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Section I: Introduction

In June 1996, in response to the drastic cuts in federal funding for the arts, the National Endowment for the Arts (NEA) initiated a nationwide series of regional and community forums called American Canvas. The purpose of the six forums was to determine the value of the arts and ways to strengthen the infrastructure of the arts community. One of the forum sites was Charlotte, North Carolina, where the focus was “What Is The Role Of The Arts In Community Economic Development and Growth?”

Charlotte has received national attention in recent years for its success in economic development and for the quality of life it offers. Nationally ranked as a banking center, it has been voted America’s most liveable city by the National Conference of Mayors, and selected by Newsweek as one of the best places in the U.S. to live.

The arts in Charlotte are an integral part of economic development strategies. Indeed the NEA video produced for the NEA forum by the Charlotte Arts and Sciences Council (CASC) points to the four Cultural Action Plans (CAPs) as crucial to Charlotte’s long-term economic health and to tourism as the number one industry of the future.

Other cities are testing the potential of their cultural institutions to contribute to economic development and tourism. The Philadelphia Museum of Art’s 1996 Cezanne retrospective brought $86.5 million into the City’s economy. Atlanta reports on the effect of the 1996 Centennial Olympic Games as a missed opportunity for the arts but one which has “created awareness and expectation” that theirs “is a city capable of competing on a broader stage in many arenas, including that of culture and the arts.”

The Cleveland Foundation has just published a report by the Civic Study Commission on the Performing Arts which focuses on how the performing arts serve Cleveland and what can be done to create conditions for sustaining them. Providence has an arts and entertainment empowerment zone to spur renewal. Newark has built a performing arts center to draw visitors downtown.

Baltimore to date has not put forward a comprehensive plan to capitalize on its cultural assets. There are indications, however, that Mayor Schmoke takes seriously the potential of the City’s museums to play a role in the future. In Museum News for March/April 1997 he is quoted: “Museums have played an important role in the past and we’re hoping that they play an increasingly important role in the future... They enrich the quality of life, they provide jobs, they are really an economic engine.”

Other community leaders have also expressed the need to explore ways to build on our cultural resources.

As preparation for assessing the importance of Baltimore’s arts and science organizations to the City’s future, it will be useful to measure Baltimore and its cultural institutions against a city such as Charlotte—a city recognized nationally for making the arts integral to economic development. The comparison of Baltimore’s and Charlotte’s arts and sciences’ programming will help to determine what similarities exist between the cities and if Baltimore might learn from Charlotte how to position the arts to better serve the Baltimore community and to survive in a world of decreasing public funds.
The Cultural Arts As Economic Development: What Baltimore Can Learn From Charlotte, N.C.
Section II: Charlotte and Baltimore: Statistical Comparisons (Table 1)

Charlotte’s land area is almost three times larger than Baltimore’s. Unlike Charlotte, Baltimore, as Mr. Rusk terms it, is an “inelastic” city, with no legal way to benefit from new residents of the surrounding area.

Size and Geographical Boundaries
Charlotte has the 33rd largest population of any city in the country. With 212 square miles, it is the fifth largest urban region, almost three times larger than Baltimore City. As described in the David Rusk’s *Baltimore Unbound*, Charlotte is one of “many cities that have the legal authority to expand their boundaries as their regions grow,” and one that has “expanded through aggressive annexation of urbanizing areas.”

Baltimore, on the other hand, while 14th in population nationally, is one of the few cities in the country that cannot annex. It “has been locked within its 80.8 square miles since 1918” as an independent city not located within a county. Unlike Charlotte, Baltimore, as Mr. Rusk terms it, is an “inelastic” city, with no legal way to benefit from new residents of the surrounding area.

Population Trends: Baltimore Decreases, Charlotte Increases
In 1975 Charlotte’s population was 35% the size of Baltimore’s. Between 1975 and 1995 Baltimore’s population declined from 826,400 to 692,000 while Charlotte’s increased from 288,200 to 465,800. In 1995 Charlotte’s population was 67% that of Baltimore. Projections indicate that by the turn of the century, Charlotte’s population will be 86% of Baltimore’s. The population trends reflect the fact that Charlotte continues to annex land in Mecklenburg County as its population grows while Baltimore with its fixed boundaries continues to lose population to surrounding counties.

In 1995 the estimated population for the Charlotte metropolitan area was 1,282,718; for that same year the Baltimore metropolitan area’s population was estimated to be 2,432,993.

Education
High school graduates represent 81% of Charlotte’s population, but only 60% of Baltimore’s. Residents of Charlotte with bachelor’s degrees represent over 25% of the population while in Baltimore only 15% of the population hold bachelor’s degrees.

Income
The median household income of Charlotte residents is $31,873, almost 33% higher than Baltimore’s figure of $24,045. The effective buying income per capita in both cities is consistent by comparison; Charlotte’s is $16,793 while Baltimore’s is $11,994.

Employment
Charlotte has a labor force that is two thirds as large as Baltimore’s - 252,535 compared to 432,412 - and an unemployment rate that is less than half Baltimore’s - 3.2% compared to 8.7%.
Corporate Presence

Charlotte is the second largest banking center in the U.S. and outnumbers Baltimore in the number of Fortune 500 corporation headquarters four to two; in corporations with employees of 500 or more, Charlotte has 70, while Baltimore has 60. Baltimore is a leading U.S. automobile port, has two major research universities and medical centers within its borders, and links its future to biotechnology and, to a lesser degree, to tourism.

Conclusion

These statistics give Charlotte significant advantages — the standard of living it offers, the climate it affords for economic development, and the national visibility it receives for its quality of life.
Section III: Comparisons of Selected Arts and Science Organizations in Baltimore and Charlotte

Baltimore’s Arts Council as a City Agency

In conducting a comparative study of arts and science organizations in both cities, several factors must be noted. First, Baltimore’s arts council, the Mayor’s Advisory Committee on Art and Culture (MACAC), operates as a city agency without representation from the corporate and cultural community. Between 150 and 200 grants are distributed a year through an application process. Sixty-five of these Baltimore arts organizations are also funded by the Maryland State Arts Council (MSAC) with state monies.

Secondly, although MACAC and MSAC do not fund the National Aquarium in Baltimore and the Maryland Science Center, for the purpose of this report it is appropriate to include both of them; both are, statistically, important cultural attractions in Baltimore and provide parallels to “Discovery Place” in Charlotte.

Baltimore: No Data Base for Arts Organizations

Another factor which makes comparisons difficult is the lack of organized data on Baltimore’s cultural organizations. In Charlotte, the Arts and Science Council (CASC) requires data from each of its affiliates and tracks revenue, costs, and staffing patterns for each organization. It uses data which it receives annually to evaluate the performance of its member organizations.

MSAC’s primary purpose is to distribute State monies to Maryland arts organizations. While it receives important data on its applicants through the application process, it does not have responsibility to track this data collectively and to report it publicly, nor does MACAC. Consequently it is not possible to prepare an evaluation of all the funded organizations.

Number of Arts Organizations Compared to Population (Table 2)

With a population that is one third greater than Charlotte, Baltimore has two thirds more arts organizations that receive Arts Council funding. The Maryland State Arts Council will distribute funding to 65 arts organizations in Baltimore in 1997. In Charlotte, CASC has committed grants to 19 arts and science organizations for the coming year.

Another indicator of this imbalance is that the “Resource Guide Baltimore Maryland 1996,” published by the Mayor’s Advisory Committee on Art and Culture, lists over 125 cultural organizations that perform, exhibit, or educate for the arts in Baltimore, while CASC has only 40 affiliate members. An affiliate is an organization whose mission is primarily cultural, artistic, or scientific and has, through a certification process, requested and gained formal recognition by CASC.
Types of Organizations

The disciplines of the organizations selected for this report are similar:

- **Symphony:**
  - Baltimore Symphony Orchestra (BSO)
  - Charlotte Symphony Orchestra

- **Opera:**
  - Baltimore Opera Company
  - Opera Charlotte

- **Museum:**
  - Baltimore Museum of Art (BMA)
  - Walters Art Gallery
  - Mint Museum of Art (Charlotte)

- **Exhibitions:**
  - Maryland Art Place
  - The Light Factory of Photographic Arts (Charlotte)

- **Theatre:**
  - Center Stage (Baltimore)
  - Charlotte Repertory Company
  - Children’s Theatre (Charlotte)

- **Science:**
  - The National Aquarium in Baltimore
  - The Maryland Science Center
  - Discovery Place (Charlotte’s children’s science museum)

- **Multidisciplinary:**
  - Afro American Cultural Center (Charlotte)

- **Educational:**
  - Young Audiences (Baltimore)
  - Spirit Square (Charlotte’s center for art education)

- **Dance/Music:**
  - Baltimore Choral Arts Society
  - North Carolina Dance Theatre
Summary of Comparison (Tables 2, 3, 4)

In review of the existing data for both cities, it is worth noting that:

- The ten arts and science organizations in Baltimore have three times more revenue and expenses than their Charlotte counterparts.

- Baltimore organizations earn 80% more revenue than their counterparts in Charlotte.

- Earned income as a percentage of revenue of Baltimore’s group is 44% higher than that of Charlotte.

- Baltimore audiences are 60% larger than those in Charlotte.

- The Baltimore organizations have 20 times more dollars in endowment.

- The average endowment of the ten Charlotte organizations is $709,620. Baltimore organizations have an average endowment of $14,000,000.

The number of arts and science organizations in Baltimore, their budgets, earned income, audiences, and endowments are all far larger than those in Charlotte, and far in excess of the differential of statistics in population. Baltimore has a cultural legacy of quality which has been financed by a century of citizen philanthropy. This legacy supports artistry of national and international stature. Over the past decade, Charlotte’s initiative in cultural planning has been impressive and has attracted national recognition, however, its arts and science organizations are neither as numerous nor as well financed as Baltimore’s. Charlotte’s efforts in arts education, however, particularly in the public school arts education program, reflect Charlotte’s commitment to its arts programming. Baltimore clearly has much greater arts and cultural resources to utilize in its economic development strategy.
The Cultural Arts As Economic Development: What Baltimore Can Learn From Charlotte, N.C.
Baltimore’s arts and sciences organizations, based on total numbers and the comparable statistics of the ten largest, are dramatically superior to Charlotte’s. Why, then, does Charlotte market the arts as a major attraction and why is Charlotte viewed as so successful in the arts? What can Baltimore learn from Charlotte as it seeks to promote itself as a destination of choice?

1. A COMMON VISION

“Charlottonians are a very practical people who know that they can only remain strong with a common vision.”

Pat Phillips, President, Financial Products, NationsBank

Charlotte Has a Shared Vision

Charlotte has a vision for itself, one sustained by public/private partnerships, a practical approach to creating a quality of life which is sustainable and undergirds its economic goals. What is this vision that has captured the imaginations and minds of those who live and work and locate in Charlotte?

• “Art is economic development.”
• “Creativity is the currency of the 21st century.”
• “Tourism will move to Charlotte’s number one industry.”
• “Arts education is viewed as a vehicle for a creative workplace.”

Quotations from the Charlotte NEA video on the arts

In Charlotte the connection between the arts and economic development is seamless. Cultural offerings and the recruitment and retention of business are viewed as interdependent. In order to offer a quality of life in keeping with the business environment to which Charlotte aspired, the City had to reinvent the arts.

While some arts organizations existed in the Charlotte community 40 years ago, they were not well organized nor integrated into the City’s long-term vision. In the past 15 years, however, over $100 million has been invested in renovations and capital building projects for the arts; and since 1990, $27 million in endowment monies have been raised through the United Endowment Fund to stabilize the arts. This support was made possible by strong public and private funding partnerships.

Creativity is seen as critical to Charlotte’s future, not just as an art-friendly city, but as a community that generates and is stimulated by ideas, innovation, imagination, momentum, and a futurist orientation. Creativity is seen not just as a crucial dynamic in economic development, but as one which must permeate the education and experience of every citizen. Business leaders value the role of arts education in preparing their work force for the 21st century.
In preparing for its future, Charlotte projects that tourism will be the primary engine driving its economy. The City’s vision now embraces a plan to stage attractions that will create “a twenty-four-hour city,” as Hugh McColl, Chairman and CEO of NationsBank, describes it, in order to serve a critical mass of regional visitors who will sustain the economic growth and cultural life of Charlotte.

2. CULTURAL PLANNING

“The Arts and Science Council is the keeper of the vision. It is a gift...one that has worked phenomenally well.”

*Curt Walton, Business Support Director, City of Charlotte*

How have the arts become such an important component of Charlotte’s vision for the future? “Cultural planning is the answer,” says Michael Marsicano, President of CASC. Cultural planning has been the work of the CASC since it was instituted in 1958. It is important to note that the Council was formed before the existing arts organizations were well established or funded. Its creation was spurred by the fact that the City and corporations were beginning to feel besieged by funding requests and wanted to bring some order to the process.

The four elements of the Charlotte Cultural Planning program are, 1) construction of cultural facilities, 2) expansion of capacity of arts programs, 3) broadening of arts education efforts, and 4) strengthening of public participation in arts programming.

**Membership: The Affiliates**

There are 40 affiliates of the Council. Affiliates are arts organizations which have been formally recognized through a certification process. Nineteen of them received funding in 1996, either through basic operating grants (BOGs) or project grants.

**Budget**

The Council’s budget for 1996 was $8.1 million, $6.7 million of which provided grants to affiliates through a well defined application process. There are accountability standards which ensure that grantees adhere to CASC requirements. In turn, CASC sustains a commitment to keep operational and administrative costs no higher than 3.5% of the combined budgets of CASC and its affiliates.

**Funding Sources**

CASC receives 52% of its revenues from private sources; these funds are secured annually through the CASC Fund Drive. It receives 47% of its revenues from public sources: city, county and state. One percent is generated through program revenues.
Cultural planning took a giant step forward ten years ago when Charlotte began to funnel city monies for support of the arts through the CASC.

The Influence of the CASC

With over $6 million in public and private revenue to distribute annually to benefit its affiliates, CASC commands the attention and cooperation of its affiliates and can represent them as a single voice in the community. CASC can build consensus for the arts through the active participation of its board members who represent all sectors of the community. Serving on the board of the CASC is considered to be more prestigious than serving on the board of any other single arts organization in the Charlotte Community. The CASC convenes its board committees and its affiliates regularly through ongoing work in programming, fund raising, marketing, and grant-making. It should be added that CASC has diversity goals for its own board, staff and committee volunteers, as well as cultural diversity benchmarks for its affiliates’ boards and staff.

It is interesting to note, against the background of Charlotte’s historically progressive electorate and leadership, a change in the public funding of CASC as of April 1, 1997. The Board of County Commissioners (BOCC) of Mecklenburg County voted 5 to 4 to discontinue using the CASC to distribute its support of the arts and science organizations in Charlotte. In the CASC 1997 budget of $10.3 million, the BOCC contributed $2.5 million or over 24% of total budget. These funds will now be allocated by the BOCC directly to organizations whose projects conform to BOCC’s interpretation of “traditional family values.” The vote to withdraw BOCC’s block grant from the CASC came in opposition to use of BOCC funds to support a production of “Six Degrees of Separation,” which is being mounted by one of CASC’s affiliates, Charlotte Repertory Theater.

Selected Achievements of the CASC

1.) CASC initiated the Marketing Service Organization (MSO)* with the support of a three-year grant of over $500,000 from the John S. and James L. Knight Foundation in 1994. The MSO consolidates marketing personnel and activities of the Charlotte Repertory Theatre, North Carolina Dance, Opera Carolina, and the North Carolina Blumenthal Performing Arts Center (PAC). Judith Allen, the President of PAC, also a CASC affiliate, was persuaded to manage this effort, which is focussed on long range results, attainment of predefined goals, and research through focus groups. To date, these affiliates have seen a 42% growth in attendance (from 125,000 to 178,000) and a 345% growth rate in sales from $29,000 to $129,000. From 1991 through 1995, earned revenue of CASC-funded affiliates grew from $6.9 million to $16 million, an increase of 132%.
2.) CASC has just completed plans to restructure Spirit Square Center for Arts and Education. Because the Center was not meeting its financial and programmatic objectives, Spirit Square will now focus on education as its primary mission and will be fully operational in October 1997. Its top priority will be the coordination of arts education activities with the Charlotte/Mecklenburg School System and arts and science organizations. This restructuring, while painful and controversial, demonstrates that CASC has the influence to change what is not working to meet mutually agreed upon goals.

3.) CASC and several of its affiliates are planning a collaborative project for 1997 based on the “Wizard of Oz” theme.

- The Mint Museum will hold a special exhibition of art work on the renderings of fantasy worlds, such as “The Land of Oz”;
- The Light Factory of Photographic Arts will display photographs which reflect stories of the heart, brain, and courage of the citizens of Charlotte; and
- The Children’s Theatre will stage the original play “The Wizard of Oz.”

Other programs on the “Oz” theme are currently being developed. A “yellow brick road” will tie these special offerings together and give visible direction for the unified theme. Such programmatic collaboration is complex and requires a long lead time, but the benefits are exponential; they create packaging and marketing opportunities not just in the City but regionally. These opportunities will meet the outreach objectives of the current Cultural Action Plan.

Selected Criticisms of the CASC

Some in Charlotte saw CASC as a mixed blessing. One interviewee viewed the arts organizations sometimes as “takers and zealots, focused only on what they wanted,” and pointed out that there had been no tax increase in Charlotte in ten years, while CASC’s allotment from the City had risen all but two of the past ten years.

Another interviewee was outspoken in criticism of the CASC, saying it represented the “corporatization of culture” with the power to determine which organizations survive and which do not.

Another arts leader said that to abide by CASC’s priorities, “affiliates sometimes consort to get funding,” that CASC was driven by a corporate bottom-line mentality, and that artistry suffered.
3. LEADERSHIP

“Hugh McColl is THE critical success factor.”

Bruce Evans, President, The Mint Museum

Individual Leaders

In many interviews, Hugh McColl, Chairman and CEO of NationsBank, was identified as the most important individual in moving Charlotte’s arts agenda forward. While it may have been part of Mr. McColl’s plan to solidify the bank’s headquarters in Charlotte, which gave him an interest in Charlotte’s overall economic development, he is also credited with true altruism and a belief that the arts are critical to Charlotte’s quality of life. McColl now believes that he has until retirement at 65—four more years—to make “Uptown Charlotte” the twenty-four-hour uptown that he envisions with housing, shops, and entertainment. Other interviewees saw McColl as perhaps the most visible leader, but gave substantial credit to other business and civic leaders who, over the past two decades, have been crucial to Charlotte’s progress in the arts.

The other individual leader who was mentioned consistently in interviews was Michael Marsicano, President of the Arts and Science Council for the past eight years. As one arts executive put it, “Michael is the glue.” As described by another interviewee, “He is an artist in his own right in leadership.” His role is delicate in that, as the head of the CASC, he is accountable not only to CASC’s public and private donors but also to the 40 affiliates, as well as the citizens of Charlotte.

Corporate Leadership

The “lead corporation theory” was mentioned by several. This theory holds that in order to accomplish what Charlotte has in the past 20 years, there needs to be one corporation that acts as a vocal and powerful advocate for the arts and the leader in supporting the cultural organizations of the city. Certainly NationsBank has played that role with McColl as its spokesman. NationsBank set the example and used the “carrot and the stick” to move things forward. Two examples stand out.

1.) The first is “workplace giving.” As part of the annual CASC Fund Drive, workplace giving operates much like the United Way, where employees are solicited through the auspices of their employers and can give through payroll deduction. At NationsBank this year Hugh McColl gave $25,000 personally to the CASC Fund Drive; NationsBank’s corporate contribution was $250,000 while the employees of NationsBank contributed a total of $700,000 through individual gifts. Sixty-seven percent of NationsBank’s 8000 employees made contributions. Workplace giving was instituted in stages. In the first year, only senior management was solicited; in the second year, middle management was added; and in the third, support
staff was added. Even City employees are included in this effort. Workplace giving not only generates annual philanthropy for the arts, but it heightens the cultural profile among all Charlottonians and stimulates audience development. A major benefit of workplace giving has been the growth in audience from the broader community.

2.) The second is the example set by NationsBank, the lead corporation, of recruiting business leaders who are new to Charlotte. For example, when Bill Simms, President of Risk Management Product Services Group for Transamerica, moved to Charlotte several years ago, he was immediately courted by peer corporate leaders who wooed and won him for the CASC Board. This kind of proactive cultivation ultimately benefitted the citizens of Charlotte. Simms subsequently served as the CASC’s chairman. The CASC demonstrates a real commitment to annual rotation of board leadership, which insures the continual development of volunteer leaders.

4. BOOSTERISM

“There’s a sign on my desk that says it all: ‘Success is an attitude’.”

Mac Everett, Chairman and CEO, First Union Bank

Aggressive Marketing

To achieve its goals in economic development, Charlotte markets itself aggressively. In the recruitment and retention of business, it is known nationally. Its video on the arts is an impressive example of creative marketing. Equating art and economic development, the video boasts of the partnerships forged between the City, its corporations, and its cultural institutions. The four elements of the Cultural Action Plan and the City’s current goal of giving every citizen in and around Charlotte access to the arts are described. The video gives details of CASC, the development of its action plans, and their financing. The boosterism inherent in such marketing is based on fact; it also creates a very strong impression of success.

The Chamber of Commerce

The Chamber of Commerce in Charlotte is housed in prime real estate on Tryon Street, the main avenue of Charlotte. The facility is welcoming, spacious, well lit, designed to accommodate inquiries and visitors, and staffed by those who are knowledgeable and eager to help. In contrast, the Baltimore Chamber of Commerce is on the second floor of a Lombard Street building. The facility is small and not well identified. The Charlotte Chamber was helpful in unanticipated ways such as offering to send not only those statistics needed on Charlotte, but those on Baltimore as well.
Boosterism in Charlotte includes the movement to create “Uptown Charlotte.” Using the term “uptown” instead of “downtown” offers an upbeat ring to the identification of the inner-city core. Charlotte is working to solidify the cultural district “uptown” where most of the arts organizations are in close proximity. This district is anchored by Discovery Place, which attracts over 600,000 visitors a year and enhances attendance at other cultural destinations nearby. Hugh McColl pictures a twenty-four-hour city with the foot traffic of residents, shoppers, and visitors giving Uptown Charlotte around-the-clock vitality.

“Boosterism in Charlotte is unbridled,” remarked Judith Allen, President of the Performing Arts Center. That viewpoint was articulated in all the interviews and was reminiscent of Baltimoreans describing their city in the early days of its renaissance. In Charlotte everyone’s glass is half-full. Enthusiasm for the city’s accomplishments and goals is uniform.

5. ARTS EDUCATION

“In Charlotte we are not big enough to have the best symphony, the best museums... but arts education is apple pie and we will be the national model in arts education. People want it for their kids even if they never had it.”

Cyndee G. Patterson, Chair, CASC
Principal of PattersonBlake, Inc.
Former Mayor Pro-Tem

Arts Education in the Public Schools (Table 7)

North Carolina has no formal requirements for arts education in the public schools, although arts education is strongly recommended. State regulations specify that the course of study include “basic content and process knowledge provided within a core curriculum including arts education.”

The Charlotte/Mecklenburg County School System requires 45 minutes of visual arts instruction and 30 minutes of music each week in elementary schools. Students in the 6th grade have visual arts and music on a nine-week rotation, and 7th- through 12th-grade students have no further arts requirements.

The number of certified arts teachers in the system is impressive: 160 in the visual arts, 220 in drama and music, 25 in dance, for a total of 405. Baltimore has only 251 certified visual arts and music teachers and 15,000 more students to serve.

Charlotte has three public visual and performing arts magnet schools, two at the elementary level and one for grades 6 through 12.
Arts Education: A Top Priority of The Arts and Science Council

- One-third of all new monies raised by CASC is dedicated specifically to the support of educational programs for Charlotte/Mecklenburg young people. In fiscal year 1996 over $320,000 was awarded for education grants.\textsuperscript{16}
- The second annual arts education showcase featured over 450 arts students from local schools in performance.
- In July 1997 a new cultural education center at Spirit Square will be complete and operational. It will coordinate activities of the school system and arts and science organizations.
- The fourth “Cultural Action Plan” has as its priority public participation in and access to the arts.

Discovery Place: An Example of Educational Outreach

Discovery Place opened in Charlotte in 1981 and has become known as one of the best science centers in the country. It attracts nearly 700,000 visitors annually and serves over 240,000 school children each year.

The partnership between Discovery Place and the Charlotte/Mecklenburg School System demonstrates the community’s commitment to coordinating the City’s cultural offerings and what is taught in the public schools. The school system provides the museum with five full-time teachers for the development and teaching of science curriculum for grades K through 12. Other examples of the museum’s outreach and collaboration include:

- To further encourage curiosity and learning, Discovery Place admits all Charlotte/Mecklenburg youngsters free of charge;
- Seventy-five teenagers are offered internships as “Sci-teens” to develop their scientific interests and expertise;
- With a $300,000 grant from Lila Wallace-Reader’s Digest Fund, Discovery Place is extending its programs through recreation and community centers;
- More than 8,579 youths, ranging in age from 8 to 18, participated in Camp-Ins when the museum was closed to the public.

Offerings reflect the ethos in Charlotte that participating in the arts through educational and hands-on programs is as important as attending professional performances and special exhibitions.
“Opera Carolina”: Community Impact Beyond Performance

Besides mounting three operatic productions a year and two other special offerings, “Opera Carolina” offers a wide range of education and community programs including:

- Internship programs in arts management and arts administration;
- Young Artist recital for university level students to showcase their talents;
- OCT Touring Company to encourage a basic understanding of the art form; and
- “OperaFest” for high school students to create and produce their own opera.

These offerings reflect the ethos in Charlotte: participating in the arts through educational and hands-on programs is as important as attending professional performances and special exhibitions.

Public Art

Public art is very visible in Charlotte: at the airport, at the juncture of Tryon and Trade Streets, in the NationsBank Corporate Center, in the courtyard of First Union, at the Convention Center, the Duke Power Art Wall, in the Carillon Building, and at many other public and private sites. The Public Art Commission is guided by the mandate that for every $1 spent on capital projects in Charlotte/Mecklenburg, $.01 shall be spent on public art. The primary goal of the Public Art Program is for citizens to experience art in their daily lives and to have greater pride in their city.

The private sector has been a very active partner in the public art movement. The Managing Director of HPI Capital, Michael Verruto, said, “We seek to engage the public in art through workplace art exhibits, both permanent and temporary.” Verruto developed The Carillon Building, the lobby of which houses both a permanent art display and temporary exhibits. He believes that such an environment stimulates employees who work in the building to respond positively to what they see and gives them a daily exposure to works of art.
The Cultural Arts As Economic Development: What Baltimore Can Learn From Charlotte, N.C.
Section V: Baltimore and the Five Critical Success Factors

1. VISION

“Baltimore has no existing way to connect art and the community goals of economic development and education.”

Fred Lazarus - President, The Maryland Institute College of Art, and Chairman, Americans for the Arts

Baltimore Needs a Shared Vision

In Charlotte, there is a shared vision which is being successfully translated into action largely through the work of the Arts and Science Council, with support from community leaders. In Baltimore, there is not yet a well articulated vision for the City. Individual leaders recognize that economic development and the vitality of the arts are inseparable; but neither the City, State, private business, nor the arts themselves have a common goal beyond the individual well-being of each.

Secretary of Business and Economic Development James Brady created a Task Force in late 1995 “to find out how to use the arts to promote economic development, the thesis being that cultural life is key to business retention and recruitment.” The Chair of the Task Force, Peter Culman, points out, “First, see the arts in the context of their power to inform and transform our lives, and then utilize them for their potential in economic development.”

2. CULTURAL PLANNING

“We want the community to know we want to help and be a partner in determining priorities in the cultural life of the City. We want to participate in a private/public forum for monitoring the process of growth and expansion.”

Gene Taylor, NationsBank

Growth in the Arts

Jim Backas, Executive Director of The Maryland State Arts Council, reports: “On average, the budgets of Maryland arts organizations grow at an annual rate of 8%;” and the expectation is that corporate support will be forthcoming when, in fact, ever growing needs must be borne by fewer corporations. Growth can be seen in the number of similar arts organizations, especially museums relating to the history of Maryland. Growth is also evident in the creation of new museums such as the Visionary Art Museum, the Urban Geography Museum, the Civil War Museum, Port Discovery, the Columbus Center and the Museum of Dentistry.

The Association of Baltimore Area Grantmakers reports that, as of October 1996, there were 112 organizations in the Greater Baltimore area conducting capital campaigns. Cultural arts organizations account for 25 of these and they are seeking a total
of $115 million. Another six campaigns for the arts are anticipated to begin in the coming year seeking an additional $166 million from the community.

The Role of the Maryland State Arts Council

On behalf of the State, the Maryland State Arts Council disburses ongoing and generous grant support to over 300 arts organizations, $3.7 million of which is dedicated to 65 Baltimore City organizations in the 1997 MSAC budget. “We are extraordinarily blessed with State funding,” stated Nancy Roche, Chairman of Center Stage. Michael Harrison, General Director of the Baltimore Opera Company, echoed this view: “Formula-based funding provides maintenance. I don’t know what we would do without it.”

MSAC aspires to uphold the 10% of budget goal recommended by the Governor’s Commission on the Future of the Arts in Maryland. Currently, MSAC Basic Operating Grants (BOGs) to the largest Baltimore arts organizations provides 7.5% of these organizations’ budgets.

MSAC, however, has none of the powers that CASC of Charlotte has to monitor growth, coordinate programs, facilitate mergers, solicit private funds annually, and distribute private as well as public funds. Representatives of the arts in Baltimore and Maryland all expressed willingness to work together and pointed to examples of collaboration: marketing roundtables, joint mailing lists, single ticketing. These efforts, however, have been sporadic with no driving force to sustain cooperation. As one arts director observed, “Cooperation is driven by dollars.” Doug Becker, Chairman and Co-CEO of Sylvan Learning Systems, says Baltimore “should create some gating mechanism for arts organizations to ensure better organized, less duplicative fund-raising activities.”

Public Funding of Recipients of Basic Operating Grants in Baltimore and Charlotte (Tables 5 & 6)

MSAC provides through its BOGs, on average, 7.5% of the total budget of each of the five “majors” in Baltimore City: the Baltimore Symphony Orchestra, the Baltimore Museum of Art, Center Stage, the Baltimore Opera, and The Walters Art Gallery. The Arts and Science Council of Charlotte provides 16%, on average, of the public monies through BOGs to each of the comparable “majors” in Charlotte: the Mint Museum, Symphony, Opera, Spirit Square, Discovery Place.

If Baltimore City, contiguous county and federal funding grants were added to the MSAC grant to calculate total public funding for Baltimore’s majors, the average percentage of public funding per major would be 26%. On the other hand, the average percentage of total public funding for Charlotte’s nineteen BOG recipients is 36%.

As there is no central data collection on all the arts organizations, the aggregate private funding of Baltimore arts organizations is unknown.
Baltimore City’s Role

Mayor Kurt Schmoke points out that the arts are important not only for their value in the heart of the City but also for their significant impact on the City’s economy. He underscores the complexities of cultural planning in Baltimore: the arts institutions are located in the City; many of their board members are residents of the surrounding counties; and many of their members and subscribers are also county residents. He believes that the Metropolitan Arts Authority in St. Louis is a model which might work for Baltimore because it broadens the base of cultural support by creating a cultural tax district that includes counties surrounding the City. The Mayor alone, however, cannot push the cultural planning agenda. He needs leadership from the counties and the corporate community to help.

Encouraging Signs for Cultural Planning

There have been two conspicuous successes in cultural planning for Maryland in recent years. (In both cases there were substantial dollars to be gained through cooperation.)

• The recommendation by Governor Schaefer’s 1992 Commission on the Future of the Arts that 10% of Maryland arts organizations’ operating budgets be supported by state funding; and

• The National Arts Stabilization’s success in strengthening the financial stability of five of Baltimore’s largest arts organizations.

Other positive signs are:

• ArtScape, a festival of the arts, continues to be held each summer in the Mt. Royal area;

• The Ernest Boyer report entitled “Building Community: The Arts and Baltimore Together,” published by the Baltimore Community Foundation in 1992, advocated building community through the cultural assets of the City;

• National Arts Stabilization grantees collectively increased their endowments by $41 million between 1990 and 1995;

• The Maryland State Board of Education set arts education goals in 1995 for all Maryland public schools. The Arts Education in Maryland Schools (AEMS) consortium, a vital advocate for these goals, demonstrates the growing strength of public/private partnerships;
The August 1995 publication of “Business and the Arts,” a special supplement to *Warfield’s Business Record*, featured the cultural institutions of the City and their relationship to economic development;

State of Maryland’s Secretary of Business and Economic Development James T. Brady demonstrated a strong commitment to the arts and tourism;

Mayor Schmoke designated October 1996 as Arts and Humanities Month. A cultural calendar was a part of the promotion;

Fred Lazarus, president of the Maryland Institute College of Art, was appointed as Chairman of Americans for the Arts in Washington, D.C., the national organization for groups and individuals dedicated to advancing the arts and culture in communities across the U.S.;

State and City tax benefits for renovation and development of historic properties were granted in order to strengthen tourist attractions;

“Arts To Go,” a 1996 cooperative retail venture at the Gallery in Harborplace, sold items from five of Baltimore’s arts organizations;

In December 1996 the Mount Vernon Cultural District was established to unite nine cultural institutions in promoting their historic district as a tourist destination second only to the Inner Harbor;

Two editorials in the Baltimore *Sun* in February 1997: the first recommended joint ticketing for cultural attractions; the second urges more dollars be spent on marketing Maryland as a tourist destination;

National Arts Stabilization sponsored a three-day seminar in February 1997 called “Strategic Leadership in a Changing Environment” for leaders, trustees, and staff of NAS grantees;

The Fine Arts Education Advisory Committee for the Baltimore City Public Schools was appointed, and;

Governor and Mrs. Glendening designated 1997 and 1998 as a two-year celebration of the arts in Maryland.

“Baltimore needs a corporate champion for the arts.”
— Secretary James T. Brady, Department of Business and Economic Development, State of Maryland
3. LEADERSHIP

“Baltimore needs a corporate champion for the arts.”

Secretary James Brady, Department of Business and Economic Development, State of Maryland

Slackening Corporate Leadership for the Arts in Baltimore

The arts in Charlotte have had extraordinary corporate support from NationsBank. Other corporations played important roles, but NationsBank led the way. Baltimore has not had strong and united corporate community leadership in the arts in over a decade. Banks historically have been major arts supporters, but many of our banks have merged out-of-state. Other major Baltimore businesses conduct most of their business out-of-town and have not demonstrated the corporate support that the arts received in the 1980s. One interviewee observed, “Corporate leadership is the key, but who will make them see that the arts are critical and necessary and not just nice?”

New Leader for Greater Baltimore Alliance (GBA)

The effort to “unite the city and its five surrounding counties into one economic development zone” is the charge of Ioanna Morfessis, the newly appointed president and CEO of the GBA. Her ability to inspire regional cooperation will have repercussions for Baltimore’s cultural community. Business development could mean potential support for the arts. Regionalism, in addition, will make it easier for the arts to work together; in so doing, each of the institutions has much to offer and much to gain.

Role of National Arts Stabilization (NAS)

NAS moved its headquarters to Baltimore from New York City in 1996. It has worked nationally within cities such as Boston, New York, Phoenix, Detroit, Seattle as well as Baltimore to address financial and long range strategic issues in specific arts organizations in order to position them for more diverse revenue sources, audiences, and volunteer leadership. A seminar, “Strategic Leadership in a Changing Environment,” was organized by NAS in February 1997 for Baltimore NAS grantees. The seminar demonstrated the value of NAS to the Baltimore arts community and its potential to position the arts as strategic players in the City’s economy.

Stable Leadership in the Arts

Perhaps arts leaders can learn something from Atlanta’s experience from the 1996 Summer Olympics. An essay entitled “The Arts: Atlanta’s Missing Olympic Legacy” argues that in order to undertake a successful effort in cultural planning, “the initiative must come from within the arts community itself... The arts community must be invested leaders of and participants in their own self-motivated initiative.”
4. BOOSTERISM

“There is a definitive connection between economic development and the arts. The city lacks a vehicle that ties all this together.”

Gene Taylor, NationsBank

Marketing the Arts in Isolation

Individual arts organizations each feel the isolated responsibility to inspire interest in the arts. Tom Hall of The Choral Arts Society commented, “How can we create interest in the arts? I feel sole responsibility to stimulate, entertain and develop relationships that build an audience.” The Baltimore Opera points to some success in marketing its productions. Says Michael Harrison, “Our audience is enticed by marketing: ‘Miami Vice’ with music. We downplay the elitist image and play up access.” Ticket sales accounted for 65% of its budget in 1996, compared to 55% in 1990.

The Arts As Economic Development?

In Charlotte the arts have been carefully nurtured to assume an increasingly important role as cultural tourism becomes the number one industry. In Baltimore, it is not yet clear what role the arts will play in developing tourism. Are they a factor in corporate decisions to locate or remain in the Baltimore area? Can the arts on their own become an engine that drives cultural tourism? If there is any expectation of the latter, the public and private sectors will have to become much more proactive in making it happen.

5. ARTS EDUCATION

“In the past twenty years, the role of cultural institutions in a community has changed. Now we’re asked to not only serve traditional museum goers, but to become the cultural educators.”

Connie Caplan, Chair, The Baltimore Museum of Art

Arts Education in Public Schools (Table 7)

Maryland regulations recommend that local school districts shall have an instructional program in the fine arts each year for all students, but only one high school credit is formally required.

Baltimore City schools have no other requirements beyond those of the State. The City does “require” arts education from kindergarten through 8th grade in policy; however, in practice, not every school has an art and/or a music teacher on its staff. Baltimore has approximately 154 fewer certified arts teachers in its school system.
than Charlotte but serves about 14,500 more students and manages 50 more schools than Charlotte.

While Charlotte has three magnet schools where the arts are emphasized, Baltimore has one of the finest nationally recognized and award-winning high schools for the arts, the Baltimore School For The Arts.

**New State Goals for Arts Education**

The State Board of Education has set a goal that by the year 2000, 100% of Maryland students will participate in fine arts programs that enable them to meet the content and achievement standards established by State standards for the arts.

A 32-member task force was appointed in April 1995 to “align Maryland fine arts goals and expectations with national standards and develop standards for program evaluation to be used in implementing the aligned goals document;” the Task Force Report was submitted to Dr. Nancy Grasmick, State Superintendent of Schools, in February 1996. It offers concrete recommendations for establishing content and achievement standards and gives persuasive research documenting that the arts significantly and measurably enhance learning, skills, and human growth. Dr. Grasmick appointed a Fine Arts Education Advisory Panel in May 1996 to advise the State on the ongoing implementation of the Task Force recommendations.

**The Arts Organizations as Partners**

It would not be possible to enumerate the many educational programs conducted by arts organizations in Baltimore for school-age children. Nor is it possible to compare and measure the results of these programs with those of Charlotte. It is useful, however, to mention several as examples of the scope of these efforts:

- Young Audiences of Maryland reinforces curriculum of Maryland school children by providing live performing arts programs to school and community audiences. In 1995, Young Audiences presented 1,498 programs throughout State, reaching 350,000 students.

- The Baltimore Community Foundation launched its Arts and Culture Initiative in 1993 with a grant of $500,000 to be allocated over five years toward more systematic arts education through different models of partnerships between arts organizations and selected Baltimore area public, private and parochial schools. BSO’s Arts Excell program is one example.

- The Maryland Science Center has designed education materials and on-site exhibits for Maryland teachers and students which are directly relevant to science and mathematics outcome models outlined in the Maryland School Performance Assessment Plan (MSPAP).
• “Theater for a New Generation” at Center Stage was created in 1994 through a Lila Wallace-Reader’s Digest Fund’s Resident Theater Initiative Grant to increase audiences between the ages of 14 and 30. In three years, this age group has grown from 9% to 23% of Center Stage’s total patrons.

### Artistry or Education?

In Charlotte, outreach and education are the two major foci of the fourth Cultural Action Plan. Baltimore is at a crossroads as some of its arts institutions are trying to strengthen outreach to a diverse public and make art more accessible through education. At the same time they are trying to sustain the level of artistry their established audiences expect.

Baltimore’s potential as a tourist destination calls for the City to market the arts to regional audiences and make its artistic offerings understandable to untrained observers. Connie Caplan, Chair of the BMA observed, “Curators are not marketers, nor should they be. Their role is to take care of the objects in a museum and present them to the public in the most imaginative and inviting way possible. The BMA is a public institution with responsibilities to the community in which we live. We need to know more about that segment of the 2.5 million people who live in Metropolitan Baltimore who are art lovers—who they are, what they want, and how to make them more aware of what we have.”

### Arts Education Summary

Charlotte’s arts education programs reflect more extensive planning and public/private cooperation than Baltimore’s. The new educational center housed in Spirit Square gives physical expression to this.

The most obvious difference between Charlotte’s and Baltimore’s arts education is the difference in the number of certified arts teachers in each school system: Charlotte’s outnumber Baltimore’s 405 to 251. It is difficult to evaluate the quality, content, and outcome of instruction in each system, but the student-teacher ratio is clearly more favorable in Charlotte.

Maryland, in pushing for arts education goals in the public schools, has brought the issue to the forefront with strong leadership from a coalition of arts-education advocacy groups. This coalition has amassed data that document how the arts strengthen academic performance.
Public Art

According to the Baltimore City Planning Department, Baltimore City no longer has an active “1% for Arts” program as it had in the 1970s and 1980s. For the most part, public sculpture and wall murals are now commissioned through private efforts. Infrequently, the Secretary of the Boards and Commissioners in the Baltimore Department of Public Works may award a contract for all outside public structure, depending upon the submission of a proposal from the engineer/architect designing a new public building.

However, the Arts Committee of the Baltimore City Public Schools works closely with the Facilities Department and the Baltimore Civic Design Commission, requiring that in all new school construction 1% of the construction budget be earmarked for a work of art. The Arts Committee ensures that a piece of sculpture or wall mural is commissioned for all new school buildings.
The Cultural Arts As Economic Development: What Baltimore Can Learn From Charlotte, N.C.
Conclusion

Charlotte’s example demonstrates that vision and leadership were prerequisites to collective cultural planning, and that there were three basic principles inherent in the vision and adopted by their City’s leaders. Planning was predicated on the belief that art is economic development, that creativity is the currency of the 21st Century, and that tourism will be the number one industry. Planning implementation clearly reflects these principles. Before embarking on a cultural planning process, Baltimore needs to have a clear idea of what will drive its economic future.

Baltimore’s cultural assets are far greater than Charlotte’s, and still growing. There are signs that growth may exceed the community’s ability to support it. There is no organization that inventories the number of Baltimore’s cultural organizations, monitors their growth, or has the mandate to convene them. Baltimore has a richness of cultural resources that has not yet been fully quantified, qualified, and categorized. In Charlotte the arts became part of the economic development solution — not a solution in their own right. Baltimore has the opportunity to research its own cultural resources and more fully understand them and how they can collectively help to strengthen cultural tourism regionally in the years ahead.

Baltimore has a much stronger and more diversified arts and culture heritage and resource to market. Not to take advantage of this strength in marketing the region is short-sighted.
The Cultural Arts As Economic Development: What Baltimore Can Learn From Charlotte, N.C.
Section VI: Tables

1. Statistical Comparisons: Charlotte and Baltimore

2. Charlotte’s Arts and Science Council Affiliates and Baltimore’s Maryland Arts Council Grant Recipients

3. Comparison of Ten Arts Organizations: Charlotte and Baltimore

4. Statistical Summary of Ten Arts Organizations: Charlotte and Baltimore

5. Public Funding of Largest Baltimore Arts Organizations, FY 1995

6. MSAC and CASC Funding Comparisons

7. Comparative Statistics on Art Education

8. Interviews
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### TABLE 2
Charlotte’s Arts and Science Council Affiliates and Baltimore’s Maryland Arts Council Grant Recipients

**Charlotte’s Arts and Science Counsel Affiliates**

- Actor’s Theatre of Charlotte
- Afro-American Children’s Theatre, Inc.*
- Afro-American Cultural Center*
- American Guild of Organists, Charlotte Chapter
- American Harp Society, Charlotte Chapter
- Carolina Crown Drum & Bugle Corps
- Carolina Raptor Center*
- Carolinas’ Carrousel, Inc.
- Carolinas Concert Association
- Charlotte Amateur Astronomers Club
- Charlotte Children’s Choir*
- Charlotte Choral Society, Inc.*
- Charlotte Double Oaks Boys Choir, Inc.
- Charlotte Folk Music Society
- Charlotte Gem & Mineral Club
- Charlotte Philharmonic Orchestra
- Charlotte Repertory Orchestra*
- Charlotte Repertory Theatre*
- Charlotte Symphony Orchestra Society, Inc.*
- Charlotte Writers Club
- Charlotte Youth Ballet
- Children’s Theatre of Charlotte, Inc.*
- Community School of the Arts*
- Davidson Community Players
- Discovery Place, Inc.*
- Guild of Charlotte Artists
- Innovative Theatre*
- The Light Factory Photographic Arts Center*
- Mechlenburg Audubon Society
- Mint Museum of Art*
- Moll-Globe Productions*
- Native American Festival, Inc.
- North Carolina Blumenthal Performing Arts Center*
- North Carolina Dance Theatre*
- Omimeo Mime Theatre
- Opera Carolina*
- Queen City Brass Band
- Spirit Square Center for Arts and Education
- Sweet Adelines - Queen Charlotte Chorus
- Theatre Charlotte
- * Funded in 1997

**Baltimore Arts Organizations That Are Recipients of Maryland State Arts Council 1997 Grants**

#### BALTIMORE CITY

- A.J.P. Artist Workshop
- American Visionary Art Museum Inc.
- Arena Players Inc.
- AXIS Theatre of Maryland Inc.
- Baltimore American Indian Center
- Baltimore Center of the Performing Arts Inc.
- The Baltimore Children’s Museum Inc.
- Baltimore Choral Arts Society
- Baltimore City Foundation Inc.
- Baltimore City Life Museums
- Baltimore Clayworks
- Baltimore Folk Music Society
- The Baltimore Museum of Art
- Baltimore Museum of Industry
- Baltimore Opera Company
- The Baltimore Shakespeare Festival
- Baltimore Symphony Orchestra
- Baltimore Theatre Project Inc.
- Baltimore’s Festival of the Arts Inc.
- Bristol Players Inc. T/A Fell’s Point Corner Theatre Center Stage
- Chamber Jazz Society
- Changing Directions Inc.
- Children’s Theater Association
- Children’s Theater Association
- Concert Artist of Baltimore
- Cultural Arts Institute Inc.
- Dolphin-Moon Press
- Downtown Partnership of Baltimore Inc.
- Druid Heights Community Development Corporation
- The Eubie Blake National Museum and Cultural Center
- Everyman Theatre
- The Fells Point Creative Alliance
- First English Evangelical Lutheran Church
- The Handel Choir of Baltimore
Historic East Baltimore Community
   Action Coalition Inc.
Impossible Industrial Action Inc.
Jewish Historical Society of Maryland
Johns Hopkins Child Life Department
The Johns Hopkins University, Hopkins
   Symphony Orchestra
The Lite Circle Inc.
Maryland Art Place
Maryland Historical Society
Maryland Institute College of Art
Maryland Lawyers for the Arts Inc.
Maryland Printmakers Inc.
Mixed Media Performing Arts
Mother Lode Productions Inc.
The Moving Company
Museum for Contemporary Arts
Office of Cultural Affairs/The Johns Hopkins
   University School of Medicine
Peabody/Coppin Jazz Society
The Peabody Institute of the Johns Hopkins
   University
Performance Workshop Inc.
Pro Musica Rara Inc.
Pumpkin Theatre of Baltimore Inc.
Sankofa Center for Cultural Enrichment/
   Sankofa Dance Theater
School 33 Art Center
Second Presbyterian Concert Series
Shriver Hall Concert Series
Splitting Image Theater Company Inc.
Trinidad & Tobago Association of Baltimore Inc.
West Indian National Association Inc.
Young Audiences of Maryland Inc.

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