Drums and horns pulsed through SU's Holloway Hall as the Spanish Harlem Orchestra's three vocalists danced in place to their “hard salsa” and Latin jazz numbers. The mounting energy generated by their footwork energized the audience; their heads bobbed and couples danced in the aisles. It was a magical performance of a caliber that one would expect to stumble on in Lincoln Center or pay full ticket price to see at Wolf Trap.

When the show was over and the applause diminished, the audience chatted and mingled as they left Holloway Hall. Many exchanged quick hellos and congratulations with an individual at the back of the auditorium who was beaming with enjoyment of the performance. Her name is June Krell-Salgado, director of the SU Cultural Affairs Office, and regular attendees know that she is always infused with this much excitement for performances at the University. That excitement and dedication are made apparent in the complex tapestry of events that is arranged by the office.

SU's culturally diverse performances are a prominent part of the public face of the University and are intended to complement SU's academic experience. Because the Cultural Affairs Office serves multiple constituencies, both on campus and in the community, events are open to the public and free of charge. By careful design, there is something for everybody. When the Moscow Ballet came to SU this spring they performed two very different ballets: Don Quixote, the story of the fabled knight-errant, featured character dancing and vivacious Spanish music; while Sleeping Beauty was a traditional performance geared toward those familiar with classical ballet and was a special child-friendly performance, which supports the mission of the office to ensure early exposure to cultivate the next generation of arts enthusiast. In addition, several other culturally related events, including faculty lectures and a themed dinner, were scheduled to culminate in the two ballet performances.
Finding the Funds

The underlying story behind how these wondrous events come to SU is the process of grant writing required to fund these performances. SU’s Cultural Affairs Office has a budget; however, frequently as much as 50 percent of the cost of each performance is covered by various arts grants or grants that are specific to each artist. MacArthur Fellowship “Genius Award” recipient Corey Harris, an acoustic Delta blues guitarist, and National Endowment for the Arts (NEA) National Heritage Fellow Andy Statman, a klezmer and American bluegrass musician, were both funded through the American Masterpieces Tour program of the Mid-Atlantic Arts Foundation (MAAF) with support from the NEA and the Maryland State Arts Council (MAC). The process of requesting – and successfully receiving – these grants can be quite extensive. Krell-Salgado explained, the agencies want to know, “What you’re doing. When you’re doing it. Why you’re doing it. Who you’ll serve by doing it. How much it will cost. And, how much help you’re asking for.”

Some grants are smaller and help provide gaps in funding. For example, when the Moscow Ballet was scheduled, the Provost’s and Fulton School Dean’s offices generously provided the majority of the financing and the Salisbury Wicomico Arts Council (SWAC) supplied a grant to help defray some supplementary costs for the visit. Rolled into the SWAC grant is funding from both the NEA and MAC; from the Provost’s Office, to SWAC, to NEA, the pieces of the funding puzzle fit together seamlessly behind the scenes.

The representatives of the performers also add another level to the puzzle. Artists are listed with their agents, who then schedule performances that work within the artist’s traveling schedule. Over the last 15 years, Krell-Salgado has become adept at communicating with these agents. Concurrent with watching online scheduling sites and e-mailing artist’s agents, she connects visiting performers with grants that will help fund each event. SU’s Graduate Studies and Research Office – which facilitates University grants – subscribes to a program that generates current grant information, but like in any business, networking is key. Some shows, such as the crowd-pleasing Spanish Harlem Orchestra, are contingent on a grant. Other events are partially sponsored by SU departments in order to generate the support necessary to bring an artist to campus. Krell-Salgado said, “It’s a puzzle: you have a finite amount of [budgeted] money, and you don’t recoup costs at the door.” For that reason, every dollar of funding is utilized to its maximum potential.

Connecting with the Community

Once the grant is received, it normally requires a community outreach component. That outreach is developed through a process of expansion that schedules supporting events around each major event. For example, the Spanish Harlem Orchestra was scheduled in conjunction with Hispanic Heritage Month. The performance was preceded by the International Dinner Series, where musicians serenaded the diners. Krell-Salgado called this “exposure by default”; whereby, students are introduced to different cultures during their daily routine. In addition, the dinner series is reasonably priced and open to the public, which enhances community outreach at the
University. She explained, “Grants want their money to serve as many as possible. The fact that we serve multiple constituencies acts in our favor.”

These community outreach opportunities can come in many forms beyond the initial event. Artists are frequently asked to teach Master Classes in connection with SU’s Music Department and Dance Program. Pre-performance talks by the artist or a question-and-answer session after a performance are scheduled so that audiences can learn more about the artists. Films that address similar issues or feature the same geographical area are shown during the week of the performance.

Europe: Old and New

Every fall, cultural events have a theme that guides the selection of artists. For fall 2014, the theme is “Europe: Old and New.” One of the first performers scheduled is the Bratislava Boys Choir. They were booked through the World Arts Experience, a non-profit, all-volunteer organization that believes, like Krell-Salgado, that “the best way to bridge cultures and promote understanding and dialog between people is through their art.” Representing “old” Eastern Europe in this year’s theme, the choir was made available through the Slovakian Embassy – the Cultural Affairs Office often works with the embassies in Washington, D.C., to provide culturally diverse entertainment. Among those representing “new” Europe in this year’s theme is accordionist Petar Maric. Returning to SU by popular demand, Maric is a four-time winner of the World Trophy Accordion Championship and the only musician to earn the championship in all of its divisions.

Another internationally famous performer scheduled for the fall is Cristina Pato, a Galician bagpiper who plays with Yo Yo Ma’s Silk Road Ensemble. Her unique style fulfills both the new and western components of the European theme. The New York agency that represents Pato connected the Cultural Affairs Office with an Arts Connect Grant that helped secure her visit. With the help of an MAAF grant, 23-year-old vocalist Cecile McLorin Salvant – who has been hailed by The New York Times as the next in the lineage of jazz greats Billie Holiday, Sarah Vaughan and Ella Fitzgerald – also will grace the SU stage. The series features the acclaimed Vienna Boys Choir, who exemplify the caliber of world-class performers brought to SU that is only possible through the grant-writing and networking efforts of the Cultural Affairs Office.

Among those rounding out the theme is José Lemos, a counter-tenor singing Italian Renaissance music and representing “old” Western Europe. Lemos will teach a Master Class to voice students, providing a hands-on connection to SU’s curriculum. There also will be an Italian Renaissance Dinner in the Commons and film screenings featuring the PBS series on the Medici family. The entire schedule is constructed seamlessly and efficiently in order to maximize community benefit from available funding.

The composition of cultural events hosted by SU both entertains and informs the Salisbury community. Performances appear to flow magically through the halls of SU, producing one memorable moment after another. Each of these events, however, is finely crafted in the Cultural Affairs Office. Grants are the medium used to create such symmetry. The next times you flip through the pages of Panorama, receive a Cultural Affairs Office event reminder email, see a new poster around campus or in the community, or hear an advertisement on NPR, make room in your schedule for an SU performance. See the enchantment that grant funding supports at SU. You won’t be disappointed.

CULTURAL IMPACT
An important aspect of faculty and staff being able to conduct research is finding funds. Faculty and staff continuously work with the Graduate Studies and Research Office to find external funding opportunities, the process of which can be laborious and painstaking. However, internal assistance is becoming increasingly popular for those in need of research grants. The Salisbury University Foundation, Inc. provides funding annually for individual full-time faculty and full-time professional staff (at the assistant director level or above) of Salisbury University. Typically, applications for grants are received from individuals who wish to conduct research, present a paper at a conference or develop a new program for the betterment of the University. Formal guidelines and procedures have been adopted by the Executive and Grants committees of the SU Foundation, Inc.

The SU Foundation appropriates annually a percentage of its net earnings to foster activities in the area of research, professional development and program development. In FY14, approximately $40,000 was available for distribution among applicants, in part due to a generous offer from President Janet Dudley Eshbach and her available SU Foundation funds. All funds are administered by the Grants Committee of the SU Foundation. Professional development includes the following types of activity for consideration by the Foundation: presentation of papers, posters or performances at regional, national or international conferences and venues; research activities or creative productivity in the areas of literature, art, music, theatre and dance; and attendance at regional, national or international conferences and seminars or activities improving the quality of life in this community.

Peter Jackson, former chairman of the SU Foundation Grants Committee, shared: “The faculty of SU, as with all faculty members everywhere, finds itself short of resources to complete their research and teaching tasks. The grant awards from our committee can help our SU faculty and staff to make an additional impact with their work. It has been an additional pleasure to witness the SU president, Dr. Janet Dudley Eshbach, contribute substantially to help expand our grants-funding capability. Simply reading the proposals made by the faculty and staff has been exciting to learn more about their contributions; being able to fund them toward final achievement has been, as the young folks say, ‘awesome.’”

The deadline for SU faculty and staff to apply during the spring 2015 application cycle is January 30, 2015. Additional information and submission forms may be acquired from our website, www.salisbury.edu/foundation, or at the SU Foundation Center, 1308 Camden Avenue. If you have further questions, please contact me or Donna Brittingham, SU Foundation assistant.

In addition to the traditional grants awarded each year, the Sea Gull Century bicycle tour has begun to offer grants to faculty members as well. Proceeds from the 25th anniversary ride of October 2013 provided $5,000 for 15 grants for faculty and staff in FY14. “In FY14, approximately $40,000 was available for distribution among applicants, in part due to a generous offer from President Janet Dudley Eshbach and her available SU Foundation funds.”