



**Salina Arts & Humanities Commission**  
**Cultural Assessment and Strategic Plan 2008-2013**  
**January 2008**

## FOREWORD

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*The job of the Salina Arts & Humanities Commission is helping citizens make contact with art and, through that, with themselves and others. This is art in the everyday, art in which each of us participates, learns, and gains skills. Pete Seeger said, "Each of us must in some way be a creator as well as a spectator or consumer. . . . Make your own music, write your own books, if you would keep your soul." That is what we try to do.*

John Highkin, Executive Director  
Salina Arts & Humanities Commission

The “roll-up-your-sleeves enthusiasm” that Salina committed to conduct a communitywide cultural assessment and develop a strategic plan for the Salina Arts & Humanities Commission (SAHC) once again reminded us why Salina has the distinction of being an All-America City. What distinguishes All-America cities is their ability to identify and tackle community-wide problems and achieve extraordinary results.

We thank everyone who contributed to and participated in this project: the City of Salina Commissioners, the City Manager’s Office, City Departments, the Arts & Humanities Commissioners and staff, 31 organizations that provide arts, culture, and heritage offerings, 177 artists, 1,117 Salinans who shared their views in public opinion surveying, and 801 who attended community meetings and forums.

We thank our steering committee, whose 71 members enthusiastically and generously gave of their time, advice, and wisdom, hosted forums, distributed online surveys to their employees, constituents and customers, and served as project ambassadors; this plan is richer for their involvement.

We thank the *Salina Journal*, Salina Media Group, and Community Access TV for their ongoing coverage of the entire process; Wal-Mart for assisting with public opinion surveying, and individuals who contributed cash incentives to boost survey returns.

We especially acknowledge the many community leaders who stepped forward and committed their help and resources to specific strategies before this plan was even completed: the Chamber of Commerce, The City of Salina, Community Access TV, Kansas Wesleyan University, RSVP, Salina Downtown, Inc., the Salina Art Center, Salina Public Library, and Volunteer Connection, to name just a few.

It is with great pride and enthusiasm that we launch our plan and look forward to achieving all goals.

Randy Graham and Linda Smith  
*Steering Committee Co-Chairs*

# ACKNOWLEDGMENTS AND APPRECIATION

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## **The City of Salina**

### **Commissioners**

Alan E. Jilka, Mayor  
Luci Larson  
Aaron Peck  
R. Abner Perney  
John K. Vanier II

### **City Manager**

Jason Gage, City Manager  
Michael D. Schrage, Deputy  
City Manager

## **Arts & Humanities**

### **Commissioners<sup>1</sup>**

Marilyn Benyshek  
Kati Blue  
Shirley Braxton  
Shawn Crawford  
Peggy DeBey  
Brett Halderman  
Randall Hardy  
Luci Larson  
Rachel Loersch  
Gayle McMillen  
Linda Moore-Redding  
Ramona Newsom  
Cheri Parr  
Linda L. Smith  
Alejandra Tenorio  
John K. Vanier II  
Ted Zerger

## **Steering Committee**

Randy Graham, Co-Chair  
Linda L. Smith, Co-Chair  
Brad Anderson  
Dean Andrew  
David Antrim  
Donna Antrim  
Tom Bell  
Ruth Cathcart-Rake  
Kaye Crawford  
Vesa Cunningham  
Trent Davis  
Rita Deister  
Brent Engstrom  
Rob Exline  
Pat Fernandez  
Rod Franz  
Paula Fried  
Jason Gage  
Yvonne Gibbons  
Jeffrey Gillam  
Karen Hauser  
Jerry Hinrikus  
Brandon Hughes  
Alan Jilka  
Carolee Jones  
Lana Jordan  
Philip Kerstetter  
Phyll Klima  
Nancy Klostermeyer  
Dennis Lauver

Patrice Lewerenz  
Rachel Loersch  
Debra Marseline  
Tom Martin  
Hampton McDowell  
Joe McKenzie  
Gayle McMillen  
Bill Medina  
Rod Meier  
Amanda Michaelis  
Karlie Miller  
Tom Mulhern  
Joan Olsen-Jackson  
Mike Payne  
Carolyn Peterson  
Bob Protzman  
Jim Ravenkamp  
Tom Reid  
Susie Reitz  
Martha Rhea  
Tim Rogers  
Father Carlos Ruiz  
Lynne Ryan  
Kristin Seaton Gunn  
Steve Snyder  
Sydney Soderberg  
Martha Tasker  
Don Timmel  
Maria Vega Carter  
Betsy Wearing  
Monte White  
Jon Whitton  
Tom Wilbur

Sudana Wilkins  
Cora Williams  
Rev. Louis Winn, Sr.  
Rob Winter  
Norm Yenkey

## **Arts & Humanities Staff**

John Highkin, Executive  
Director  
Sharon Benson  
Kathy Burlew  
Carrie Carpenter  
Glenda Johnson  
Karla Prickett



This program is presented in part by the Kansas Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.



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<sup>1</sup> Current and former Commissioners involved with this project.

## Arts, Culture, and Heritage Organizations

Comite Orgullo Hispano de Salina  
Community Access TV  
Rolling Hills Wildlife Adventure  
Salina Art Center  
Salina Children's Choir  
Salina Community Theatre  
Salina Public Library  
Salina Symphony  
Silver Needles Quilt Guild  
Smoky Hill Genealogical Society  
Smoky Hill Museum  
Stiefel Theatre for the Performing Arts  
The Dance Academy

## Community Arts Programmers

Big Brothers Big Sisters of Salina, Inc.  
Catholic Charities of Salina  
Child Abuse Prevention Services  
Coronado Area Council Boy Scouts  
Domestic Violence Association  
Family Hope Center of First Presbyterian Church  
Girl Scouts of Central Kansas, Inc.  
Kansas Wesleyan University  
Sacred Heart High School  
Saint Francis Academy, Inc.  
Salina Area United Way  
Salina Child Care Association  
Salina Downtown, Inc.  
Salina Family YMCA  
Saline County Commission on Aging  
Smoky Hill Education Service Center  
The Land Institute  
The Volunteer Connection



Source: SAHC Staff Photo

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# I. EXECUTIVE SUMMARY

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*The Salina Arts & Humanities Commission's mission:  
The cultivation of this place through the power of the arts and humanities to change lives and build community.*

## **Introduction**

Among our community's most powerful assets, arts, culture, and heritage distinguish Salina in a positive way. They contribute to economic vitality, community development and sustainability, provide educational opportunities for young people, activities for seniors, and continued learning for adults. Our arts, culture, and heritage celebrate who we are as a community in all our lively diversity and our shared points of commonality. With financial support from the Salina City Commission and the Salina Arts & Humanities Foundation, the Salina Arts & Humanities Commission (SAHC) conducted its first major cultural assessment and planning effort in our community since the early 1990s. The result is a strategic plan that not only embraces arts, culture, and heritage as valuable assets, but focuses intently on increasing their value to every Salinan. As is the case with other communities in the country, there has been a long-held perception in Salina that the arts exist for only a select segment of the population. Underscoring this perception was the discovery in this assessment that

only 52 percent of Salinans think the arts are important. Nationally, 96 percent of Americans think the arts are important. Changing this perception—and strengthening the cultural sector's and SAHC's ability to do so—is the thrust of this plan, because increased appreciation, participation, and support will then follow.

To this end, we have developed these goals and the actions required to achieve them:

- Make arts, culture, and heritage offerings welcoming, affordable and accessible to all Salinans;

- Make our community a more beautiful place to live, work, and visit;

- Use the arts, culture, and heritage as an engine to drive economic development, and downtown & community revitalization;

- Make Salina a model community for cultural sector coordination, unity and support;

- Guide Salina's cultural development with enthusiasm, skill, excitement, and vigor.

## A View of Salina in 2020

The ride north from Wichita on interstate 135 is still as gorgeous and serene as ever. Approaching McPherson, cleverly designed Salina signage catches the eyes of all who pass. Travelers who can't stop on this trip, make mental notes to be sure they do the next time. Passing by Salina, it's clear this is a community with a rich heritage and a lot of pride. Public art over the last decade has focused on landscaping and beautification of the built environment. This is also true in its streetscapes. The look of Salina is ever so subtly more attractive from the north to south. Community Art & Design's collaboration with City and County planners helped Salina maintain its charm and preserve its architecture through a dozen years of managed, thoughtful growth.

Salina's community, municipal, business, education and cultural development came together as planned. Resources were invested in quality of life amenities (existing cultural organizations - and a few new ones) which, together, have made Salina a hot spot for creative activity. Two old warehouses were turned into artists' lofts and studios, and a wonderful mix of economic activity developed around them. Shops, galleries, a brew pub, eateries and new businesses development have burgeoned on the far end of town, and all Salina has benefited. Light installations on grain elevators give our city an evening aura that has made us a "must see" to visitors from far and wide - a poignant reflection of the pride in Salina's agricultural legacy that runs deep and strong.

"None-of-us-is-as-strong-as-all-of-us" is the best explanation of partnerships and collaboration that have evolved over the past decade within and around the cultural sector. The result? Creative activity,

entertainment, Salina's historic, arts and cultural offerings are more enjoyed, more beloved by more residents and more integral to important community agendas and the city's economy than ever before. We are known as the place for cultural development done right.



Source: Jeff Cooper, Salina Journal

## Background: cultural assessment and planning goals

Salina, Kansas, was founded in 1858. Located in north-central Kansas, its population of over 46,000 makes it the seventh-largest city in the state. Salina is situated in the heart of our country, at a transportation crossroads where Highways I-70 and I-135 intersect. It is proud of its “big city amenities” and “small city charm.” It is home to a remarkable array of cultural offerings and facilities for a community of its size. City services are widely praised for their quality and are said to rank among the best in the state. The City prides itself on civic excellence through participation, communication, involvement, and leadership.

In 1966, the City of Salina established the Salina Arts & Humanities Commission as a department of City government and having as its mission “the cultivation of this place through the power of the arts and humanities to change lives and build community.” The SAHC is comprised of 12 commissioners, and its staff of seven shares a two-story building with the Smoky Hill Museum, a history museum also under the aegis of the Commission, located in the former U.S. Post Office on West Iron Avenue. The associated Salina Arts & Humanities Commission Foundation, created in 1989, carries a 501 (c)(3) designation.

This assessment and plan, 12 months in the making, builds on select goals of the 1990 plan and recommends new directions to keep pace with the changing face and challenges of Salina. Funded by the City of Salina and the Salina Arts & Humanities Foundation the plan was launched in January 2007, with assistance from a nationally known arts consulting firm, Diane L. Mataraza, Inc.<sup>2</sup> Two respected individuals with a track record for arts support, Randy Graham and

Linda Smith, were named steering committee co-chairs, and by February, a steering committee—71 strong, representative of every segment of the community—was in place. Planning goals were as follows:

1. Provide a comprehensive inventory of the arts, culture, heritage, and humanities delivery system in the City of Salina (both individual artists and organizations).
2. Determine who in Salina and the surrounding region is being reached by current programming, who is not, and how access can be expanded.
3. Cultivate broad-based community thinking, ideas, and enthusiasm about increasing the relevance and vitality of Salina’s arts, culture, heritage, and humanities resources.
4. Determine what it would take to make the arts, culture, heritage, and humanities delivery system as effective as possible in meeting current and future needs of Salinans.
5. More closely integrate cultural development with City of Salina agendas and departmental strategies, including economic development, community livability, tourism, neighborhood development, and quality of life.
6. Assess SAHC’s structure/operations and programming (including the Salina Arts & Humanities Foundation) and make recommendations to improve and strengthen efficiency and effectiveness.
7. Provide a comprehensive cultural assessment and plan, including a clear road map for SAHC’s successful implementation.

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<sup>2</sup> Diane L. Mataraza was retained in January 2007 for a fee of \$49,875.



## How we planned: an overview of our methodology

At its first meeting on February 7, 2007, the Steering Committee unanimously approved this plan methodology with the additional recommendation to expand the plan's geographic area from Saline County's seven contiguous counties, to a 20-county region extending north to the Nebraska border.<sup>3</sup>

### 1. Context Setting

- Analysis of the City's strategic plan.
- Examination of national and regional cultural development trends relevant to Salina.
- Examination of the 1990 Cultural Plan commissioned by the Salina Arts & Humanities Commission.
- Review of strategic plans, websites, and literature of Salina's eight largest arts and cultural organizations: Community Access TV, Rolling Hills Wildlife Adventure, Salina Art Center, Salina Community Theatre, Salina Public Library, Salina Symphony, SAHC and the Smoky Hill Museum, and the Stiefel Theatre. From the start, the intent was to ensure this cultural plan would complement the plans of Salina's largest cultural providers.

### 2. Consultant Visits

Six onsite trips, for a total of 13 days, by the lead consultant during February, March, May, September, October 2007, and January 2008.

### 3. Community Forums

From February to May, 69 forums brought together 801 community members representing a cross-section of Salina to share opinions about Salina's strengths, needs, opportunities, and challenges and to share their vision for Salina's ideal cultural development. Forums convened in classrooms, business offices, stores, churches, warehouses, homes, coffee shops, City Hall, community gardens, art venues—even the stockyard.

### 4. Surveying

From February to May 2007, Salina's artists were invited to respond to 20 questions in an online survey regarding, needs, priorities, opinions about existing services and desired future services; 177 artists responded.

From April to June 2007, 48 arts, education, culture, and heritage nonprofit arts organizations were mailed a survey to collect data and assess needs of all cultural providers, as well as organizations whose missions are not "arts," but to provide arts services. Thirty-one responded for a return rate of 65 percent. Results are included in Section IV of this plan.

A massive effort to collect public opinion yielded 1,117 resident responses. A 16-question survey was available online. Steering Committee members provided the link to their employees, members, and constituents. Articles in the *Salina Journal* and *La Voz* promoted the link, as did the Salina Media Group and Community Access TV. Complete public opinion data are in Section IV of this plan.

### 5. Market Analysis

To assess current and future audiences, consultants employed market research using MOSAIC, a market research segmentation system developed by Experian, U.S. Census demographics, and ESRI Business Information Solutions to measure consumer index data for arts participation. The full geo-demographic report is included in Section IV of this plan. Confidential individual market reports were provided to each of the eight major arts, culture, and heritage organizations in appreciation for the use of their databases for the assessment's market analysis.

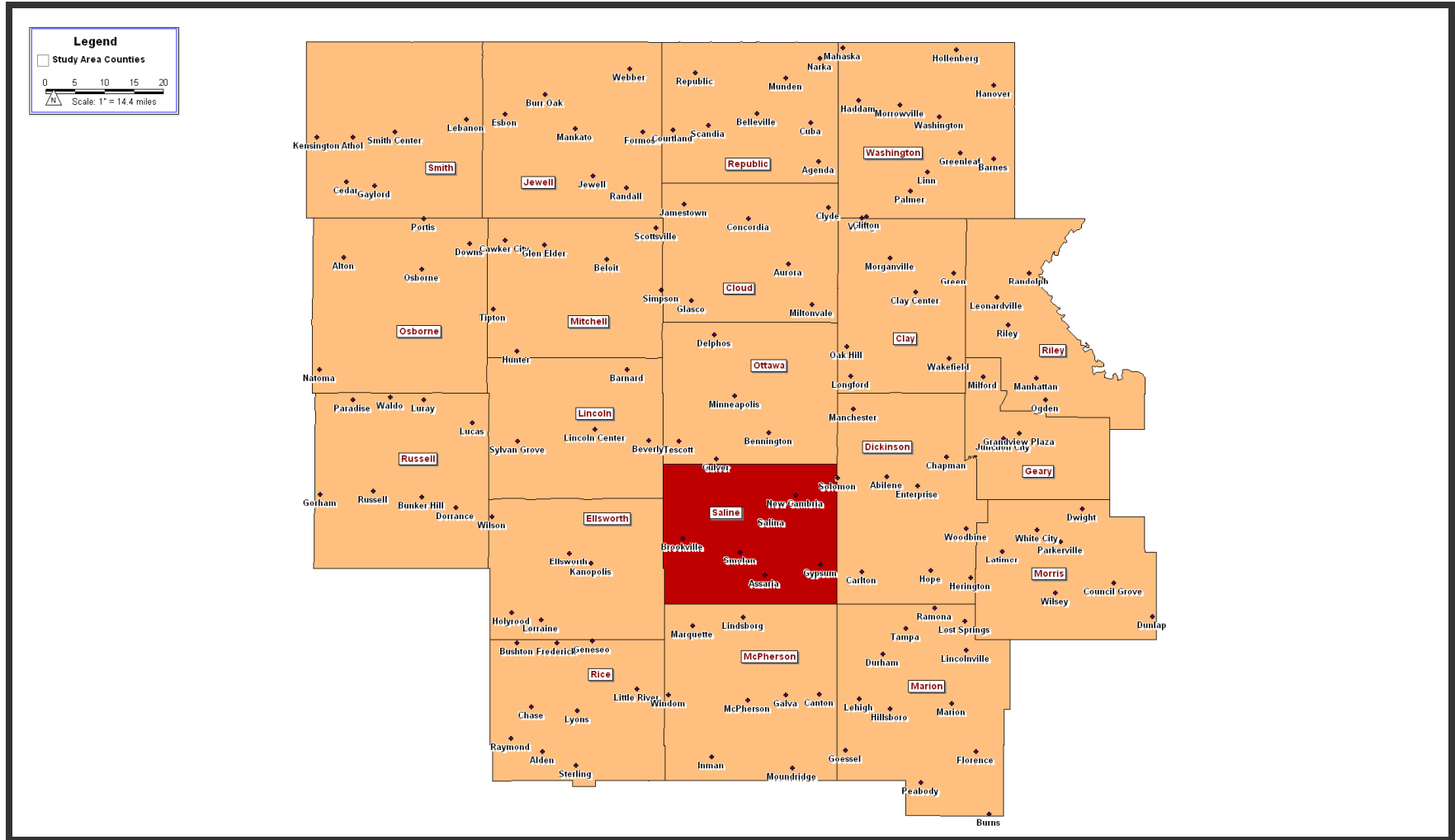
### 6. The Community Critique

In October 2007, 68 community representatives participated over three days to review assessment findings, discuss, weigh and determine priorities, and create this shared vision for Salina's cultural development. The Steering Committee accepted these results. From a January 14, 2008 study session, responses of City Commissioners were noted and added to the final plan.

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<sup>3</sup> See map of the plan's geographic area.

# Assessment and Plan Scope



Source: Decision Support Partners

## Core Values and Guiding Principles

<p><b>City of Salina Core Values</b>  <i>What do we value?</i></p> <ul style="list-style-type: none"> <li>➤ Inspiration</li> <li>➤ Respect</li> <li>➤ Play</li> <li>➤ Lifelong Learning</li> </ul> <p><b>Personality</b>  <i>How do we act and interact?</i></p> <ul style="list-style-type: none"> <li>➤ We have fun, instilling play into our daily interactions and associations.</li> <li>➤ We are inviting, making others welcome and comfortable through our actions.</li> <li>➤ We are progressive, always searching for the best creative solutions.</li> <li>➤ We are responsive to opportunities while remaining mindful of resources and priorities.</li> <li>➤ We are inclusive and work as a team for the common good.</li> <li>➤ We are honest, working with the highest integrity and without hidden agendas.</li> <li>➤ We are professional, modeling best practices in everything from business to communication to early childhood education.</li> </ul> <p>Source: The City of Salina</p>	<p><b>The Arts &amp; Humanities Commission strives to live by the following core values and guiding principles:</b></p> <ul style="list-style-type: none"> <li>➤ To provide equitable and equal access to arts services to people in all Salina communities.</li> <li>➤ To better connect the arts, culture, and heritage with Salinans.</li> <li>➤ To serve as a means of making Salina a place in which artists can live, work, grow—integrated into the economic life and celebrated as the foundation of the City’s cultural life.</li> <li>➤ To maximize services to our citizens.</li> <li>➤ To create a culture in which our citizens have a significant opportunity to be heard.</li> <li>➤ To share and model the vision of this plan.</li> <li>➤ To demonstrate willingness and perseverance to getting the job done.</li> <li>➤ To persevere in the implementation of our work.</li> <li>➤ To enhance our work through good organizational skills.</li> <li>➤ To create a humane, constructive, and positive workplace at the Arts &amp; Humanities Commission.</li> </ul> <p>Source: The Salina Arts &amp; Humanities Commission</p>
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## SAHC and cultural sector goals and actions to accomplish them

### **I. Make arts, culture, and heritage offerings welcoming, affordable, and accessible to all Salinans.**

Just how far Salina’s arts, culture, and heritage offerings reach into the community was one of the assessment’s most stunning findings. Saline County has 22,678 households, and the seven largest arts, culture, and heritage organizations<sup>4</sup> (with 33,553 data files) reach 53 percent of them. When adding the Salina Public Library, the reach extends to 84 percent. Comparisons with other cities across the nation show these levels are outstanding. Given this, it was equally stunning to discover from public opinion survey results that *only 53 percent of Salinans think the arts are important*. Nationally, 96 percent of Americans think the arts are important.<sup>5</sup> Ensuring the arts become more valued and relevant in the lives of all Salinans is, without question, the central thrust of this plan because increased appreciation, participation and support will then follow. Actions in the plan’s remaining four goals are all aligned and directed to ensure the arts become more valued to Salinans.

*Just because we have great art places does not mean people are willing to come.  
Open the doors; put on a happy face. Be welcoming!*  
Salina Business Leader

*Gentle education to increase relevance—not the “for-you, rather-than-with-you” kind  
of approach that we’ve been known to do here.*  
Human service organization staff member

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<sup>4</sup>Community Access TV, Salina Art Center, Salina Arts & Humanities Commission/Smoky Hill Museum, Salina Community Theatre, Salina Symphony, Stiefel Theatre, and Rolling Hills Wildlife Adventure

<sup>5</sup> Americans for the Arts, Art Facts.

### **Actions**

#### **I.A Help the arts, culture, and heritage sector improve its reach across the community.**

I.A.1 Adopt the common goal to make the arts more accessible and valuable to all Salinans. Use all these plan ideas (big & small) to make it happen. Develop one to two annual strategies each year with the sector and the metrics (e.g. numbers reached) to measure progress.

Recruit a marketing team of cultural, media, tourism, and marketing leaders to oversee idea progress.

I.A.2 Pursue joint market research. Launch coordinated audience and membership surveying sector-wide to gather ongoing feedback about satisfaction levels, needs, and wants (piggyback on other community surveying). Together determine what is most important to regularly track and share. Consider annual “state-of-the-arts, culture, heritage” report (numbers reached, etc.).

I.A.3 Pursue joint marketing (within & outside the cultural sector) to promote opportunities. Convene organizations and artists involved with literacy, history, story telling, music, art, and acting, with those in the 20-county region who provide summer camps and after school programs. Total supply and total demand.

I.A.4 Attract outlying county consumers via collaborative marketing of culturals. Offer group discount tour programs, events, and behind-the-scenes opportunities. Use welcoming

messages. Use market study results to guide exactly where and to whom. Start with Chamber-targeted counties west of Saline County and then move forward from there.

### **I.B See that information about arts, culture, and heritage offerings regularly reach all Salinans.**

I.B.1 Strategically use the print media to the sector's advantage. Remind audiences to write letters to the editor in all publications and share information about positive arts experiences. Pursue daily local arts page in the *Salina Journal*, rather than just the Friday art section.

I.B.2 Better use of local radio and cable TV. Encourage media partnerships as messengers for entertainment opportunities, communicating them to audiences they care about.

I.B.3 Better coordinate event information. Designate a consistent place in all media including new media (e.g., Saturday morning radio, cable calendar, blogs, consistent newspaper location) where cultural events can always be found. Call the Commission before scheduling. Cultural Roundtable agenda should include regular discussion of scheduling.

I.B.4 Develop and promote an interactive website directory of all arts offerings. For organizations, include program descriptions, admissions info, references, age appeal, identify family-friendly events. Link to other well-trafficked websites (schools, community organizations, realtors, tourism, etc.). For artists and creative individuals, include genre, work samples, offering descriptions, credentials, price ranges, references, etc. (Link with community organizations and others.)

I.B.5 Get arts information into the hands of newcomer groups. Convey the message that everyone is welcome. Piggyback on

existing systems (realtors, employers, Chamber, utility bills, banks, etc.).

### **I.C Cultivate partnerships with organizations and neighborhoods to serve as bridges connecting cultural offerings with all Salina residents.**

I.C.1 Create an outreach team of cultural sector leaders, community organizations, and human services providers.

I.C.2 All stops out marketing. Each year, recruit select leaders (Catholic Charities, NAACP, YMCA, 4-H, Girl Scouts, colleges, home school groups, businesses) to be ambassadors for improving arts relevance to Salinans. Convene annual community-wide conversations and seek their advice to build better, affordable connections between arts and their constituencies; bring the arts to where their constituents are; provide an ambassador banner for their public spaces; together, develop user-friendly information that explains how the arts also address *their* goals; and determine activities.

I.C.3 Use existing bridges to connect with all Salinans. Where appropriate, piggyback on mailings of community organizations, churches, businesses, local associations, and clubs. Promote arts, cultural, and heritage opportunities in their publications.

I.C.4 Facilitate partnership building. Convene biannual/annual gathering of community clubs, community organizations, City departments, arts, cultural, and heritage organizations. Rotate hosts. Discover and implement ways to work together better. Showcase successful programs such as Salina Art Center and Ashby House Ltd., Salina Community Theatre and Saint Francis Academy, etc. Establish coordinated campaigns.

I.C.5 Building on Arts Infusion, Art Center and other arts education efforts, convene annual summit of educators, arts, cultural, and heritage organizations. Tout what exists. Determine and implement cost-effective ways to provide more arts in school and after school in neighborhoods: teacher training institutes, in-service days with all teachers, librarians, etc. about the arts. Share success stories at principals' meetings.

## **II. Make our community a more beautiful place to live, work, and visit.**

### **II. A & B SAHC must work more closely with existing efforts to make Salina a more beautiful place in which to live, work, and visit.**

Pride in Salina's "big city amenities" with its "small city" feel is widely shared. When asked about attractive amenities, those interviewed cited friendliness, community pride, high levels of volunteerism, genuine community spirit and Salina as a community that takes care of its own. Presence of the colleges, cultural amenities, city services (library, parks among the most frequently mentioned), the airport and incoming retail were pluses. In forums and interviews, the flip side of enthusiasm about Salina's growth and development was the negative impact of the built environment. While most neighborhoods in Salina are charming and well tended, many residents voiced concerns about unattractive commercial development in South Salina and the shabbiness of neighborhoods in the north. In terms of appearance, how welcoming is the City? Only 13 percent of public opinion respondents think it is. Ninety-two percent think Salina's various interstate entranceways need improvement. One business person shared the story of relocating his family to Salina and his wife's first disappointing impression of town as they drove in. Better coordination and community-wide promotion of beautification

efforts, greater encouragement and incentives for developers and landowners to maintain a more attractive aesthetic citywide, and Salina Arts & Humanities Commission's greater focus on overall community design and education are recommended in this plan. A specific aim of this plan is for Salina to win a national award for community beautification by 2015.<sup>6</sup>

### **Actions**

#### **II.A Work with like-minded and focused entities to keep all of Salina beautiful.**

II.A.1 Develop additional community beautification awards. Piggyback on existing award programs to raise awareness of beautification efforts. Start in the City's neediest areas. Pursue inclusion of welcoming public art. Beta-test on City sites and municipal parks. Consider campaign before the Smoky Hill River Festival so that the City is "polished" for the 75,000 visitors.

II.A.2 Improve signage. With Wayfinding Signage Program (City initiative), continue to improve interpretive signage to cultural destinations.

II.A.3 Improve City entryways. Negotiate with Kansas Department of Transportation (KDOT) to take over maintenance of land around Salina interstate entranceways. With the Community Art & Design Committee (CADC), develop annual beautification incentive projects integrating public art and landscape design.

II.A.4 Improve streetscapes and neighborhoods. Piggyback on City enforcement of neediest areas and the current North Salina corridor enhancement projects (North Broadway, west of 9th

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<sup>6</sup> While *The Big Ideas* is a 5-year plan (2008-2013), some of its recommendations and goals require efforts that extend beyond the plan's time frame.

Street). Nuisance and abatement procedures to help clean up neediest areas. Piggyback on neighborhood projects by providing artists, materials and student labor to assist with projects.

II.A.5 Improve interstate signage and installations. Consider aesthetically sensitive, regional-specific symbols. Park identification signs, arts, cultural, and heritage venues, etc.

## **II.B Widely promote beautification stories to increase understanding, appreciation, and improve community involvement and support.**

II.B.1 Make efforts more visible using local media. Chronicle and document all projects in the media to raise visibility and encourage greater participation. Consider regular public art segment on Community Access TV.

II.B.2 Provide resource information with building permits. Develop a resource guide with building permits for new building projects to provide information about artists and resources. Provide the same kind of resource information for interior designers to help them identify local artists; for example, use the hospital's restoration and expansion project as a showplace for Salina's best landscape design.

II.B.3 Make efforts more visible on the Internet. Use highly trafficked websites to tout this community initiative—especially the Chamber and Visit Salina Web sites frequently visited by those thinking of moving to Salina.

## **II. C SAHC must work hard to reverse predominant negative public perception about public art, and transform negativity into respect and support.**

It is no secret that Salina's public art is a community lightning rod (335 survey respondents took the time to write additional comments about it). While the City should be applauded for its public art ordinance (there are an estimated 100 cities in America with such ordinances) and nationally recognized installations, prevailing opinion is on the side of resentment for having "no voice in the process" and having to live with art "we don't understand." Twenty-two percent of survey respondents criticized the expenditure of taxpayer money for public art, and 31 percent believe the City should be spending its money on more important priorities. When surveys asked residents how much they like Salina's public art (on a scale of 1-6, with 6 being the most favorable), 18 percent of respondents indicated "5-6," 55 percent indicated "3-4," and 27 percent indicated "1-2." This plan makes a deliberate effort to see that the perception of public art improves. In addition, an important outcome of this plan will be a view of the Commission's public art program as a vital, respected partner for improving community livability and aesthetic development.

## **II.C Evolve SAHC's art & design efforts as a source of community pride.**

### **Actions**

II.C.1 Expand SAHC's Community Art & Design Committee to encompass more than public art and design. Develop neighborhood teams (businesses, residents, churches, etc.) to plan and implement improvements. Encourage better architecture and strategies that support Salina's city vision.<sup>7</sup>

II.C.2 Create guidelines and incentives to encourage beautification. Establish guidelines (not mandates) and incentives for basic aesthetic development (residential, business, and public projects) aligned with the City's shared vision statement. Pursue

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<sup>7</sup> See Appendix E.

and capitalize on incentives to encourage greater community participation (developers, businesses, etc.) With the City, identify priority areas. Provide “how-to” sheets to explain to interested residents how to participate. Provide local resources to help with landscaping, including volunteer student labor from area colleges, supplies, local expertise, etc.

II.C.3 Develop an effective Community Art & Design education program with elements that build Salinans’ ownership of the art. Add a section to SAHC & City websites where Salinans can learn more about proposed installations, the artists, neighborhood involvement. On SAHC & City websites (and/or others) create a place where the public can weigh in on elements of Community Art & Design choices. Create on-site community hardhat & education sessions to increase understanding of and involvement in installations from planning and implementation to ongoing maintenance. Add signage to works-in-progress to explain them. Test and document projects in neediest area.

II.C.4 Make public art a source of community pride. In public art policy, develop themes for future installations that also challenge world-class artists to create work more aligned with Salina. Given agriculture and the grain industry’s importance here, challenge artists to work with it more (e.g., light installations on dormant grain elevators). Consider temporary installations around important community events and agendas (e.g., better connecting North and South Salina).

II.C.5 Increase community involvement in public art. Building on Community Art & Design Advisory Committee programs, encourage community involvement in public art. Use murals, landscape and lighting art in sections of the City needing attention to better engage Salinans and encourage the adoption of spaces.

### **III. Use the arts as an engine to drive economic development, and downtown & community revitalization**

In communities across America, the arts significantly impact the local economy. A well-timed economic impact study of the arts<sup>8</sup> in 2006 revealed that the arts generated \$23,750,977 in the local economy. Arts and cultural organizations spent \$11,907,597, and their audiences spent \$11,843,380. Among the contributing factors to this economic vitality are 457 arts-related jobs, (815 total full-time equivalents) and 75,000 visitors to the Smoky Hill River Festival.

Assessment forums generated an abundance of big, creative ideas: use the arts as catalysts for downtown revitalization; tout quality of life and cultural amenities to attract new workers and new businesses from surrounding regions; build on the reputation of the Smoky Hill River Festival; package and promote a yearlong schedule of celebrations to attract more regional visitors and tourists; consider the adaptive reuse of Salina’s abandoned warehouses as artists’ live/work spaces, with galleries, eateries and even brew pubs. Artists suggested public art (light installations on Salina’s abandoned grain elevators as a way to honor and celebrate its agricultural history and legacy). Before this process had even reached the half-way mark, the Chamber of Commerce and Salina Downtown, Inc. (SDI) convened a task force to explore the adaptive reuse of Salina’s old warehouses. This plan’s strategies include the most prominent—realistic—ideas Salina is poised to act on.

#### **Actions**

#### **III.A Use the arts to support business and community development priorities.**

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<sup>8</sup> Americans for the Arts, Arts & Economic Prosperity III, The Economic Impact of Nonprofit Arts and Cultural Organizations and their audiences in the City of Salina, Kansas, fiscal year 2005.



III.A.1 Continue to pursue artists' live/work spaces as a way to revitalize dormant space in downtown Salina. Use as a springboard for other similar downtown projects to build Salina's reputation as a Midwest hub for creativity and a magnet for creative individuals.

III.A.2 Continue to program downtown. Create a hub of ever-changing creative activity on a scale that will continually attract residents and visitors, lure other business (coffee shops, restaurants, galleries). Assess offerings such as Art à la Carte, First Thursday Art Rush!, and Salina's Spring Poetry Series with an outcome to boost participation and community value.

III.A.3 With Salina Downtown/Chamber/mall owners/Airport Authority find ways for the arts to add muscle to community development strategies. Invite cultural leaders to meet with these boards once or twice a year to discuss redevelopment challenges and situations in which the arts could help.

III.A.4 Provide incentives to developers. With the City, explore incentives for new construction or renovation that include public space to display art, or for art performance/classroom space. Encourage the Chamber and SDI to promote these efforts in communications with their members. With City landowners, broaden the use of vacant space/storefronts in which to exhibit/create art ("guerilla galleries or site-specific performances).

III.A.5 Develop one or two strategies each year with a City department. Deploy the cultural sector's help with solutions for drug, tolerance, and safety education, constructive activities for youth, garnering more civic participation in community solutions.

### **III.B Use the arts to promote tourism.**

III.B.1 Develop one or two strategies each year with the tourism industry to support their plans to boost visitation and hotel stays. Explore guest discounts (two-fers). Keep tourism colleagues apprised of festivals and events (12 months out) to ensure that promotion includes reasons for visitors to come and stay longer. Target traditionally slow times each year, for example, Thanksgiving weekend Friday night when visitors are looking for activities and entertainment. Consider afternoon or morning performances to reach new audiences.

### **III.C Do more to integrate the arts and business.**

III.C.1 With largest employers, develop ways for artists to help businesses increase innovation and productivity, improve and beautify work environments, boost morale and camaraderie, and improve teamwork, etc. Encourage workplace creativity such as company art teams. Provide "how-to" information for exhibition of employee work, programming tips, etc. For people who work two or three jobs, this will also make the arts accessible in their work places.

## **IV. Make Salina a model community for cultural sector coordination, unity, and support.**

Salina's exceptional variety of quality cultural & heritage offerings, such as are usually found in much larger communities, have a long history of success: the Fox Watson Theater (founded in 1931, now the Stiefel Theatre), Salina Art Center (1978), the Salina Community Theatre (1960), the Smoky Hill Museum (1986), and the Salina Symphony (1955) were created and supported by the patronage of an older generation. A history of generous patronage minimized the

necessity for the diversified revenue base that these organizations must now develop if they are to thrive in the years ahead. Going forward, multi-county market cultivation to broaden the paid audience base and grow the individual contributor base will be essential. As critical will be the pursuit and successful creation of multi-county public and private sector partnerships or other dedicated revenue generating strategies to subsidize accessible arts, cultural and history opportunities. SAHC's guidance and coordination of the cultural sector in doing so is prominent in this plan.

A closer look at Salina's cultural sector reveals 48 organizations that provide arts, cultural, or heritage offerings, and an estimated 400 to 500 artists.

An important part of the City's cultural delivery system (28 of the 48 organizations) are churches, social and human service organizations, colleges and schools, and youth service organizations. These non-arts organizations reported 17,526 participants in their arts programs last year, including new immigrant communities and segments of the population not reached by Salina's traditional arts organizations. All 31 organizations participating in the formal assessment (18 community-based and 13 cultural and heritage organizations) want more opportunities to network and collaborate to bring more opportunities to more residents.

Painters, writers, potters, filmmakers, quilters, actors, musicians, dancers, storytellers, designers, photographers—all creative individuals—provide their communities with creative ingenuity and energy. What is true about Salina's broad palette of organizational offerings can also be said about its artists: Salina's artist and talent mix would most likely be found in much larger communities. Artists' forums are always enthusiastically and fully attended: 177 artists who participated in the artists' survey provided important insights and advice as to what the Salina Arts & Humanities Commission could be

doing to facilitate their greater involvement in enriching cultural development. These recommendations are an important part of making Salina a model community for cultural sector coordination, unity, and support.

## **Actions**

### **IV.A Make Salina a place where arts, culture, and heritage providers work together and thrive.**

IV.A.1 Strengthen communication between artists and arts, culture, and heritage organizations. Include artists' group leaders in Cultural Roundtables. Write and distribute quarterly e-blasts to promote current successful partnerships and their results such as artists/cultural organizations, artists/youth services, artists' residencies, artists in schools, artists in business, etc.

IV.A.2 Convene cultural summits. Include board officers at the Cultural Round Table to discuss progress on collaborative initiatives in the plan and other important issues/opportunities. Rotate organizational hosts.

IV.A.3 Improve scheduling. Approach the most successful, highly trafficked calendars to assist with short- and long-term scheduling for the arts. Include middle and high school events. Contact area university athletic directors and information offices for schedules of big events on campuses. Create sorts by date, genre, family-friendly appeal, and price. Use showup.com as a prototype.

### **IV.B Make Salina a place where artists can live and work successfully.**

IV.B.1 Create a place for local artists to network. Following the example of Smoky Hill Artist Group (SHAG, a visual arts collective with artists ranging from emerging to established), encourage and support greater networking of area writers, poets,

and songwriters. Encourage and support formation of creative partnerships, provide critiquing sessions and mentors, invite guest speakers, and more.

IV.B.2 Encourage young, emerging artists, and arts students at area colleges to participate in artists' groups and professional training; e.g., "Making a living making art: what should you do after college?"

IV.B.3 Create learning opportunities for artists of genres and levels of development. Offer professional development & training in the business of being an artist; community instruction certification; legal and accounting knowledge every artist should have; how artists should market themselves regionally, nationally, internationally. Provide opportunities for Salina artists to interact with visiting artists (e.g. Stiefel and Salina Art Center guest artists).

IV.B.4 Showcase area artists. Promote and showcase area artists, especially young artists from Kansas Wesleyan University and the Salina VoTech Institute's graphic design program.

IV.B.5 Provide Listserv or virtual incubator for artists.

## **Actions**

### **IV.C Cultivate a stronger market and revenue base to make artists, culture, and heritage organizations financially viable.**

IV.C.1 Create a funding task force. Study how organizations can have the necessary funds to operate over the next decade. Research and promote baseline data on groups' current position and where they will need to be in five years – and 10 years - to remain successful and financially viable. Determine next steps to develop revenue streams, both earned and contributed.

IV.C.2 Develop new sources of revenue for the arts. Examine workplace-giving, bequests, dedicated revenue possibilities (fees, taxes, etc.). Set per capita growth goals and means to reach them. Continually emphasize economic impact.

IV.C.3 Include cultural organizations at job fairs.

IV.C.4 Provide scholarships. Provide funding for artists and arts employees to attend conferences and training, within and outside the region.

IV.C.5 Create linkages. As part of Smoky Hill Artists Group, create linkages with regional gallery owners, collectors, publishers, designers, decorators, and businesses that need artists.

IV.C.6 Provide artwork rentals. Offer businesses/corporations/organizations the opportunity to rent art.

IV.C.7 Support artists. Increase funds for community and school-based artists' residencies and instructor training. Ensure that art is prominent in lifelong learning opportunities. Annually track total funds from all sources, such as the Horizons Grants Program and Art Center residency programs. Work to increase funding and numbers of individuals reached to improve how Salinans value the arts.

### **IV.D Expand the pool of volunteers and professionals to support the arts, cultural, and heritage sector.**

IV.D.1 Increase volunteers for arts, culture and heritage organizations. Develop a countywide roster of volunteers to work with cultural organizations. Note the kinds of experience

volunteers have, such as availability (time of day, seasonal), preferred age groups (kids, seniors). Provide incentives.

IV.D.2 Develop a support pool with professionals knowledgeable about cultural nonprofit needs. Recruit accountants, professionals from higher education, architects, lawyers, designers, web designers, bookkeepers, marketing firms, HR specialists, etc. to work pro bono or at nonprofit rates.

IV.D.3 Expand cultural sector board spheres of influence. Develop links with the Chamber, Leadership Salina, and other professional associations, employers, etc. to cultivate talent for cultural boards.

IV.D.4 Provide board training. Develop a board training program for all arts, cultural, and heritage board members.

#### **IV. E Provide cost-effective support services to help artists, and arts, cultural, and heritage organizations thrive.**

IV.E.1 Create an arts incubator. Provide a space in the City where artists, small groups of creators have access to basic equipment to support their endeavors (computer, photocopier, desk space, phone, and fax).

IV.E.2 Provide system capacity-building and professional development. Develop better business models, improving governance, increasing earned income (merchandising, services that generate income). Provide artists' professional development. Once or twice a year gather all artists' groups together for training relevant to all and provide the opportunity to network, e.g., small business assistance development.

IV.E.3 Solve the storage problem. Find a central storage location available to all arts, cultural, and heritage organizations.

IV.E.4 Explore collaborative "back-of-house" services. Explore economic viability/advantages of bookkeepers, IT/data managers, web designers, and others subcontracting with multiple organizations.

IV.E.5 Maximize sector purchasing power. Develop a group-purchasing program enabling artists and arts organizations to buy equipment, supplies, lumber, printing, etc. at discounts.

IV.E.6 Provide health insurance. Work with area associations to develop health insurance and prescription programs for arts employees and artists.

IV.E.7 Provide central merchandising. Find area merchants willing and able to function as an "Arts Tix" site, central merchandisers for all the cultural organizations: ticket outlet, books, recordings, clothing, photographs, and other arts content, similar to Metropolitan Museum Stores.

#### **V. Guide Salina's cultural development with enthusiasm, skill, excitement, and vigor.**

Established in 1966, the Salina Arts & Humanities Commission has served as the local arts agency for the City. Americans for the Arts, the national service organization (i.e., trade association) for the country's 5,000+ local arts agencies cites as its primary purposes: fostering an environment in which the arts can thrive and contribute to the creation of more livable communities, generate more public and private sector resources for the arts, and build individual appreciation and value of the arts. This assessment proved that SAHC's most important program by far is the Smoky Hill River Festival, a four-day event in June, which annually attracts more than

75,000 people. Ninety-four percent of survey respondents think it is of medium or high importance to the community; additional evidence of community ownership and pride was revealed in 465 write-in comments. Other SAHC programs were much less well-known: public awareness about its Art à la Carte program was 7.8 percent, the First Thursday Art Rush! was 6.0 percent, and arts education programs in Salina Public Schools was 9.7 percent.

When asked in forums and interviews with cultural leaders about the value of SAHC services, some expressed the opinion that SAHC is more program competitor than steward. Cultural organizations' opinions about SAHC services to boost cultural development show opportunities for improvement given the current 57 percent rating as the "go-to" source to get things done. One arts leader offered: "There is huge potential for improved communication and building of respect among and between all cultural providers and with SAHC." SAHC's collaboration with Americans for the Arts to generate a report validating the cultural sector's economic impact in Salina was touted as "one way SAHC can help us all." Influencing funding policies and helping artists and cultural and heritage organizations strengthen their operations, financial base, governance and the programmatic and outreach success they envision are important plan strategies.

Given the challenges artists, and cultural and heritage organizations are facing, how can SAHC garner greater public and private sector support, community cooperation, and resources to act on the needs revealed in this assessment? To act on these assessment findings, three important shifts are recommended with respect to SAHC:

- 1) Develop a realistic, long-term strategy to correct the SAHC's revenue base. As a City department, approximately 50 percent of SAHC's current budget is actually supported with City funds. SAHC has had to generate 50 cents on every dollar for programs and services—fund raising activity that has consumed SAHC staff

time and, from a business perspective, has made it difficult to provide community services and cultural sector support services that do not pay for themselves. The Funding Task Force in this plan is charged to develop a longer-term strategy to address the ratio of city vs. non-city support. Direct costs for plan strategies in 2009 and later are not expected to exceed \$30,000 per year.

- 2) The SAHC Foundation Board should play a greater role in guiding plan direction, allocation of existing resources, and development of additional resources that will ensure not only the financial stability of SAHC, but also important services to keep the cultural sector financially stable.

- 3) Shift SAHC staff time and emphasis towards outreach and relationship building with the long-term results that SAHC will become the "go-to" source and will positively affect development of funding policy for the benefit of cultural development that reaches and has value to all Salinans. This represents an important philosophical shift and constitutes the plan's major cost factor.

## **Actions**

### **V.A Fortify SAHC to successfully guide cultural development and implement this plan.**

V.A.1 Sustain an excellent, adequate, efficiently organized staff. Retain the most skilled and motivated individuals to run the Commission and implement this plan. Continue to link staff job descriptions and annual expectations to annual goals and core values. (See Appendix B.)

V.A.2 With the City, assess current SAHC financial operations. Realign SAHC's base of city funds to support cultural development services. Develop a new business model for the Smoky Hill River Festival that maximizes all income opportunity – earned and contributed.

V.A.3 Encourage increased staff use of professional development opportunities. SAHC staff members are encouraged to pursue opportunities to help them stay abreast of best stewardship practices and artists' services nationally.

V.A.4 Facilitate and encourage open communication, innovative thinking, feedback, and increased participation in decision-making. Continually explore successful methods for effective brainstorming, idea cultivation, and troubleshooting. Encourage the formation of ad hoc teams to develop strategies and troubleshoot on specific defined topics.

**V.B Achieve highest possible levels of Commission effectiveness, engagement, and participation.**

V.B.1 Keep Commissioners abreast of plan implementation and areas where their help can expedite progress. Discuss successes and challenges. Continue to fill vacancies with community representatives whose skills and talents complement and enhance the Commission.

**V.C Model an *esprit de corps* that ensures the Commission and all its arts, cultural, and heritage constituents are working together effectively to achieve cultural development goals.**

V.C.1 More effectively engage the Cultural Roundtable to maintain excellent communication with constituents and accomplish goals. Using the results of this plan, summarize the annual tasks and responsibilities of the Roundtable. Set timelines and assign personnel to move forward on strategies. Review annual outcomes and evaluate effectiveness.

**V.D Expand the role of the Foundation board to assist with plan monitoring and implementation.**

V.D.1 Convene a task force to review and amend the bylaws of the Foundation. Make better use of skills, expertise, and spheres of influence to accomplish goals. (Appendix C)

V.D.2 Keep the Foundation board engaged and productive. Continue to refresh board member obligations & responsibilities, terms, board committee roles & responsibilities, and desired results annually. Secure board sign-off and commitment for this plan's implementation. Provide written quarterly updates to keep them informed of plan progress.

V.D.3 Continue to fill vacancies with community representatives whose skills and talents complement and enhance the current Board composition.

**V.E Coordinate and monitor the delivery of cultural sector services as outlined in this plan.**

V.E.1 Set timelines and assign personnel to move forward on strategies. Review annual outcomes and evaluate effectiveness.

**V.F Continually assess and fine-tune the value of SAHC programs to keep them aligned with cultural plan goals.**

V.F.1 Pursue sponsorships for the Smoky Hill River Festival. Use sponsorships to help make elements of the Festival affordable. (Consider marketing strategies such as: Enter from 10 a.m. to noon on Sunday with a child and entrance is free.)

V.F.2 Seek artists, organizational and other user feedback and opinion annually to evaluate and improve the value of SAHC services. Use Survey Monkey and low-cost easy-to-access methods.

## II. PLAN DETAIL

This section of the plan provides objectives, strategies, timing, who is on point with each strategy and measurable outcomes the plan strives to achieve. In the “On point” section, the asterisk indicates the entity that is primarily responsible for the strategy. In 2008, the implementation of this plan will be capably assisted by community partners who have stepped forward and are ready and willing to help. For example, the Chamber of Commerce has agreed to include comprehensive cultural information on its web site. The Chamber of Commerce and SDI are taking the lead on the artists/live work space downtown. Funds have been raised and contracting is underway with ArtSpace of Minneapolis. Community Access TV will lead community beautification project documentation. The Salina Art Center will include the arts incubator in their Warehouse plans and offer professional development services for individual artists. RSVP is helping with volunteerism and governance strategies. Salina Community Theatre plans to launch the beta test for the sector-wide marketing initiative using the MOSAIC market data provided in this cultural assessment.

In 2008, additional City funding for the Arts and Humanities Commission may be limited. However, as part of this planning process, the City Manager and City Finance Department have assessed how Commission functions might be more supported with City services. Direct costs of service expansion in this plan is estimated to require an additional \$30,000 per year beginning 2009. The plan calls for the reinstatement of one senior staff position as soon as finances permit. A funding task force will be created by SAHC in the first quarter of 2008 to assess cultural sector financial needs and address longer term funding issues for Salina’s entire cultural sector as well as SAHC. Staff assessment at SAHC will continue through 2008 to ensure the staff is working cohesively and smartly with existing financial resources to get things done.

### GOAL I. MAKE ARTS, CULTURE, AND HERITAGE OFFERINGS WELCOMING, AFFORDABLE AND ACCESSIBLE TO ALL SALINANS.

Objective I.A Help the arts, culture, and heritage sector improve its reach across the community.				
	Strategies	When	On Point	Outcomes and Metrics
I.A.1	<p><b>Adopt the common goal to make the arts more accessible and valuable to all Salinans.</b></p> <p>Use all these plan ideas (big &amp; small) to make it happen. Develop one to two annual strategies each year with the sector and the metrics (e.g. numbers reached) to measure progress.</p> <p>Recruit a marketing team of cultural, media, tourism, and marketing leaders to oversee idea progress.</p>	2008 - 2013	SAHC Staff/Cultural Roundtable*	Arts, culture, and heritage sector combined energy and resources in the achievement of common goals.

I.A.2	<b>Pursue joint market research.</b> Launch coordinated audience and membership surveying sector-wide to gather ongoing feedback about satisfaction levels, needs, and wants (piggyback on other community surveying). Together determine what is MOST important to regularly track and share. Consider annual “state-of-the-arts, culture, heritage” report (numbers reached, etc.).	2009-2013	SAHC Staff/Cultural Roundtable*	Arts, culture, and heritage sector has a system of shared metrics making sector-wide baseline data available. Annual sector “state-of-the-arts culture, heritage report” is easy to produce
I.A.3	<b>Pursue joint marketing (within &amp; outside the cultural sector) to promote opportunities.</b> Convene organizations and artists involved with literacy, history, story telling, music, art, and acting, with those in the 20-county region who provide summer camps and after school programs. TOTAL supply and TOTAL demand.	2009 - 2013	SAHC Staff/Cultural Roundtable* United Way, City departments	Arts, culture, and heritage sector work together successfully to expand their market share. Participation increases. Earned income increases.
I.A.4	<b>Attract outlying county consumers via collaborative marketing of culturals.</b> Offer group discount tour programs, events, and behind-the-scenes opportunities. Use welcoming messages and remember the learning from “all roads lead to Salina” and what a run-off it was to outlying counties. Use market study results to guide exactly where and to whom. Start with Chamber-targeted counties west of Saline County and then move forward from there.	2011 - 2013	SAHC Staff/Cultural Roundtable* Chamber of Commerce	Earned income increases. Regional audience base increases.
<b>Objective I.B See that information about arts, culture, and heritage offerings regularly reach all Salinans.</b>				
	Strategies	When	On Point	Outcomes and Metrics
I.B.1	<b>Strategically use the print media to the sector’s advantage.</b> Remind audiences to write letters to the editor in all publications and share information about positive arts experiences. Pursue daily local arts page in the <i>Salina Journal</i> , rather than just the Friday art section.	2008 - 2013	SAHC Staff* <i>Journal’s</i> current largest advertisers	By the end of the decade, positive press has eclipsed the negative. Successful community outreach and engagement of new populations has improved community opinion about the arts.
I.B.2	<b>Better use of local radio and cable TV.</b> Encourage media partnerships as messengers for entertainment opportunities, communicating them to audiences they care about.	2008 - 2013	SAHC Staff/Cultural Roundtable*	Arts, culture, and heritage offerings are regularly promoted in the local radio and cable media.



I.B.3	<b>Better coordinate event information.</b> Designate a consistent place in all media including new media (e.g., Saturday morning radio, cable calendar, blogs, consistent newspaper location) where cultural events can always be found. Call the Commission before scheduling. Cultural Roundtable agenda should include regular discussion of scheduling.	2008 - 2013	Chamber of Commerce* All cultural providers	Since the Chamber of Commerce took responsibility for managing the community calendar, there is more coordination and better promotion of all programming. Attendance has increased because information is reaching untapped markets.
I.B.4	<b>Develop and promote an interactive website directory of all arts offerings.</b> For organizations, include program descriptions, admissions info, references, age appeal, identify family-friendly events. Link to other well-trafficked websites (schools, community organizations, realtors, tourism, etc.) For artists and creative individuals, include genre, work samples, offering descriptions, credentials, price ranges, references, etc. (Link with community organizations, and others.)	2009 - 2013	Chamber of Commerce * SAHC Staff Community Access TV – bravosalina.org RSVP and Volunteer Connection.	Attendance has increased because information is reaching untapped markets. Artists are easier to find. Artists report more work-related activity.
I.B.5	<b>Get arts information into the hands of newcomer groups.</b> Convey the message that everyone is welcome. Piggyback on existing systems (realtors, employers, Chamber, utility bills, banks, etc.).	2010 - 2013	SAHC Staff/Cultural Roundtable*	Participation increases.
<b>Objective I.C Cultivate partnerships with organizations and neighborhoods to serve as bridges connecting cultural offerings with all Salina residents.</b>				
	Strategies	When	On Point	Outcomes and Metrics
I.C.1	<b>Create an outreach team of cultural sector leaders, community organizations, and human services providers.</b>	2010	SAHC Staff	A small group of community leaders advises SAHC on audience outreach and participation activities, trends, strengths and weaknesses.
I.C.2	<b>All stops out on marketing.</b> Each year, recruit select leaders (Catholic Charities, NAACP, YMCA, 4-H, Girl Scouts, colleges, home school groups, businesses) to be ambassadors for improving arts relevance to Salinans. Create community-wide conversations and seek their advice to build better, affordable connections between arts and their	2009-2013	SAHC Staff/Cultural Roundtable* Catholic Charities, NAACP, YMCA, 4-H, Kansas Wesleyan University, Girl Scouts, home school groups, businesses	Participation in arts, culture, and heritage programming, and offerings increases.  Arts are more widely experienced.

	constituencies; bring the arts to where their constituents are; provide an ambassador banner for their public spaces; together, develop user-friendly information that explains how the arts also address their goals; and determine activities.			
I.C.3	<b>Use existing bridges to connect with all Salinans.</b> Where appropriate, piggyback on mailings of community organizations, churches, businesses, local associations, and clubs. Promote arts, culture, and heritage opportunities in their publications.	2008  2009	SAHC Staff/Cultural Roundtable*	Promotion of events and programs is cost-effective and successful.
I.C.4	<b>Facilitate partnership building.</b> Convene biannual/annual gathering of community clubs, community organizations, City departments, arts, cultural, and heritage organizations. Rotate hosts. Discover and implement ways to work together better. Showcase successful programs such as Salina Art Center and Ashby House Ltd., Salina Community Theatre and Saint Francis Academy, etc. Establish coordinated campaigns.	2010-2013	SAHC Staff/Cultural Roundtable*	The number and kinds of partnerships between arts, culture, and heritage organizations and others in the region increases.
I.C.5	Building on Arts Infusion, Art Center and other arts education efforts, <b>convene annual summit of educators, arts, cultural, and heritage organizations.</b> Tout what exists. Determine and implement cost-effective ways to provide more arts in school and after school in neighborhoods: teacher training institutes, in-service days with all teachers, librarians, etc. about the arts. Share success stories at principals' meetings.	2012 - 2013	SAHC Staff/Cultural Roundtable*	The numbers and kinds of partnerships with public and independent schools, home schools, and lifelong learning increases.

GOAL II. MAKE OUR COMMUNITY A MORE BEAUTIFUL PLACE IN WHICH TO LIVE, WORK, AND VISIT.

<b>Objective II.A Work with like-minded and focused entities to keep all of Salina beautiful.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
II.A.1	<p><b>Develop additional community beautification awards.</b>                      Piggyback on existing award programs to raise awareness of beautification efforts. Start in the City’s neediest areas. Pursue inclusion of welcoming public art. Beta-test on City sites and municipal parks. Consider campaign before the Smoky Hill River Festival so that the City is “polished” for the 75,000 visitors.</p>	2008 - 2013	Salina Downtown, Inc., Heritage Awards, architectural & landscape awards. City and County Planning Commissions*	By 2015, win a national award for community beautification.
II.A.2	<p><b>Improve signage.</b>                      With Wayfinding Signage Program (City initiative), continue to improve interpretive signage to cultural destinations.</p>	2008 - 2013	City, Kansas Department of Transportation (KDOT)	Image and visibility of arts, culture & heritage locations increases. General awareness increases.
II.A.3	<p><b>Improve City entryways.</b>                      Negotiate with Kansas Department of Transportation (KDOT) to take over maintenance of land around Salina interstate entranceways. With the Community Art &amp; Design Committee (CADC), develop annual beautification incentive projects integrating public art and landscape design.</p>	2009 – 2013	Land Institute, xeriscaping, greening, Bucher Willis & Ratliff, Master Gardeners, architecture interns Kansas State University, City, KDOT, Visit Salina	The look of Salina improves, and public perception about Salina’s image improves.
II.A.4	<p><b>Improve streetscapes and neighborhoods.</b>                      Piggyback on City enforcement of neediest areas and the current North Salina corridor enhancement projects (North Broadway, west of 9th Street). Piggyback on nuisance and abatements procedures to help clean up neediest areas. Piggyback on neighborhood projects by providing artist and student labor to assist with projects.</p>	2009 - 2013	SAHC Staff Community Art & Design Committee* Master Gardeners, Friends of the River, City employees, neighborhood volunteers Kansas Wesleyan	The look of Salina improves and public perception about Salina’s image improves.  The arts are a visible partner in Salina’s beautification.
II.A.5	<p><b>Improve interstate signage and installations.</b>                      Consider aesthetically sensitive, regional-specific symbols. Park identification signs, arts, cultural, and heritage venues, etc.</p>	2009 - 2013	City and KDOT* SAHC Staff Community Art & Design Committee	Image and visibility of arts, culture, and heritage locations increases. General awareness increases.

<b>Objective II.B Widely promote beautification stories to increase understanding, appreciation, and improve community involvement and support.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
II.B.1	<b>Make efforts more visible using local media.</b> Chronicle and document all projects in the media to raise visibility and encourage greater participation. Consider regular public art segment on Community Access TV.	2008	Community Access TV	The media become loyal partners in promoting positive stories about beautification efforts. Appreciation grows.
II.B.2	<b>Provide resource information with building permits.</b> Develop a resource guide with building permits for new building projects to provide information about artists and resources. Provide the same kind of resource information for interior designers to help them identify local artists; for example, use the hospital's restoration and expansion project as a showplace for Salina's best landscape design.	2009 - 2013	City Community Art & Design Committee	"How-to" materials about beautification are easy to find. The arts—and artists—play a visible role in community beautification. Appreciation grows.
II.B.3	<b>Make efforts more visible in the Internet.</b> Use highly trafficked websites to tout this community initiative—especially the Chamber site frequently visited by those thinking of moving to Salina.	2009 - 2013	Community Access TV  Chamber of Commerce  City	"How-to" materials about beautification are easy to find. The arts—and artists—play a visible role in community beautification. Appreciation grows.
<b>Objective II.C Evolve SAHC's art &amp; design efforts as a source of community pride.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
II.C.1	<b>Expand SAHC's Community Art &amp; Design Committee to encompass more than public art and design.</b> Develop neighborhood teams (businesses, residents, churches, etc.) to plan and implement improvements. Encourage better architecture and strategies that support Salina's city vision.	2008 - 2013	City	SAHC's role in community design begins to transform the negative perception of its public art to one that is more positive.
II.C.2	<b>Create guidelines and incentives to encourage beautification.</b> Establish guidelines (not mandates) and incentives for basic aesthetic development (residential, business, and public projects) aligned with the City's shared vision statement. Pursue and capitalize on incentives to encourage greater participation. Incentives are available for North Salina and 130 Housing Authority properties in Salina. Identify areas in need. Provide "how-to" sheets, which encourage working with children as a way to engage their parents. Provide local resources to help with landscaping, including	2009 - 2013	SAHC Staff* Community Art & Design Committee City and County Planning Habitat for Humanity	"How-to" materials about beautification are easy to find. The arts—and artists—play a visible role in community beautification. Appreciation grows. Incentives boost beautification activity and progress.

	volunteer student labor from area colleges, supplies, local expertise, etc.; homeowners' associations to Adopt a neighborhood, St. John's Academy to Adopt North Salina neighborhoods.			
II.C.3	<p><b>Develop an effective community art &amp; design education program with elements that build Salinans' ownership of the art:</b></p> <p>Add a section to SAHC &amp; City websites where Salinans can learn more about proposed installations, the artists, and neighborhood involvement. On SAHC &amp; City websites (and/or others) create a place where the public can weigh in on elements of Community Art &amp; Design choices. Create on-site community hardhat &amp; education sessions to increase understanding of and involvement in installations from planning and implementation to ongoing maintenance. Add signage to works-in-progress to explain them. Test and document projects in neediest area.</p>	2009-2013	Community Art & Design Committee * Habitat for Humanity, Churches, Kansas Wesleyan University interns, neighborhood entities (St. John's Academy, homeowners' associations)	SAHC's role in community design begins to transform the negative perception of its public art to one that is more positive.
II.C.4	<p><b>Make public art a source of community pride.</b></p> <p>In public art policy, develop themes for future installations that also challenge world-class artists to create work more aligned with Salina. Given agriculture's importance here, challenge artists to work with it more (e.g., light installations on grain elevators). Consider temporary installations around important community events and agendas (e.g., better connecting North and South Salina).</p>	2009 - 2013	Community Art & Design Committee Artists	<p>SAHC's role in community design begins to transform the negative perception of its public art to one that is more positive.</p> <p>Public art is better explained and more aligned with what residents can understand.</p>
II.C.5	<p><b>Increase community involvement in public art.</b></p> <p>Building on Community Art &amp; Design Advisory Committee programs, encourage community involvement in public art. Use murals, landscape and lighting art in sections of the City needing attention to better engage Salinans and encourage the adoption of spaces.</p>	2010 - 2013	Community Art & Design Committee Artists	<p>Community perception of public art improves because of first hand involvement and exposure.</p> <p>Public art is better explained and more aligned with what residents can understand.</p>

GOAL III. USE THE ARTS AS AN ENGINE TO DRIVE ECONOMIC DEVELOPMENT, AND DOWNTOWN & COMMUNITY REVITALIZATION.

<b>Objective III.A Use the arts to support business and community development priorities.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
III.A.1	<p><b>Continue to pursue artists' live/work spaces as a way to revitalize dormant space in downtown Salina.</b> Use as a springboard for other similar downtown projects to build Salina's reputation as a Midwest hub for creativity &amp; a magnet for creative individuals.</p>	2008 - 2010	Chamber/SDI/Artspace SAHC Staff Artists	Artists' studio and live/work space is completed by 2015
III.A.2	<p><b>Continue to program downtown.</b> Create a hub of ever- changing creative activity on a scale that will continually attract residents and visitors, lure other business (coffee shops, restaurants, galleries). Assess offerings such as Art à la Carte, First Thursday Art Rush!, and Salina's Spring Poetry Series with an outcome to boost participation and community value.</p>	2008 - 2013	SDI/Cultural Roundtable* SAHC Staff	Arts, cultural, and heritage programming and activity continue to be strong partners in downtown vitality.
III.A.3	<p><b>With Salina Downtown/Chamber/mall owners/Airport Authority find ways for the arts to add muscle to community development strategies.</b> Invite cultural leaders to meet with these boards once or twice a year to discuss redevelopment challenges and situations in which the arts could help.</p>	2009-2013	Chamber/SDI * SAHC Staff	Win-wins financially benefit all.
III.A.4	<p><b>Provide incentives to developers.</b> With the City, explore incentives for new construction or renovation that include public space to display art, or for art performance/classroom space. Encourage the Chamber and SDI to promote in communications with their members. With City landowners, broaden the use of vacant space/storefronts in which to exhibit/create art ("guerilla galleries or site –specific performances).</p>	2010-2013	City* SDI SAHC Staff	The look of Salina improves. Renovation and development are more attractive. Community pride increases.
III.A.5	<p><b>Develop one or two strategies each year with a City department.</b> Deploy the cultural sector's help with solutions for drug, tolerance, and safety education, constructive activities for youth, garnering more civic participation in community solutions.</p>	2010 - 2013	Cultural Roundtable, City Departments SAHC Staff	Arts, culture, and heritage providers become more active partners in addressing community issues.

<b>Objective III.B Use the arts to promote tourism.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
III.B.1	<p><b>Develop one or two strategies each year with the tourism industry to support their plans to boost visitation and hotel stays.</b></p> <p>Explore guest discounts (two-fers). Keep tourism colleagues apprised of festivals and events (12 months out) to ensure that promotion includes reasons for visitors to come and stay longer. Target traditionally slow times each year and Thanksgiving weekend Friday night when visitors are looking for activities and entertainment. Consider afternoon or morning performances to reach new audiences.</p>	2008 - 2013	Visit Salina, Young Professionals Network Cultural Providers SAHC Staff	Arts, culture, and heritage providers become more active partners in tourism development.
<b>Objective III.C Do more to integrate the arts and business.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
III.C.1	<p><b>With largest employers, develop ways for artists to help businesses.</b></p> <p>With largest employers, develop ways for artists to help businesses increase innovation and productivity, improve and beautify work environments, boost morale and camaraderie, and improve teamwork, etc. Encourage workplace creativity such as company art teams. Provide “how-to” information for exhibition of employee work, programming tips, etc. For people who work two or three jobs, this will also make the arts accessible in their work places.</p>	2010 - 2013	Chamber of Commerce/SDI* SAHC Staff Artists	Arts, culture, and heritage experiences in the workplace increase. Appreciation improves. Participation grows.

GOAL IV. MAKE SALINA A MODEL COMMUNITY FOR CULTURAL SECTOR COORDINATION, UNITY, AND SUPPORT.

<b>Objective IV.A Make Salina a place where arts, culture, and heritage providers work together and thrive.</b>				
	Strategies	When	On Point	Outcomes and Metrics
IV.A.1	<p><b>Strengthen communication between artists and arts, culture, and heritage organizations.</b>                      Include artists' group leaders in Cultural Roundtables. Write and distribute quarterly e-blasts to promote current successful partnerships and their results such as artists/cultural organizations, artists/youth services, artists' residencies, artists in schools, artists in business, etc.</p>	2008 - 2013 quarterly	Cultural Roundtable* SAHC Staff	<p>The cultural sector is more informed and current.</p> <p>Opportunities for shared resources and collaboration are more apparent.</p> <p>Coordination and cooperation increase. There are fewer instances of scheduling conflicts and working at cross-purposes.</p>
IV.A.2	<p><b>Convene cultural summits.</b>                      Include board officers at the Cultural Round Tables to discuss progress on collaborative initiatives in the plan and other important issues/opportunities. Rotate organizational hosts.</p>	2009-2013	SAHC Staff * Cultural Providers Artists	<p>The cultural sector is more informed and current.</p> <p>Opportunities for shared resources and collaboration are more apparent.</p>
IV.A.3	<p><b>Improve scheduling.</b>                      Approach the most successful, highly trafficked calendars to assist with short- and long-term scheduling for the arts. Include middle and high school events. Contact area university athletic directors and information offices for schedules of big events on campuses. Create sorts by date, genre, family-friendly appeal, and price. Use showup.com as a prototype.</p>	2008 - 2013	SAHC Staff * Chamber of Commerce <i>Salina Journal</i>	<p>Coordination and cooperation increase. There are fewer instances of scheduling conflicts and working at cross-purposes.</p>
<b>Objective IV.B Make Salina a place where artists can live and work successfully.</b>				
	Strategies	When	On Point	Outcomes and Metrics
IV.B.1	<p><b>Create a place for local artists to network.</b>                      Following the example of Smoky Hill Artist Group (SHAG, a visual arts collective with artists ranging from emerging to established), encourage and support greater networking of area writers, poets, and songwriters. Encourage and support formation of creative partnerships, provide critiquing sessions and mentors, invite guest speakers, and more.</p>	2008 - 2013	SAHC w/Salina Art Center* Kansas Wesleyan University, Kansas Arts Commission, Smoky Hill Artists' Group, Piano Teachers' Guild, Salina Symphony Guild, KC Artists LINC thru Arts Council of Metro Kansas	<p>Communication and cooperation among artists increase. Camaraderie grows. Access to helpful information and opportunities increases.</p>



IV.B.2	<b>Encourage young, emerging artists, arts students at area colleges to participate in artists' groups and professional training.</b> E.g., "Making a living making art: what should you do after college?"	2008 - 2013	Salina Art Center Smoky Hill Artists' Group	Communication and cooperation among artists—young and old—increase. Camaraderie grows. Access to helpful information and opportunities increases. Mentoring activity helps young artists.
IV.B.3	<b>Create learning opportunities for artists.</b> Offer professional development & training in the business of being an artist; community instruction certification; legal and accounting knowledge every artist should have; how artists should market themselves regionally, nationally, internationally.	2010-2013	SAHC Staff * International Arts Exchange – Mexico – <i>La Voz</i>	Artists become more skilled in the business of being artists and are better able to make a living with their art.
IV.B.4	<b>Showcase area artists.</b> Promote and showcase area artists, especially young artists from Kansas Wesleyan University and the Salina VoTech Institute's graphic design program.	2010-2013	SAHC* Salina Art Center Kansas Wesleyan University Salina VoTech Institute	Visibility of artists increases and positive perception and appreciation grow.
IV.B.5	<b>Provide Listserv or virtual incubator for artists.</b>	2011-2013	SAHC Staff*	Communication among artists increases.
<b>IV.C Cultivate a stronger market and revenue base to make artists, and culture and heritage organizations financially viable.</b>				
	Strategies	When	On Point	Outcomes and Metrics
IV.C.1	<b>Create a funding task force.</b> Study how organizations can have the necessary funds to operate over the next decade. Research and promote baseline data on groups' current position and where they will need to be in 2012 to remain successful and financially viable. Determine next steps to develop revenue streams, both earned and contributed.	2008	SAHC Staff* Randy Graham, Chairperson	A thorough assessment of the cultural sector's financial needs is conducted. Salina develops a designated revenue stream for arts support. Financial stability of cultural providers improves.
IV.C.2	<b>Develop new sources of revenue for the arts.</b> Examine workplace-giving, bequests, dedicated revenue possibilities (fees, taxes, etc.). Set per capita growth goals and means to reach them. Continually emphasize economic impact.	2008-2009	SAHC Staff* Funding Task Force Community Foundation, Chamber, City Manager, City Finance	Financial stability of cultural providers improves.
IV.C.3	<b>Include cultural organizations at job fairs.</b>	2010 - 2013	Chamber of Commerce* SDI Cultural Providers	Employment opportunities for artists increase.
IV.C.4	<b>Provide scholarships.</b> Provide funding for artists and arts employees to attend conferences and training, within and outside the region.	2010 - 2013	Funding Task Force, Community Foundation.	Funds to support professional development opportunities are available.

IV.C.5	<b>Create linkages.</b> As part of the Smoky Hill Artists Group, create linkages with regional gallery owners, collectors, publishers, designers, decorators, and businesses that need artists.	2010 -2 013	Smoky Hill Artists Group* SAHC Staff	Increased awareness and relationships between artists and businesses that need and employ artists. Opportunity for artists' employment increases.
IV.C.6	<b>Provide artwork rentals.</b> Offer businesses/corporations/organizations the opportunity to rent art.	2010 - 2 013	Smoky Hill Artists' Group* SAHC Staff	Increased awareness and relationships between artists and businesses that could display art. Opportunity for artists' exhibitions, commissions, and contracts increase.
IV.C.7	<b>Support artists.</b> Increase funds for community and school- based artists' residencies and instructor training. Ensure that art is prominent in lifelong learning opportunities. Annually track total funds from all sources. Increase funding and numbers of individuals reached.	2012 - 2013	Funding Task Force * SAHC Staff	Artists in Salina have a broad base of financial opportunities to help them thrive. Salina's valuing of artists increases.
<b>Objective IV.D Expand the pool of volunteers and professionals to support the arts, and cultural and heritage sector.</b>				
	Strategies	When	On Point	Outcomes and Metrics
IV.D.1	<b>Increase volunteers for arts, culture, and heritage organizations.</b> Develop a countywide volunteer roster for cultural organizations. Publish information about volunteer experience, availability (time of day, seasonal), and preferred age groups (kids, seniors). Provide incentives.	2008 - 2013	RSVP* colleges, high schools, and others. Volunteer Connection SAHC	Number of arts volunteers increases.
IV.D.2	<b>Develop a support pool with professionals knowledgeable about cultural nonprofit needs.</b> Recruit accountants, professionals from higher education, architects, lawyers, designers, web designers, bookkeepers, marketing firms, HR specialists, etc. to work pro bono or at nonprofit rates.	2008 - 2013	SAHC Staff * Chamber of Commerce, Young Professionals* Kansas Wesleyan University	Cultural sector access to the professionals they need increases.
IV.D.3	<b>Expand cultural sector board spheres of influence.</b> Develop links with the Chamber, Leadership Salina, and other professional associations, employers, etc. to cultivate talent for cultural boards.	2008-2013	SAHC: Executive Director/ Cultural Roundtable Community Foundation/ Chamber, Leadership Salina	Cultural sector access to potential board members with valuable community connections increases. Cultural organization boards are stronger and are more helpful to the well-being of the organizations they serve.
IV.D.4	<b>Provide board training.</b> Develop a board training program for all arts, cultural, and heritage board members.	2010 - 2013	SAHC: Executive Director/ Leadership Salina	Cultural organization boards are stronger and are more helpful to the well-being of the organizations they serve.

<b>Objective IV. E Provide cost-effective support services to help artists and arts, cultural, and heritage organizations thrive.</b>				
	Strategies	When	On Point	Outcomes and Metrics
IV.E.1	<b>Create an arts incubator.</b> Provide a space in the City where artists and small groups of creators have access to basic equipment to support their endeavors (computer, photocopier, desk space, phone, and fax).	2008  2010	Salina Art Center* Public Library Media Center SAHC Staff	Artists have access to the materials and equipment they need. Artists have access to the resources they need to earn a living.
IV.E.2	<b>Provide system capacity-building and professional development.</b> Develop better business models, improving governance, increasing earned income (merchandising, services that generate income). <b>Provide artists' professional development.</b> Once or twice a year gather all artists' groups together for training relevant to all and provide the opportunity to network, e.g., small business assistance development.	2009-2013	SAHC w/Salina Art Center*, Chamber, Kansas Wesleyan University, Kansas Arts Commission, KC LINC thru Arts Council of Metro Kansas, Horizons Grants Program	Sector evaluation of SAHC services are positive.  Arts, cultural and heritage organizations are well run and financially stable.  Artists have access to the resources they need to earn a living.
IV.E.3	<b>Solve the storage problem.</b> Find a central storage location available to all arts, cultural, and heritage organizations.	2009	SAHC Staff City	Collaborative problem solving gets things done efficiently.
IV.E.4	<b>Explore collaborative "back-of-house" services.</b> Explore economic viability/advantages of bookkeepers, IT/data managers, web designers, and others subcontracting with multiple organizations.	2010 - 2013	SAHC Staff	Collaborative problem solving gets things done efficiently.
IV.E.5	<b>Maximize sector purchasing power.</b> Develop a group-purchasing program enabling artists and arts organizations to buy equipment, supplies, lumber, printing, etc. at discounts.	2010-2013	SAHC Staff	Economies of scale save organizations and artists money.
IV.E.6	<b>Provide health insurance.</b> With area associations develop health insurance/prescription programs for arts employees and artists.	2012-2013	SAHC Staff	Economies of scale save organizations and artists money.
IV.E.7	<b>Provide central merchandising.</b> Find area merchants willing and able to function as an "Arts Tix" site, central merchandisers for all the cultural organizations: ticket outlet, books, recordings, clothing, photographs, and other arts content, similar to Metropolitan Museum Stores.	2012-2013	SAHC/Cultural Roundtable*, mall, Library Coffee Gallery, Blue Heaven, 3 Barbs & a Jane, Capers, Mid Western Music	Economies of scale save organizations and artists money.



Source: SAHC Staff Photos, Smoky Hill River Festival

GOAL V. GUIDE SALINA'S CULTURAL DEVELOPMENT WITH ENTHUSIASM, SKILL, EXCITEMENT, AND VIGOR.

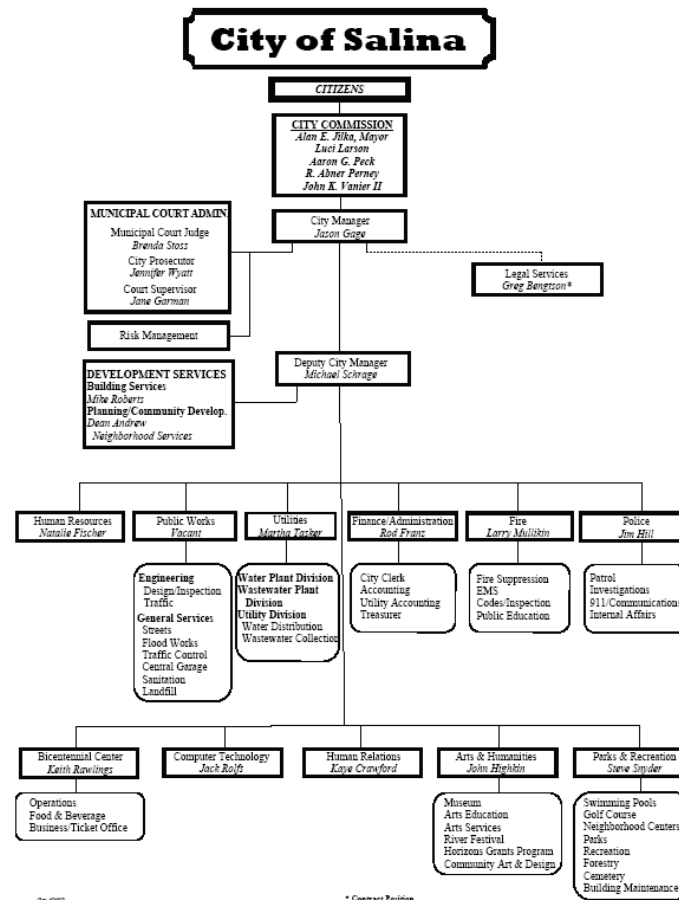
<b>OBJECTIVE V. A Fortify SAHC to successfully guide cultural development and implement this plan.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
V.A.1	<p><b>Sustain an excellent, adequate, efficiently organized staff.</b> Retain the most skilled and motivated individuals to run the Commission and implement this plan. Continue to link staff job descriptions and annual expectations to annual goals and core values.</p>	2008 - 2013	SAHC Executive Director, City Manager, SAHC Foundation Chair	<p>SAHC succeeds and is effective and helpful to the sector.</p> <p>Sector evaluation of SAHC services are positive.</p>
V.A.2	<p><b>Assess current SAHC financial operations.</b> Realign SAHC's base of city funds to support cultural development services. Develop a new business model for the Smoky Hill River Festival that maximizes all income opportunity – earned and contributed. E.g. Festival sponsorships.</p>	2008	SAHC Executive Director, City Manager Funding Task Force Chair SAHC Commission Foundation Chair	<p>SAHC's financial realities are understood, City services are supported with public funds. Opportunities to generate contributed revenue are maximized. Business operations are solid. The Festival becomes a revenue generator.</p>
V.A.3	<p><b>Encourage increased staff use of professional development opportunities.</b> SAHC staff members are encouraged to pursue opportunities to help them stay abreast of best stewardship practices and artist services nationally.</p>	2008-2013	SAHC Executive Director SAHC Staff	<p>SAHC succeeds and is effective and helpful to the sector.</p> <p>Sector evaluation of SAHC services are positive.</p>
V.A.4	<p><b>Facilitate and encourage open communication, innovative thinking, feedback, and increased participation in decision-making.</b> Continually explore successful methods for effective brainstorming, idea cultivation, and troubleshooting. Encourage the formation of ad hoc teams to develop strategies and troubleshoot on specific defined topics.</p>	2008-2013	SAHC Executive Director SAHC Staff SAHC Commission	<p>SAHC's collective wisdom functions at maximum capacity.</p> <p>SAHC succeeds and is effective and helpful to the sector.</p> <p>Sector evaluation of SAHC services are positive.</p>
<b>Objective V.B Achieve highest possible levels of Commission effectiveness, engagement, and participation.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
V.B.1	<p><b>Keep Commissioners abreast of plan implementation and areas where their help can expedite progress.</b> Discuss successes and challenges. Continue to fill vacancies with community representatives whose skills and talents complement and enhance the Commission.</p>	2008-2013	SAHC Executive Director	All plan goals are achieved.

<b>Objective V.C Model an <i>esprit de corps</i> that ensures the Commission and all its arts, cultural, and heritage constituents are working together effectively to achieve cultural development goals.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
V.C.1	<p><b>More effectively engage the Cultural Roundtable to maintain excellent communication with constituents and accomplish goals.</b></p> <p>Using the results of this plan, summarize the annual tasks and responsibilities of the Roundtable. Set timelines and assign personnel to move forward on strategies. Review annual outcomes and evaluate effectiveness.</p>	2008	SAHC Executive Director SAHC Staff	All plan goals are achieved.
<b>Objective V.D Expand the role of the Foundation board to assist with plan monitoring and implementation.</b>				
	<b>Strategies</b>	<b>When</b>	<b>On Point</b>	<b>Outcomes and Metrics</b>
V.D.1	<p><b>Convene a task force to review and amend the bylaws of the Foundation.</b></p> <p>Make better use of skills, expertise, and spheres of influence to accomplish goals.</p>	2008	SAHC Executive Director SAHC Staff	SAHC's Foundation is effective, helpful and assists SAHC in the achievement of all goals.
V.D.2	<p><b>Keep the Foundation board engaged and productive.</b></p> <p>Continue to refresh board member obligations &amp; responsibilities, terms, board committee roles &amp; responsibilities, and desired results annually. Secure board sign-off and commitment for this plan's implementation. Provide written quarterly updates to keep them informed of plan progress.</p>	2008-2013	SAHC Executive Director Foundation Leadership	SAHC's Foundation is effective, helpful and assists SAHC in the achievement of all goals.
V.D.3	<p><b>Continue to fill vacancies with community representatives whose skills and talents complement and enhance the current board composition.</b></p>	2008-2013	SAHC Executive Director Foundation Leadership	SAHC's Foundation is effective, helpful and assists SAHC in the achievement of all goals.

Objective V.E Coordinate and monitor the delivery of cultural sector services as outlined in this plan.				
	Strategies	When	On Point	Outcomes and Metrics
V.E.1	<p><b>Set timelines and assign personnel to move forward on strategies.</b></p> <p>Review annual outcomes and evaluate effectiveness on regular basis.</p>	2008 - 2013	<p>SAHC Executive Director</p> <p>SAHC Staff</p>	<p>Personnel responsible and accountability for each strategy and action are clear.</p> <p>Teamwork toward goals is optimized.</p> <p>Teamwork progress is measured by quarterly staff self-evaluation and discussion.</p> <p>Evaluations of SAHC services are positive.</p>
Objective V.F Continually assess and fine-tune the value of SAHC programs to keep them aligned with cultural plan goals.				
	Strategies	When	On Point	Outcomes and Metrics
V.F.1	<p><b>Pursue additional sponsorships for the Smoky Hill River Festival.</b></p>	2009	<p>SAHC Executive Director</p> <p>SAHC Staff</p> <p>SAHC Foundation</p>	<p>Opportunities to generate Smoky Hill River Festival-related revenues are maximized.</p> <p>The Festival generates excess income every year.</p>
V.F.2	<p>Seek artists, organizational and other user feedback and opinion annually to <b>evaluate and improve the value of SAHC services.</b> Use Survey Monkey and low-cost easy-to-access methods.</p>	2008-2013	<p>SAHC Executive Director</p> <p>SAHC Staff</p> <p>SAHC Foundation</p>	<p>Evaluations of SAHC services and programs are positive.</p>

### III. APPENDICES

## APPENDIX A. ARTS & HUMANITIES COMMISSION'S PLACE IN CITY OF SALINA GOVERNMENT





## APPENDIX B. SAHC STAFFING PLAN

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THE STAFFING PLAN WILL BE ADDED LATER IN 2008  
BASED ON THE RESULTS OF STAFF ASSESSMENT WORK  
UNDERWAY AT THE TIME OF THIS PLAN'S ROLL OUT.

## APPENDIX C. FIVE-YEAR PROJECTED BUDGETS

	2008 City Budget	2008 Revised	2009	2010	2011	2012
1 Salaries and Benefits	\$353,299	\$353,299	\$374,299	\$395,299	\$395,299	\$395,299
2 Plus Staffing Changes		\$21,000	\$21,000	\$0	\$0	\$0
3 Department Line-items	\$33,200	\$42,700	\$42,700	\$42,700	\$42,700	\$42,700
4 City Line Item for Programming	\$70,000	\$70,000	\$70,000	\$70,000	\$70,000	\$70,000
5 Cultural Plan Costs (City's 1/2)		\$7,500	\$15,000	\$15,000	\$15,000	\$15,000
6 Total Department Budget	\$456,499	\$494,499	\$522,999	\$522,999	\$522,999	\$522,999
7 Incremental Big Ideas Cost		\$38,000	\$28,500	\$0	\$0	\$0
8 Cost of The Big Ideas		\$38,000	\$66,500	\$66,500	\$66,500	\$66,500

1 Base costs (salary, benefits, line items) would be expected to grow at 2% to 5% per year.

4 Traditional City Programming of \$70,000 (\$40,000: Horizons; \$30,000: Community Programs)

8 Cost of The Big Ideas takes into account annual staffing change cost plus Cultural Plan direct cost

## APPENDIX D. CITY OF SALINA VISION

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Salina will be a city that is exciting to live in and thriving both economically and socially. The City will be clean, attractive and inviting. Local residents will demonstrate their community pride by sharing Salina's attributes with others. As a result, Salina will be a place with a quality of life that not only appeals to residents, but also to visitors.

Salina will be a city that encourages quality, market-driven, mixed-use development that compliments community cohesiveness.

Salina will become a city with "connectivity". This means that bicycle and walking trails along roadways, the flood control levee and the Smoky Hill River will be used to connect residential neighborhoods, commercial areas, schools and parks. These connections will eventually intersect with public transit pick-up/drop-off points. In addition, connectivity will also include community-wide information sharing through the latest electronic wireless technology.

The City of Salina will be attractive and well maintained. It will be evident that good housekeeping and high community standards are valued. Salina will be environmentally conscious, balancing the expectations of a growing community with the necessity to preserve nature's assets and our future quality of life.

The City of Salina will have master planned its assets in the Kenwood/Oakdale Park area west to the downtown business district in order to utilize them to their fullest potential. This will include the development of a uniformly managed, core destination complex for both residents and visitors. This complex will be surrounded by high quality, mixed-use development with an evident connection to downtown that complements existing commercial and residential assets.

The City Commission of Salina will have committed to providing the highest quality City services possible within available resources. The City Commission recognizes their role and responsibility to provide the needed policy direction and resources to its administration. At the same time, the City's administrative personnel are committed daily to transforming this direction and related resources into the highest possible quality of municipal services, consistent with the expectations of both the City Commission and the citizens of Salina.

Downtown Salina will be a thriving and vibrant place. It will include an artistic flair that complements diverse and successful business development, including: entertainment, professional services, restaurants and retail development. In addition, the downtown will include residential uses consistent with the desired, mixed-use activity.

Salina will be supportive of life-long learning through all forms of education, including elementary and secondary education, higher education and vocational/technical training.

Salina will be a town that is respectful of its heritage. Throughout Salina, the adaptive reuse of historic and architecturally significant buildings will be encouraged.

## APPENDIX E. ASSESSMENT AND PLAN PARTICIPANTS

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The Steering Committee, SAHC and the Consultant Team express deepest thanks to the following Salinans, of all ages and walks of life whose wisdom and opinion informed our assessment and guided the content of this plan. To those whose names we may have inadvertently missed, we apologize. Our heartfelt thanks to all.

Abell	Robyn	Banda-Torres	Reyna	Bressler	Nancy	Clark	Patrick
Adams	Jeni	Banninger	Sue	Brevik	Cloie	Clark	Randy
Adams	John	Banveios	Rosy	Brinegar	Cary	Clark	W. Carol
Allen	Amy	Barnhill	Allen	Brock	Robert	Clouston	David
Alley	Karla	Barnhill	Nick	Brown	Bob	Coady	Frank
Allison	Angela	Beach	Thad	Brown	Hubert	Cole	Dale
Allison	Brenda	Behner	Natasha	Brown	Jim	Cole	Ernie
Alsop	Jane	Bell	Tom	Brown	Kate	Cole	Shirley
Anderson	Brad	Bengtson	Greg	Brown	Roberta	Collins	Amy
Anderson	Jane	Benson	Sharon	Brown	Ron	Collins	Linda
Anderson	Mary	Benyshek	Marilyn	Bryant	Martha	Collins	Robbie
Andrew	Dean	Berens	Eric	Bunker	Claryce	Cooper	Jeff
Andrew	Kathy	Bergkamp	Scott	Burket	Connie	Copp	Aimee
Antrim	Dave	Bess	Earle	Burlew	Kathy	Cordero	Josie
Antrim	Donna	Bess	Jolene	Bycroft	Kate	Corley	Lucy
Appleby	Lou	Beverly	Sandy	Byrnes	Laura	Coulthurst	Stacy
Arias	Brenda	Bieberly	Sherril	Calderon	Melissa	Cox	Debora
Arias	Jose	Bigler	Karen	Callarman	Janet	Cox	Priti
Arkebauer	Ann	Bihlmaier	Patrick	Campbell	Brittany	Cox	Sheila
Armster	Dorothy	Black	Phil	Carlgren	Kendi	Cox	Stan
Armstrong	Maridee	Bockman	Kelly	Carpenter	Carrie	Crawford	Kaye
Arveson	Stacey	Bontz	Scott	Carroll	Chuck	Crawford	Doris
Ash	Bob	Bossemeyer	David	Cassel	Faye	Crawford	Julia
Ash	Jackie	Boyer	Kristie	Cathcart-Rake	Ruth	Crawford	Shawn
Atwell	Dana	Boyle	Dorothy	Chandler	Nancy	Crist	Keith
Baker	Aaron	Brack	Lori	Chase	Doris	Cunningham	Vesa
Banda de Escobedo	Blanca	Braxton	Mace	Chief	Sonia	Cutting	Amber
		Braxton	Shirley	Clark	Michele	Dauner	Tanner

Davidson	Todd	Exline	Rob	Gedney	Rita	Hickey	Sandy
Davis	Glenn	Fagan	Roger	Gennett	Tyler	Higgins	David
Davis	John	Fallis	Pauline	Gibbons	Yvonne	Highkin	John
Davis	Trent	Farres	Dennis	Giesecke	Nancy	Hill	Jim
DeBey	Peggy	Felguerez	Ugenia	Gillam	Jeffrey	Hinrikus	Jerry
DeBey	Wayne	Fenwick	Danielle	Giron	Dina	Hoffhines	Ross
Decker	Gabe	Fernandez	Pat	Gish	Steve	Hoffman	Steve
DeHaan	Lee	Ferrell	Heather	Glavin	Rodd	Howard	Sharol
Deister	Rita	Fiedler	Gordon	Glover	Jerry	Howe	Steven
Demuth	Gary	Fief	Larry	Graham	Randy	Hudson	Deane
Dennis	Cameron	Fischer	Darlene	Griep	Greg	Hughes	Brandon
Diederich	Dema	Fischer	Natalie	Guitierrez	Brenda	Humphries	Miriam
Disney	Derik	Flack	Rick	Guitierrez	Michael	Iarcia	Nayeli
Divine	Debbie	Flohrschutz	Marilyn	Gunn	Kristin	Iarcia	Xasmin
Donelan	John	Foley	Beth	Gutsch	Barb	Ihnken	Jeanne
Dong	Tony	Foor	Dave	Hagan	Brandy	Isaacson	Debbie
Donley	Gary	Foster	Ed	Hagen	Michele	Jackson	Abby
Douglas	Sheila	Foutch	Perry	Hall	Brigid	Jackson	Alane
Draftz	Barbara	Franz	Rodney	Hall	Dalene	Jackson	Jamie
Drake	Michelle	Fraser	Mike	Hall	James	Jackson	Wes
Dreher	Henry	Frazier	Bryan	Hall	Margy	Jacobo	Pam
D'Souza	Bernice	Frick	Ben	Hampton	Izzy	Jameson	Paidge
Ebert	Karen	Fried	Paula	Hand	Joseph	Janzen	Elizabeth
Edwards	Elaine	Friesen	Amy	Hardy	Randy	Jarvis	Tammy
Ehrlich	Lorece	Frye	Richard	Harrall	Jolene	Jennison	Ken
Elliott	Fred	Fullerton	Crystal	Harris	David	Jerkovich	George
Elliott	Harley	Gack	Barb	Harris	Pam	Jerkovich	Joan
England	Katy	Gage	Jason	Hauser	Karen	Jett	Amy
Engstrom	Brent	Gaicullo	David	Hawksworth	David	Jilka	Alan
Esparza	Kenia	Gallegos	Monica	Hawksworth	Susan	Jimenez	Luis
Ewing	Becky	Garon	Sonya	Headley	Glenn	Jimenez	Ofelia
Ewy	Ruth	Gates	Jane	Heins	Marcia	Johnson	Glenda
Exline	Jerry	Gates	Melissa	Heist	Lee	Johnson	Kent
Exline	Mary	Gebhardt	Don	Hewitt	Donna	Johnson	Patti

Jones	Carol	Lamer	Eric	Martin	Tom	Morton	Suzy
Jones	Carolee	Lamone	Mike	Mastin	Shawn	Mosher	Margaret
Jones	Eleanor	Langley	Erin	Mattek	Mike	Mowery	Trey
Jones	Pam	Langley	Scott	Maye	Millie	Mulhern	Tom
Jones	Sue	LaPorte	Linda	McCay	Fred	Mullikin	Larry
Jordan	Lana	Larson	Kayla	McClaskey	Dale	Munoz	Jose
Keeler	Ryan	Larson	Luci	McClure	JoAnn	Munsell	Danny
Kellogg	Chris	LaShell	Julie	McDowell	Hampton	Murray	Dani
Kennedy	Ken	Laska	Ada	McDowell	Gary	Myers	Bill
Kephart	Charles	Lauber	Marlon	McKenzie	Joe	Myers	Del
Kerby	James	Lauver	Dennis	McMillen	Gayle	Nazworth	Thomas
Kerstetter	Mary	Lauver	Rhonda	Medina	Bill	Nielson	Debbie
Kerstetter	Philip	Leenders-Weaver	Willow	Medina	Peggy	Nemecek	Marc
Kinnaird	Patricia	Lemaster	Gena	Meier	Rod	Newton	Tina
Kinney-Riordan	Susan	Leon	Rebecca	Meitner	Sarah	Nichol	Miranda
Klima	Ed	Lewerenz	David	Michaelis	Amanda	Nitz	Stacy
Klima	Phyll	Lewerenz	Patrice	Michaelis	Todd	Nolan	Marie
Klostermeyer	Ken	Lewis	Melissa	Middleton	April	Noonan	Ken
Klostermeyer	Nancy	Lilly	Linda	Miller	David	Norlin	David
Kohr	Glenn	Lily	Judy	Miller	Karlie	Norris	Byron
Kranzler	Dean	Livingston	Charles	Miller	Nona	Norris	Scott
Krehbiel	Consuela	Loersch	Rachel	Miller	Ryan	Nusbaum	Mike
Krehbiel	Val	Longbine	Steven	Minneman	Paul	Olsen-Jackson	Joan
Krinock	Laura	Loucks	RoJean	Minten	Marge	Ortega	Trish
Kriss	Ann Marie	Lucky	Katherine	Mize	John	Ostenberg	Lise
Krob	Jackie	Ludwig	Ann	Montgomery	D. Wayne	Pancost	Katelyn
Krob	Kurt	Lutz	John	Montgomery	Norma	Pancost	Keenan
Krumm	Paul	Lynch	Eloise	Moody	David	Pancost	Kristin
Kuhlman	Dennis	Maass	Sarah	Moore-Redding	Linda	Pancost	Kristopher
Kuiper	Marla	Maes	Jim	Morgan	Fr. Jerome	Panuco	Maribel
Kurtz	Jeff	Mai	John	Morris	Josh	Parks	LeRoy
Lakkari	Justin	Manivong	Kelly	Morrison	Aaron	Parr	Cheri
Lamb	Don	Manley	Jim	Morrow	Richae	Payne	Mike
Lamb	Mary Laura	Marseline	Debra	Morton	Trudy	Peck	Michelle

Perney	Dylan	Rider	Angela	Shoup	Libby	Tasker	Martha
Perney	Kathryne	Riley	Jennifer	Shulda	Kristi	Tate	Michael
Perney	R. Abner	Riley	Ronda	Simcox	Louise	Taylor	June
Peters	Josh	Rivers	Steve	Slubowski	Megan	Teasley	J.W.
Peterson	Carolyn	Robben	Karen	Smith	Linda	Tejral	Chris
Peterson	Erik	Robbins	Shawna	Smith	David	Terrill	Melanie
Peterson	Heather	Rodriquez	Stacy	Smith	Jim	Thibodeau	Rich
Peterson	Peter L.	Rogers	Tim	Smith	Dave	Thomas	Iseral (Tom)
Peterson	Robert	Rolfs	Jack	Smith	Shalonda	Timmel	Don
Philbrick	Sami	Romaniszyn	Lee	Snider	Carl	Tolbert	Kathy
Place	Karlton	Romeiser	Carol	Snyder	Steve	Tomlinson	Madelyn
Plankenhorn	Judy	Romeiser	Nyla	Soderberg	Sydney	Tope	Donna
Plunkett	Sam	Romeiser	Rex	Sparks	Logan	Torres	Lovis
Pohl	Ingrid	Ruiz	Fr. Carlos	Spicer	Vicki	Torres	Maria
Prather	Lance	Ryan	DeDe	Spicer	Michael	Trimble	Brian
Price	Vicki	Ryan	Jess	Spradley	Annie	Trower	Jim
Prickett	Karla	Ryan	Lynne	Spurney	Cara	Truhlan	James
Protzman	Bob	Sales	Hippie Jim	Spurney	Blaine	Ulrich	Genie
Quill	Andrea	Sanders	Clarke	Standley	Brandon	Ulrich	Stacey
Ralston	Tina	Sandquist	Arnold	Stanley	Julia	Umekubo	Audrey
Rasmussen	Pam	Schiebler	Barbara	Stephens	Vaughn	Underwood	Denise
Ravenkamp	Jim	Schloo	Brennan	Stevens	Connie	Upshaw	Lisa
Rawlings	Keith	Schmidt	Betty	Stonebraker	Amy	Van Tassel	David
Ray	Joan	Scholten	Betsy	Stoss	Brenda	Vanatta	Robin
Reed	Dorothy	Schorn	Steve	Stovall	Justin	VanBlaricon	Marvin
Regh	Michelle	Schrage	Mike	Strawn	Maxine	Vancil	Marilee
Reid	Tom	Schroeder	Nada	Stromberg	Ken	Vanemburgh	Mary
Reinert	Janet	Schusler	Megan	Strowig	Kathy	VanWagner	Kim
Reitz	Susie	Schwan	Matthew	Stucky	Tiffany	Vararath	Noy
Renich	Steve	Seaton	Kristin	Sturges	Bill	Veal	Patricia
Rhea	Martha	Seirer	Scott	Swartzendruba	Gary	Vega Carter	Maria
Rice	Lucinda	Sellers	Debbie	Sydow	Brenda	Viar	Curtis
Rice	Sylvia	Sheppard	Donna	Talley	Merlene	Vidricksen	Ben
Richert	Edna	Shoemaker	Gary	Tanner	Jacki	Vinyard	Bert

Waite	Diane	White	Monte	Winn Sr.	Louis	Young	Donna
Walker	Mary	Whitmer	Susan	Winter	Rob	Young	Kathrine
Ward	Garrett	Whitton	Heather	Wiseman	Heather	Zapata	Ismael
Wearing	Betsy	Whitton	Jon	Wolf	Darlene	Zerger	Ted
Weaver	Addison	Wilbur	Tom	Wolford	Mathew	Zerger	Vera
Wedel	Carolyn	Wilkins	Sudana	Wood	Brian	Zey	Lauren
Weis	Don	Williams	Cora	Wright	Lori	Zimmerman	Ann
Weston	Les	Williams	Kate	Wright	Paula	Zimmerman	Cindy
White	Bekki	Williams	Nancy	Yenkey	Norm	Zuercher	Amy
White	Cristine	Willingham	Justin	Young	Barb	Zuker	Joseph



## APPENDIX F. ABOUT THE CONSULTANT TEAM

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### DIANE L. MATARAZA, INC.

Diane Mataraza is an independent arts management consultant based in Florida. For the past seven years, she has worked with all sizes and kinds of arts and cultural organizations around the country to help them become more relevant and valuable to their communities. Over the past 30 years, Diane has worked in and around the arts from every vantage point. Prior to consulting independently, Diane was Senior Vice President with a national consulting firm specializing in cultural planning and marketing. From 1997-1999, she served as the Executive Director of the National Academy of Recording Arts and Sciences Foundation (the Grammy Awards) based in Santa Monica, California, where she administered a \$4 million budget and directed programs creating stronger ties between the music industry and music education efforts around the country. Diane was Director of the Local Arts Agencies Program at the National Endowment for the Arts (NEA) in Washington, D.C. from 1992-96. As Director, she revamped application policies to enable all arts councils large and small to compete successfully for grants and, with Jane Alexander, successfully negotiated the first national AmeriCorps arts initiative. In her last year at the NEA, Diane served as Senior Advisor to the Deputy Chairman. Prior to the NEA, Diane directed the Alliance of New York State Arts Councils. During her seven-year tenure, the Alliance became the lead advocacy organization for the arts in New York State, making it overseer of more than 40 pieces of arts-related legislation annually and also the state arts appropriation. She represented the arts community on New York's Governor's Arts Award Committee; the State Senate Committee on the Culture Industry; the Business Council of New York State's Tourism Advisory Committee, and the State Education Commissioner's Advisory Committee. Diane ran the Dutchess County Arts Council and its United Arts Fund in Poughkeepsie, New York, from 1979-1984. Through her efforts, Dutchess County was one of the first NEA Local Arts Agencies Test Program Grant recipients, and the county was a recipient of a New York State Governor's Arts Award. A trained musician, Diane taught high school instrumental music in New York's public schools from 1974-1978. A native of New York's Hudson Valley, Diane was awarded a bachelor's degree cum laude from Ithaca College School of Music in 1974, a master's degree from New York University in 1978, and a certificate in association management from the United States Chamber of Commerce in 1991. She resides in Florida.

### SURALE PHILLIPS

Surale Phillips is President of Decision Support Partners, Inc., a Montana-based consulting firm. A specialist in cultural research and planning, qualitative and quantitative methods, market studies, and organizational development research, Surale's work has supported audience development studies, cultural plans, arts in education projects, grants impact analysis, strategic plans, and national field studies for 15 years. Her research has supported projects for the National Endowment for the Arts, national service organizations, state arts agencies, local arts agencies, presenting organizations, museums, regional service providers, and private foundations. She is a frequent speaker about marketing at national arts conferences.

Surale Phillips started Decision Support Partners, Inc. in January of 2002 after 13 years of working in arts research and consulting to create a new avenue and environment for collegial thinking and expert, affordable consulting services to the field — to bring the best people and the variety of skills they bring together to do good business for the arts business. Since its inception, Surale has worked both independently on projects, as well as collaboratively with other consultants with expertise in areas such as public policy, public art, cultural planning, arts in education, and cultural tourism.

## HANNELORE N. ROGERS

Hannelore Rogers is a writer and editor based in Pittsburgh, Pennsylvania. Her clients include the New York Philharmonic, the National Arts Centre Orchestra (Ottawa, Canada), the Santa Fe Chamber Music Festival, the Arkansas Symphony Orchestra, and TRG marketing consultants, among others. Prior to her work as a freelance writer she was the marketing director of the Pittsburgh, Milwaukee, and New Mexico Symphony orchestras. She has written for clients in such diverse fields as opera, ballet, theater, museums, childhood literacy advocacy, artist management, classical music recording, the financial sector, and healthcare.