objectively* assess that plan and propose the next appropriate steps. Of particular concern should be issues of additional bureaucracy, organizational autonomy, and whether to include only “emerging” institutions.²³ An appropriate body to discuss these issues might be an ad hoc committee composed of representatives of local private, public, and corporate foundations.

Finding #6: All segments in the community agree that “new sources” of funding would be extremely helpful.

Recommendation A: Joint grantwriting projects to regional and national foundations, not accessible to individual organizations, should be explored.

Recommendation B: Because both the telephone survey and the interest group survey showed a likelihood that individuals would be willing to contribute to some sort of united cultural fund, a source of new funds which could be considered is “workplace giving” – funds unavailable to individual cultural organizations. Additional research on workplace giving programs should be gathered and suggestions for a possible program should be formulated. This program may be most appropriate for “emerging” institutions (see recommendation under Finding #5).

²³This recommendation has received most concern from larger cultural organizations with established fundraising mechanisms, and the Steering Committee has attempted to balance their concerns with the needs of smaller groups. [Blueprint 2000 is responding to a concern voiced by a National Endowment for the Arts panel that the community not attempt to stifle creativity by putting a cap on smaller, emerging artistic efforts by controlling the business commitments until revenues become a little more stable (NEA Local Arts Agency Panel comments, June, 1991).]

A suggested direction for this recommendation might come from the recommendation proposed in the 1992 Baltimore cultural plan, written for the Baltimore Community Foundation by Ernest L. Boyer, President of the Carnegie Foundation for the Advancement of Teaching and former U.S. Commissioner of Education. The plan suggests that Baltimore’s emerging arts organizations create a joint solicitation for funding. But the report warns: “Still, at a time of diminishing reserves, arts organizations may find it more advantageous to coordinate their efforts. While the major arts institutions may prefer separate solicitation, we fear that the less stable, small, and emerging ones are losing out in the current scramble for support. Therefore, we recommend that, for an experimental five-year period, the emerging arts organizations in greater Baltimore organize a unified arts fund-raising program. Foundation support would be helpful in sponsoring the effort. Such a strategy reinforces the notion that art and culture are more than a series of autonomous institutions. A united fund-raising effort presents art as a powerful, profoundly beneficial force in the community. This spirit of collaboration among the region’s art and cultural institutions makes sense not just fiscally, but programmatically” (pp. 23-34).

Recommendation C: A program allowing individuals to round up their utility bills, with the additional funds designated for the cultural community, should be explored. (The program could be modeled on an existing program in Blacksburg in which individuals can check a column on their water, sewage, and garbage bills called “Round-Up for Bike Way” and designate the additional money for the bike path fund.)

P L U R A L I S M

Nationally, the cultural community, like other segments of society, is grappling with changing demographics, and the Roanoke region is no exception. To emphasize a greater understanding of these changes, the tradition term “diversity,” meaning the mere presence of different groups, has been replaced with the term “pluralism,” connoting a “dynamic atmosphere of collaboration.”

Finding #1: A particular need for groups underrepresented in cultural event attendance (African-Americans, Hispanics, and Asians, in particular) is information about “what’s going on.” As frustrating as this is for the cultural organizations, many of which spend large sums on publicity, ways must be found to increase communication. While some cultural organizations can do more in the way of communication, much more could be accomplished with the help of *all constituencies* in the community. (See section on Information and Communication for appropriate recommendations.)

Finding #2: While insufficient information on cultural events may prevent many individuals in minority populations from attending, another deterrent is the location of many activities. Some individuals still see major cultural facilities as “elitist” and places where few minorities are seen.

Recommendation A: The cultural community should expand more of its programming outside the traditional venues to make events truly available and accessible all over the region. Examples include: use of churches for presentations in and for the African-American community; performances in libraries and other public meeting rooms; outreach to schools, hospitals, and elder care facilities; and programming in facilities such as Arts Place at Old First, which is working closely with neighborhood churches.

Recommendation B: In order to bring special populations to the major cultural facilities, specialized programming should be considered. Jazz and gospel concerts have been suggested; however, programming choices should not be made simply because they will attract or serve minorities. They must also be of merit and an integral part of the artistic program of the individual institution.

Recommendation C: Expand *outdoor* artistic productions, which allow informal dress, fluid seating, and last minute arrangements. National surveys and reports agree with the finding of the local survey and focus groups: Younger people *do not* buy season tickets, join a subscription series, or make long-range cultural plans at the same rate as their elders. In addition, the possibility of underwriting for “Shakespeare in the Park” in six or seven parks should be explored.

Recommendation D: Revive dinner theater productions. A result of focus groups involving two different segments of the population was a desire for a resumption of dinner theater.

Finding #3: Lack of pluralism in the cultural community can be seen in the composition of staff (at all levels from museum shops to higher administrative positions), volunteers, boards, and the artists themselves.

Recommendation A: Leadership in each cultural organization should make a commitment to diversify the entire organization. Only with “leadership from the top” will an institution change.

Recommendation B: Each cultural organization could establish a “diversity committee” of board members to find diverse individuals (race, culture, age, etc.) to serve on its board.

Recommendation C: All cultural groups should make an effort to diversify staff, *at all levels*. Each search for a new employee should be as wide as possible to include diverse individuals and efforts should be made to diversify volunteer groups. While some cultural groups have made progress in diversifying performing ensembles, all organizations should increase efforts to involve minority artist populations.

***Finding #4:* While some organizations have made great strides in accessibility for the disabled and cultural groups have begun a series of meetings with organizations serving the sight-impaired, accessibility for the disabled should be improved.**

Recommendation A: All cultural groups should be evaluated by the Blue Ridge Independent Living Center or a similar organization knowledgeable about the Americans with Disabilities Act to ensure that they are meeting current legal requirements for accessibility.

Recommendation B: Accessibility for the sight-impaired to museum exhibits could be improved. While the major theaters have special performances signed for the hearing impaired, they should also make available audio description for the sight-impaired.

Recommendation C: Cultural groups should also have available TDD telephone equipment for the hearing impaired.

Recommendation D: Cultural groups should explore the possibility of opening their employment to people with disabilities.

***Finding #5:* As noted above, many cultural organizations have made progress in the area of accessibility; however, few have made a commitment to increase pluralism that is continuous and long-term.**

Recommendation A: Cultural organizations should establish short- and long-term goals for including various underrepresented segments of the population in their programming. As noted in one focus group, programming for the African-American audience only during “Black History Month” is not enough.

Recommendation B: On-going support programs for minority group participation in the arts should be established. For example, scholarships to assist minority artists to prepare for entrance into the City Art Show could be established.

P L A N N I N G A N D F A C I L I T I E S

With many small to mid-sized organizations in the cultural community new to planning, an important element in the overall Blueprint involves not only planning at the institutional level, but also at the community level.

Finding #1: The majority of the cultural groups surveyed indicated a need for long-range planning, both on an organizational level and on a community level.

Recommendation A: Currently the Roanoke region has no *overall* cultural plan. The coordination of “Blueprint 2000,” beginning in 1991, was the first time the cultural community has attempted to create a comprehensive plan, and this process is a very important *first step* in designing an on-going strategy. Blueprint 2000 should form the basis of a long-term commitment to planning in the cultural community.

Recommendation B: The *quality* of cultural offerings should be the overriding theme in order to establish the Roanoke region as a preeminent cultural center in Virginia. A funded study by an individual/organization outside the area should be undertaken to place priority on those elements of our cultural infrastructure which have the potential to be “excellent” or “world-class,” and suggestions should be made to combine various cultural resources, if appropriate.

Finding #2: The question of too many projects surfaced time and again in the various surveys and focus groups.

Recommendation: Scheduling of capital projects and attendant fundraising could be coordinated so that the potential damage to existing quality programs might be minimized. The Arts Council of the Blue Ridge may be helpful by increasing communication about upcoming projects and possible fundraising.

Finding #3: Several major cultural organizations currently have “inappropriate performing venues.”

Recommendation: The current cultural facilities are not adequate to fulfill the vision articulated above, and funding requirements for future facilities for Center in the Square, Opera Roanoke, the Roanoke Symphony Orchestra, the Explore Project (outdoor amphitheater), and others may exceed the capabilities of the giving community. In order to prioritize and plan for facilities which can allow high quality presentation of cultural events, an in-depth facilities study should be conducted.

Finding #4: The value of a “cultural hub” to an area is extremely important. The Roanoke market area, with its many galleries and studios and Center in the Square, forms such a nucleus. The region should work to overcome its provincialism and begin to realize that a strong, nationally recognized central city hub benefits all jurisdictions; however, recognition and support of smaller hubs, such as Salem and Vinton, should be encouraged. Just as synergy will eventually emerge between downtown Roanoke and the Explore Project (via bus or rail), so can synergy be created

between downtown Roanoke with its galleries and antique shops and Salem with its growing reputation as a historic area with an abundance of antique shops. (The concept could also be expanded into the sports realm with buses running from Roanoke to Buccaneer games and other sporting events handled so successfully by Salem.)

Recommendation: The cultural community should advocate for a “Percent for Art in Public Places” program in which 1 percent of the construction budget for local government buildings is expended for works of art to be contained in those buildings. These programs are often most effective in central cities, and one could begin in the City of Roanoke with the assistance of the Roanoke City Arts Commission.

L O O K I N G A H E A D

In 1992, a committee of the National Assembly of Local Arts Agencies surveyed leaders in city, county, regional and state arts agencies to provide a general sense of the direction communities were headed in a number of broad areas. When asked about cultural planning efforts, the response was pessimistic. Many communities had undergone comprehensive planning projects, but the recession and government cutbacks had hampered efforts to implement many of the recommendations suggested in these reports. In order to deal with these fiscal restraints, communities have begun to explore other sources of funds, including a renewed interest in various mechanisms similar to united arts funds.

How successful other communities will be remains to be seen, but the Roanoke region can begin implementation of its cultural blueprint in perhaps a slightly more optimistic economic period – precisely the reason that the Steering Committee urges that the community begin to make Blueprint 2000 a reality now. By taking advantage of positive changes in the economy, as well as the glimmer of optimism created by the federal government in appointing the highly regarded actress, Jane Alexander, as head of the embattled National Endowment for the Arts, the local cultural community can achieve great momentum for its overall strategic plan.

In order to operationalize recommendations in their strategic plans, many communities have set up “implementation teams.” The Steering Committee suggests that several of these teams be organized in response to Blueprint 2000.²⁴ “Marketing,” “Education,” and “Pluralism” have been shown to be the areas in which cultural groups have indicated strong support, and teams looking at ways to implement recommendations in these categories could be organized immediately. In many cases, other recommendations will be embraced by individual organizations and made part of their strategic plans. In a few areas (resources and facilities, for example) specialized research or funded studies have been called for, and funds should be secured to sponsor these follow-up projects.

In addition, the Steering Committee suggests that the Arts Council of the Blue Ridge convene a committee to review the Blueprint in two years to determine progress toward the stated vision, as well as any specific topics which may need to be revisited. This committee should involve representatives from all segments of the community, including individuals from small, medium, and large cultural organizations.

Finally, the Steering Committee believes that Blueprint 2000 should be recognized as an integral part of the entire region’s economic development strategy. Current efforts, like that of the New Century Council, should carefully examine the Blueprint in order to make the best use of this comprehensive look at one of the region’s most valuable assets.

²⁴The Steering Committee purposefully did not specify in all cases which organization(s) should lead efforts to implement recommendations. Because some recommendations relate to projects already underway (e.g. the Committee of Artists organized by The Arts Council), the group leading that project was mentioned. The Committee believes that leadership in these areas should continue. With regard to other recommendations, the community *as a whole* must decide the direction to take. While The Arts Council of the Blue Ridge may be the most appropriate organization to coordinate cooperative efforts because of its mission as an advocate for all the cultural groups, the community must decide which recommendations are priority and which organization should lead. The Steering Committee believes that efforts to create *new* organizations, when The Arts Council could handle certain functions, is inappropriate, but the Committee also understands that various cultural groups disagree on the role of the Council. Some groups have suggested that the area should have a strong arts council, and some groups have indicated that advocacy should be the only role of an arts council. The Committee urges the community to move beyond these differences quickly in order to be able to implement basic recommendations that are universally accepted.

Appendix

E X E C U T I V E S U M M A R Y

The Vision: By the year 2000, the Roanoke region will be known as a preeminent cultural center of Virginia and major cultural destination for travelers along the Blue Ridge Parkway.

Major Recommendations

Information and Communication

- » Create a culture card offering discounted admissions
- » Hold special "Days of Appreciation" for neighboring communities to broaden audiences
- » Promote the results of the economic impact study completed as part of Blueprint 2000
- » Strengthen the comprehensive scheduling office of the City of Roanoke
- » Explore the possibility of an 800 number for information on cultural events
- » Increase all media coverage, particularly the print media, and encourage production of a quarterly events calendar
- » Present a "corporate employees cultural awareness day" to broaden audiences (possibly accompanied with a workplace giving program)
- » Devise a comprehensive marketing plan in collaboration with the Roanoke Valley Convention and Visitors Bureau
- » Promote the uniqueness of the cultural activity in the Blue Ridge Region

Education

- » Work with the Virginia Alliance for Arts Education to strengthen state policy in the area of cultural education
- » Create a "culture train" to take a sampling of cultural activities to malls, schools, etc.
- » Create a comprehensive guide to the educational programs offered by cultural organizations and distribute it to the schools
- » Establish a Community Cultural Education Coalition to facilitate exchange of information
- » Offer assistance to teachers seeking grants for cultural programs
- » Lobby for more state funding for cultural programs

Resources

I. People: Artists, Staff and Administrators, and Volunteers

- » Expand the committee of artists to increase support and advocacy for individual artists
- » Highlight the unique art of the Blue Ridge
- » Develop a comprehensive, area-wide cultural volunteer program
- » Recruit board members from more segments of the community

II. Services: Cooperative Ventures

- » Create a joint Cultural Box Office
- » Make greater use of combined mailing lists
- » Expand the use of the City of Roanoke scheduling office
- » Make greater use of the resources of the higher education community

III. Funding: Public and Private

- » Expand fundraising through interest groups and volunteers
- » Make available grantwriting assistance to the cultural community
- » Analyze current funding from local governments and propose changes
- » Collaborate on a democratic/grass roots approach to local governments to educate leaders about the “users” of cultural activities
- » Offer workshops with agency personnel about effective grantwriting
- » Explore the possibility of modestly increased ticket prices, where appropriate
- » Take the next appropriate steps, if any, regarding the proposed corporate funding alliance
- » Provide joint grantwriting assistance to national foundations
- » Explore the specifics of a workplace giving program
- » Create a “round up your utility bill” program for additional fundraising

Pluralism

- » Expand programming outside the traditional venues to make events truly available and accessible all over the area
- » Create specialized programming (jazz, gospel, etc.) to bring targeted segments of the population to the major cultural institutions
- » Expand outdoor productions
- » Diversify at *all* levels
- » Evaluate cultural groups for current accessibility and needed changes
- » Improve accessibility to museums and theater for the sight impaired
- » Make TDD telephone equipment available
- » Open employment to disabled individuals
- » Create special on-going programs for minority groups

Planning and Facilities

- » Make Blueprint 2000 the basis for a long-term commitment to community planning
- » Fund a study to examine the “world class potential” of organizations in the area and provide suggestions regarding combining of resources, if appropriate
- » Better coordinate major fundraising projects across the community
- » Fund a comprehensive cultural facilities study for the community
- » Advocate for a “Percent for Art in Public Places” program

T A S K F O R C E M E M B E R S

TASK FORCE ON IMAGE AND PERCEPTION OF THE CULTURAL ACTIVITIES OF THE ROANOKE REGION

Co-Chairs

Burton Levine, Communications Consultant
Second Opinion Consultations
Martha Mackey, Executive Director
Roanoke Valley Convention and Visitors Bureau

Members

Linda Atkinson, Director
Olin Hall Gallery, Roanoke College
John C. Johnson, Associate Attorney
Gentry, Locke, Rakes, & Moore

Brad Jones, Guitarist
Beth Poff, Executive Director
Mill Mountain Zoo
Carissa South, Assistant Curator
Art Museum of Western Virginia
Doug Strickland, Director
Roanoke Valley Graduate Center

TASK FORCE ON THE ECONOMIC PROFILE OF THE ROANOKE VALLEY CULTURAL COMMUNITY

Co-Chairs

Larry Rasche, Group Sales Manager
Norfolk Southern Corporation
Wayne Strickland, Director
Fifth Planning District Commission

Members

Linda Bass, Economic Development Specialist
Department of Economic Development
City of Roanoke

Joseph Bush, Jr., Councilman
Town of Vinton
Tim Gubala, Director
Department of Economic Development
Roanoke County
Wendi Schultz, Executive Director
Roanoke Festival in the Park
Joseph Yates, Director
Salem Office of Community Planning

TASK FORCE ON FUNDING OF CULTURAL ACTIVITIES

Co-Chairs

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City of Roanoke
John Stroud, Executive Vice President
Roanoke Regional Chamber of Commerce

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Carole Fox
Roanoke Valley International Folkdancers

Jere Hodgin, Executive Director
Mill Mountain Theatre
James Massey, III, Partner
Coleman & Massey
Melody Stovall, Executive Director
Harrison Museum of African American Culture
Jeff Roberts, Director of Development
Art Museum of Western Virginia
Dan Weinstein
John Will Creasy Art Society

TASK FORCE ON ALTERNATIVE FUNDING OF CULTURAL ACTIVITIES

Co-Chairs

Thomas Jones, former President
Art Museum of Western Virginia
Michael Maxey, Vice President of Admissions
Roanoke College

Members

William Bales, Vice President
Coal & Ore Traffic Department
Norfolk Southern Corporation
Judy Clark, Executive Director
Opera Roanoke

Joseph Crawford
Roanoke Electric Steel Corporation
Angelica Lloyd, General Counsel
Shenandoah Life Insurance Company
James Sears, General Manager
Center in the Square
John Williamson, III
Vice President, Rates & Finance
Roanoke Gas Company

TASK FORCE ON MUTUAL SUPPORT

Co-Chairs

Margarite Fourcroy, Executive Director
Roanoke Symphony Orchestra
Glenn Thornhill, President
Maid Bess Corporation

Members

Glenna Fisher
American Guild of Organists
Mimi Hodgin, Manager
Studios on the Square

Kay Houck, Executive Director
Virginia Museum of Transportation
Robert Lawson, President
Crestar Bank, Roanoke
Charles Lunsford, former President & CEO
Center in the Square
Bittle Porterfield, III
Rice Management Company
Harriett Stokes
Art in the Alley

TASK FORCE ON EDUCATION AND OUTREACH

Co-Chairs

Kay Dougherty, former Teacher
North Cross School
Judy Griesenbrock, Executive Vice President
Salern-Roanoke County Chamber of Commerce

Members

Ashley Berry, Student
The City School
Mimi Babe Harris, Artist
Susan Jennings, Executive Director
The Arts Council of the Blue Ridge

Steven King, Supervisor of Fine Arts
Roanoke County Schools
Linda Linnartz, Director
University of Virginia Division of Continuing
Education, Roanoke Center
Diane Poff, Community Activist
Mark Scala, Director of Education
Art Museum of Western Virginia
Sandi Smith, Fine Arts Specialist
Roanoke City Public Schools
Alan Weinstein, Cellist, Kandinsky Trio

TASK FORCE ON DIVERSITY

Co-Chairs

Sally Rugaber, Past President
The Arts Council of the Blue Ridge
Audrey Wheaton, former Associate Director
YWCA of Roanoke Valley

Members

Toni Brandon
Henry Street Music Center and Jazz Institute
Willard N. Claytor, Director
Real Estate Valuation, City of Roanoke

Laddie Fisher, Writer
Fletcher Nichols, Teacher
Patrick Henry High School
Carolyn Nolan, Director of Marketing
Center in the Square
Susan Williams, Executive Director
League of Older Americans

STRATEGIC AND LONG-RANGE PLANNING TASK FORCE

Co-Chairs

David Dougherty, former Headmaster
North Cross School
Richard Popp, former President & CEO
FiberCom, Inc.

Members

Ruth Appelhof, Executive Director
Art Museum of Western Virginia
Deborah Buckland, Senior Vice President
Crestar Bank

Susan Gring, Past President
The Arts Council of the Blue Ridge
Roddy Moore, Director
Blue Ridge Institute, Ferrum College
Larry Rasche, Group Sales Manager
Norfolk Southern Corporation
Richard Robers, Vice President
Maid Bess Corporation

CULTURAL ORGANIZATIONS SURVEYED

The Acting Company
American Association of University Women
American Guild of Organists
Art in the Alley
Art Museum of Western Virginia
Artemis/Artists & Writers, Inc.
Arts Place at Old First
The Athenian Society for the Arts and Sciences
Baklava - The Middle Eastern Dance Team
BEAUX-ARTS/Puppets by PIZZAZZ
Blue Ridge Institute, Ferrum
Blue Ridge Public Television
Blue Ridge Writers Conference
Blue Ridge Zoological Society of Virginia
Botetourt Chamber of Commerce
Brass 5
Center in the Square
Contemporary Art Group
Fine Arts Center for the New River Valley
Gallery 3
Grandin Theater
Greene Memorial Fine Arts Series
Harrison Museum of African American Culture
Henry Street Music Center & Jazz Institute
Hollins College
John Will Creasy Art Society
Junior League of the Roanoke Valley
Kandinsky Trio
League of Roanoke Artists
Lime Kiln Arts, Inc. Lexington
The Little Gallery
McMann/McDade Fine Arts
Mill Mountain Theatre
North Cross School
Opera Roanoke
Palette Art Gallery, Blacksburg
Radford University Galleries
Reynolds Homestead Continuing Education
Center, Critz
Roanoke Ballet Theatre
Roanoke City Public Library
Roanoke City Public Schools
Roanoke College
Roanoke County Schools
Roanoke Festival in the Park
Roanoke Regional Chamber of Commerce
Roanoke Special Events Committee
Roanoke Symphony Orchestra
Roanoke Valley Chamber Music Society
Roanoke Valley Chapter SPEBSQSA
Roanoke Valley Choral Society
Roanoke Valley Historical Society & Museum
Roanoke Valley International Folk Dancers
The Salem Museum
Salem/Roanoke County Chamber of Commerce
Science Museum of Western Virginia
Sedalia Center
Showtimers, Inc.
Southwest Virginia Ballet Company
Southwest Virginia Songwriters Association
Studios on the Square
Sweet Briar College
Town of Vinton, Special Programs
Victor Huggins Gallery
University of Virginia
Virginia Arts Presenters
Virginia Center for Creative Arts, Sweet Briar
Virginia Mountain Crafts Guild
Virginia Tech Dept. of Art & Art History
Virginia Museum of Transportation
Virginia Western Community College
Women's Club of Roanoke
WVTF-FM Public Radio
Yeatts Gallery
Young Art Patrons

FOCUS GROUP/INTERVIEW PARTICIPANTS

The following persons participated in a focus group on June 26 or June 29, 1992 or were interviewed individually:

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Carole Fox
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Charlotte Baldwin
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Chris Goener, Branch Manager
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Polly Bixler
Actor

Theresa Goener, Customer Communication
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David Bowers, Mayor
City of Roanoke

Gary Gray, Board of Directors
Virginia Museum of Transportation

Elizabeth Bowles, Member
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Henry St. Music Center & Jazz Institute

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Crestar Bank

Anne-Marie Horner, President &
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Roanoke Valley Chamber Music Society

Judy Clark, Executive Director
Opera Roanoke

Beverly James, Head Librarian
Roanoke City Public Library

John Will Creasy
Artist

Sterling Jenkins
Musician

Duke Curtis
Halmar-Curtis Funeral Home

Mary Ann Johnson, Board of Trustees
Art Museum of Western Virginia

Sigmund Davidson, Chairman of the Board
Davidsons

Brad Jones
Musician

Lee B. Eddy, Chairman
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George Kegley, Board of Directors
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R E F E R E N C E S

(NOTE: Page numbers refer to the Blueprint supplementary document, *Research Summaries and Task Force Reports*, October 21, 1993, and provide *at least one* reference. Often recommendations were mentioned in several research areas and in more than one task force.)

Information and Communication

- Finding #1 - pp. 4-12: A - p. 32; B - p. 32; C - pp. 33-40
- Finding #2 - pp. 4-12: A, B, C - p. 69; D, E - p. 57
- Finding #3 - pp. 4-12: A - p. 57; B - p. 23
- Finding #4 - pp. 22-28: A - p. 32; B - p. 23

Education

- Finding #1 - pp. 4-16; A - p. 63; B - p. 32
- Finding #2 - pp. 60-64; A - pp. 57, 61; B - p. 61; C - p. 61; D - p. 62
- Finding #3 - pp. 60-64, p. 24; A - p. 63; B - p. 110; C - p. 63

Resources

- I. Finding #1 - p. 25; A - p. 25; B - p. 23
 - Finding #2 - p. 27, p. 18; A - p. 64, p. 57; B - p. 70; C - p. 107
- II. Finding #1 - p. 18; A - p. 55; B - p. 56; C - p. 56; D - p. 56; E - p. 76
 - Finding #2, A, B - p. 23
- III. Finding #1 - p. 18, p. 25; A - pp. 4-16; B - p. 64; C - pp. 67-68; D - p. 58; E - p. 44
 - Finding #2 - pp. 4-16; A - p. 44; B - pp. 22-25
 - Finding #3 - p. 18; A - p. 53; B - p. 58
 - Finding #4, Recommendation - pp. 4-16
 - Finding #5, Recommendation - p. 24, p. 27, pp. 46-52
 - Finding #6; A - pp. 50-52; B - pp. 4-16, pp. 50-52; C - p. 53

Pluralism

- Finding #1 - p. 68
- Finding #2 - p. 68; A - p. 69; B - p. 69, p. 71; C - p. 71; D - p. 71
- Finding #3 - p. 68; A - p. 70; B - p. 70; C - p. 70
- Finding #4, A-E - pp. 70-71
- Finding #5, A,B - pp. 72-73

Planning and Facilities

- Finding #1 - p. 18; A - p. 76; B - p. 76
- Findings #2, #3, #4, Recommendations - p. 77

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