



Northeast Ohio's  
Arts & Culture  
Plan

**THIS PLAN IS DEDICATED  
TO THE THOUSANDS OF PEOPLE  
FROM ALL WALKS OF LIFE  
ACROSS THE REGION  
WHO TOOK PART IN CREATING IT.**

MAY 10, 2000

**A**ccess, learning, partnership and resources are the cornerstones of Northeast Ohio's first regional cultural plan. These four goals, together with their objectives and actions, form a strategy for community and cultural success. They map the way for our seven counties to link more of the region's people to healthier and more vibrant arts and cultural assets. Like the region's parks and greenspace, the distinction of our universities and medical centers and the pride in our sports teams, the diversity, excellence and depth of our arts and culture help to make Northeast Ohio an exciting place to be.

In late 1996, The Cleveland Foundation Civic Study Commission on the Performing Arts issued a major report with key recommendations for the arts in Northeast Ohio. It warned that not only could the stability and permanence of the region's diverse cultural assets not be guaranteed – they were seriously threatened. A regional plan, the Commission said, was “the most critical requirement for sustaining our cultural institutions.”

In response, The Cleveland Foundation, The George Gund Foundation and the Cleveland Cultural Coalition convened The Community Partnership for Arts and Culture to develop a strategic cultural plan. In September 1997, The Partnership gathered a group of committed regional leaders from the public, private and cultural sectors to launch the planning process. From the outset, all were convinced that the plan's success depended on two key

elements: thorough research and the widest possible inclusion. It was essential to develop a plan with the region's people, not for them.

The response was remarkable. One hundred and nine civic, business, and cultural leaders from 20 different areas of the region formed task forces to create and host public forums. They organized 42 separate events in Cuyahoga, Geauga, Lake, Lorain, Medina, Portage and Summit counties. They encouraged their neighbors and colleagues to participate – and 1,000 people attended to offer their ideas about arts and culture.

The Partnership created an advisory council open to anyone who wished to participate in the planning process. Four hundred people joined. In addition, more than 600 artists and cultural professionals from 80 different organizations shared data and provided counsel for our research.

At more than 50 different types of cultural events, more than 6,000 consumers told us what they valued in the arts and cultural sector. The largest cultural market analysis ever conducted in the region identified more than 250,000 households that regularly benefit from a wide array of arts and cultural offerings from 55 different organizations.

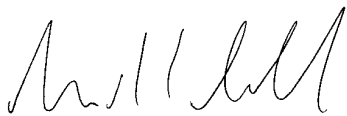
This lively public input was combined with significant formal studies. Three national firms conducted nine major research projects, which gave us a broad base of knowledge. We learned about a range of issues, from the

challenges facing individual artists to the fact that the region's arts and cultural industry generates \$1.3 billion in economic activity each year.

Qualitative and quantitative analysis yielded the information to create a realistic plan. This document is a working set of blueprints for improving our communities while strengthening arts and culture. The plan is adaptable and portable. It is a clear and succinct guide that respects the region's unique urban, suburban and rural character.

We wish to thank the members of the Civic Study Commission, whose work called for this plan. We thank our funders, The Cleveland Foundation and The George Gund Foundation, who provided critical resources to create a plan of this scope. We also thank the Kulas and John P. Murphy foundations, National City Bank, Forest City Management and Firstar for supporting specific aspects of research and operations. We deeply appreciate the collaborative efforts of the Cleveland Cultural Coalition's members and the region's artists and cultural organizations.

Now we have a plan, and the hard work of implementation begins. The effort is worthwhile because it offers value to all the region's residents, towns and major cities. The action steps called for will improve our quality of living, strengthen education for citizens of all ages, and contribute to Northeast Ohio's social and economic well-being. The region's people have created their own vision – a vision of even greater vitality through arts and culture.



**ANDREW E. RANDALL**  
*Chairman, The Partnership*



**THOMAS B. SCHORGL**  
*President, The Partnership*



## ACCESS

Access, simply put, is approachability. It makes the arts and culture more attractive, available and friendly. Access eliminates barriers that keep people from enjoying the wealth of arts and cultural opportunities in our region. It creates new ways for people to feel comfortable and welcome at events, to try their hand at creating art and to participate in culture in all its forms.

Northeast Ohioans surveyed for this plan expressed a significantly higher interest in arts and culture than people nationwide – but despite their enthusiasm, not all of them participate in cultural activities. Access is the bridge that can bring more people to the arts, and deliver the arts to their doorstep.

The arts provide ways for people of different backgrounds, races, generations and ethnicities to learn about their own and others' cultures. Greater access positions the arts and cultural sector to help build community within diversity. And, through greater access to arts and culture, those who are often isolated – people with disabilities, older persons and youth at risk – are included in the community's social and economic life.

Northeast Ohio enjoys an exceptional array of high-quality and diverse cultural activities. Greater access links more of our citizens to more of our area's finest amenities.

## LEARNING

Across the region, participants in the Partnership's *Public Forums* stressed the importance of arts and cultural education for people of all ages. Lifelong appreciation of and participation in the arts and culture enhance the quality of daily living. The well-documented benefits extend from early childhood into old age.

Especially when the arts and culture become part of the core curriculum in schools, student performance improves. SAT and other test scores are higher, positive behaviors increase, dropout rates plunge. Specific art forms appear to link to particular subjects: students involved in music and theater have better math and reading skills. The effects are particularly strong with children from low-income families.

But adults benefit too. Physical and emotional health are enhanced when people learn new skills in the middle of life, particularly when they pursue activities in the practice of arts and culture.

Lifelong learning also benefits our children's teachers. When they discover new ways to bring the arts to their classrooms, both teaching and learning are heightened.

Stronger links among artists, teachers, and arts and cultural organizations ensure that students of all ages have more opportunities to enrich their lives by learning through arts and culture.

## PARTNERSHIP

The arts and culture bring abundant assets to the community. The benefits of cultural-educational partnerships are well known: even greater rewards accrue from broader partnerships that join the cultural, public and private sectors.

Lively programs under way around the nation and locally demonstrate clearly how much the arts and culture can provide. Neighborhood, city and regional development are stronger when they include arts and culture. Health and human service agencies join with the arts to invent new and effective services for children, youth and families. Cultural task forces bring fresh voices to the debate on long-term issues such as transportation and economic development.

Heritage areas and cultural districts link the arts with private development to promote diverse neighborhoods and preserve history. Arts and cultural competitions and festivals showcase diversity and boost the area's cultural reputation. Arts and culture enliven public spaces.

Participants in the Partnership's *Public Forums* stressed the value of arts and cultural sector leaders to the public and private sectors. Arts and cultural executives stressed the value they find in leadership from other sectors. When trustees, volunteers and advisors are drawn from all sectors of the community and serve across all sectors, discussion is richer, and solutions more inclusive.

## RESOURCES

Northeast Ohio's cultural sector generates more than \$1.3 billion each year and provides the equivalent of 3,700 full-time jobs. The sector is a source of enormous local pride. But the region lags behind much of the nation in per capita public support of arts and cultural assets.

Thousands of people surveyed for this plan strongly favored local public sector support for arts and culture. More than three-quarters said that part of existing tax dollars should fund arts and cultural programs. More than two-thirds said they would support a tax increase for arts and culture. These percentages are striking: nationally, the number of those likely to approve a tax increase for the arts hovers around 50 percent.

Public dollars are not the only means to sustain and grow our vibrant arts and cultural assets. Community leaders and artists alike cited technical assistance as a critical form of support. Good self-assessment tools, they said, would help organizations stay healthy. Ongoing research is vital, because the data leads to better-informed decisions.

The current robust markets and high level of private support for arts and culture are not guaranteed. New public and private resources can help to ensure a diverse, accessible and attractive array of arts and cultural opportunities for all the region's people.





Access



# Goal: Effectively connect the region's people to arts and culture



## OBJECTIVE: BUILD COMPREHENSIVE PUBLIC INFORMATION PROGRAMS

Information is the foundation for a public that understands and appreciates the value of art and culture to the region's future and quality of everyday life.

Research showed clearly that information about arts and culture should be delivered in the widest variety of forms – from Internet-based programs to radio ads to inserts in church bulletins and local newspapers. Information, the first step toward greater access, will travel across the broadest possible array of media.

Areas throughout the region contain potential new audiences for arts and culture. Comprehensive public information programs reinforce the message that the region's arts community is active, diverse and attractive.

### KEY FINDINGS

- More than 90 percent of people who answered the *Public Survey* agreed that Northeast Ohio's arts and cultural resources are a source of great pride. But more than 60 percent said they did not attend arts and cultural programs because they were not aware of them.<sup>1</sup>
- More than 20 percent of *Audience Survey* respondents cited subscriptions and word of mouth as their top sources of information about arts and cultural activities. Commercial television was the least-cited source.
- *Key Informant Interview* participants noted the need for a public awareness campaign promoting the value of arts and culture.
- Twenty-three percent of artists surveyed said that "greater public awareness and appreciation" is a critical issue.<sup>2</sup>
- Approximately 75 percent of the region's households could be encouraged or cultivated as new arts consumers.<sup>3</sup>

### STRATEGY: DEVELOP PRINT AND ELECTRONIC MATERIALS THAT WILL:

#### **Promote the value and diversity of arts and culture.**

Northeast Ohio's arts and cultural sector stretches well beyond Cleveland, employing 3,700 people and contributing more than \$1.3 billion annually to the regional economy. Across all The Partnership's *Public Forums*, people agreed that arts and culture improve the quality of life, help revitalize neighborhoods and increase multicultural and intergenerational understanding.

#### **Highlight the region's varied arts and cultural opportunities.**

From polka groups to historical societies, the region is host to a wide range of organizations and programs. Print and electronic materials will highlight a variety of arts and cultural offerings, attract new patrons and give underfunded cultural groups a forum to promote their programs.

#### **Example**

CLEVELAND, OH: "Applause," on WVIZ/PBS, is a weekly television program designed to celebrate and promote a lifestyle that uses area arts and cultural resources. The program presents arts and culture as a vital partner in making Northeast Ohio a desirable place to work, live and visit. WVIZ/PBS produces 30 shows per season and broadcasts the program twice each week.

#### **Provide a calendar of events.**

A calendar or centralized list will serve two purposes: informing people about the array of events and encouraging them to consider participating in new arts and cultural experiences. Electronic or printed calendars are an effective way to begin reaching new audiences and help people use their entertainment time and resources effectively.

#### **Serve employers as recruitment tools.**

Employers know that a region's quality of life can make the difference between winning or losing a sought-after job candidate. Attractive materials that promote the scale and scope of Northeast Ohio's arts and cultural assets become part of the recruitment mix and help to cultivate new patrons.

*"Sometimes  
unless you can see art,  
you don't realize  
how important it is to you."*

LAKE COUNTY AREA COMMUNITY DIALOGUE

## OBJECTIVE: EXPAND ACCESS TO ARTS AND CULTURAL OPPORTUNITIES

Informing residents and visitors about the region's wealth of arts and cultural opportunities is only the beginning. The next step is to develop more ways to encourage participation in the arts and culture.

### KEY FINDINGS

- *Public Forum* and *Public Telephone Survey* participants stressed the importance of diverse arts and cultural opportunities for people of all ages.
- The broad community interest in diverse cultural experiences, coupled with data on the high rates of attendance at fairs and festivals, suggests important program and venue opportunities to reach more of the region's people.<sup>4</sup>
- *Public Forum* participants said that arts and cultural organizations need more and better tools to serve people of all ages, cultures and abilities if they are to be successful in serving the entire community.
- *Public Forum* participants stressed the value of art and culture in bridging gaps of age, race and disability. To improve access, the *Public Forum* participants suggested offering more arts and cultural programs in non-traditional spaces such as community centers, senior centers and recreation facilities.<sup>5</sup>
- *Audience Surveys* show an estimated 25 percent of visitors to Northeast Ohio arts and cultural assets live outside the seven-county region.
- Artists and arts and cultural organizations can play a key role in creating identities for the region's diverse neighborhoods.<sup>6</sup>
- Participants in artists' *Focus Sessions* urged more opportunities to showcase artists' and arts and cultural organizations' works through regional, national and international exhibitions, performances and festivals.

Northeast Ohioans are more interested in arts and cultural activities

#### Northeast Ohio interest

78% Six counties  
86% Cuyahoga County (except Cleveland)  
77% City of Cleveland

#### National interest

65% National study  
(National Cultural Alliance, 1993)

Source: AMS Planning & Research Corp.



Source: AMS Planning & Research Corp.

*“Art is the legacy we are leaving to our own future, the picture of who we are that we’re going to leave behind.”*



## **STRATEGY: DEVELOP ATTENDANCE INCENTIVES THAT DRAW NEW AUDIENCES WITH INTERESTING, EASY TO GET TO AND ECONOMICAL ARTS AND CULTURAL EVENTS**

### **Expand and create cultural ticket packages.**

Creative, flexible ticket packages give people the opportunity to attend a variety of arts and cultural experiences. Packages are a means to build audience support for community events, showcase new talent and increase economic activity. Tickets could center on a weekend of events, a geographical area or a particular holiday and could include discounts to a variety of local businesses.

### **Strategically market programs to potential consumers.**

Local audiences say that direct mail programs, word of mouth, and local radio programming are the greatest sources of their information about arts and cultural events in Northeast Ohio. Using The Partnership's and other databases, marketers can identify the appropriate mailing lists for direct mail campaigns, and target their radio advertising and publicity.

### **Expand and create reduced-cost or free cultural promotions.**

Working together, community groups, municipalities and arts and cultural organizations can create and share expenses on events that highlight groups of artists and performers. Events such as cultural parades, fairs and festivals not only allow organizations to pool resources and publicize events to different audiences, but generally are low-cost and accessible to more people. Discount cards have been used successfully by a number of communities and cultural organizations to provide low-cost or free access to a variety of arts and cultural programs.

### **Examples**

- IOWA: The ICARD program links human service agencies with arts organizations to improve arts access for low-income and minority populations. Human service agencies issue a membership card to qualified families or individuals; the card is used for free or significantly reduced admission to arts events or classes sponsored by participating local arts organizations. Those organizations accepting the ICARD report a heightened awareness of the benefits and opportunities in connecting these audiences with the arts.
- CLEVELAND, OH: "Parade the Circle" is an annual free community art parade created by The Cleveland Museum of Art. On the same day, University Circle Incorporated offers the Wade Oval Festivities, with all-day entertainment, food, and make-and-take activities presented by 30 Circle institutions.
- AKRON, OH: First Night Akron is a family-oriented community celebration held throughout downtown Akron on New Year's Eve. First Night Akron showcases the community's cultural and popular diversity through the performing artists who live and work in Northeast Ohio.
- SAN JOSE, CA: The Downtown Promotions and Events Program in the city's Office of Cultural Affairs provides support for community festivals, parades and events that promote the city, enhance its economy or provide cultural enrichment. Support takes the form of funding (through a competitive grant program and designation as an Official City Event), event and calendar coordination, and technical assistance from program staff.
- PORTLAND, OR: The Neighborhood Arts Program of the Regional Arts and Culture Council provides funding to established arts organizations, arts outreach organizations, and Multnomah County community-based organizations to bring art and cultural programs to the neighborhood level, stimulate neighborhood involvement and pride, and increase multicultural outreach. The program also maintains a "direct service" (non-grant) relationship with two special community agency partners to provide cultural services to constituents.

## **STRATEGY: EXPAND AND DESIGN CULTURAL TOURISM PROGRAMS**

### **Offer lodging/meal/ticket packages.**

Overnight visitors to Northeast Ohio's arts and cultural offerings on average spend more on shopping, travel, lodging and other entertainment than do area residents. Packages encourage extended stays and visits to multiple events, which translate into local revenue. The packages can also target regional day-trip audiences for visits across urban/suburban boundaries.

### **Train hospitality staff to promote cultural events.**

Tourists frequently rely on the sightseeing suggestions of bus and taxi drivers, hotel concierge desks, restaurateurs and service industry personnel. Keeping this group informed about special events, exhibits and performances in the region helps generate new audiences.

## **STRATEGY: BRING ARTS AND CULTURAL ACTIVITIES TO NEIGHBORHOODS**

### **Continue developing fairs and festivals.**

Fairs and festivals are ideal occasions to celebrate the arts and expose new audiences to a host of cultural experiences. These events are popular for their low- or no-cost admission, continuous activities and proximity to neighborhoods. Because audiences need little advance planning to attend, festivals and fairs are also attractive to families with changing schedules.

### **Expand arts and cultural events in parks and recreation centers.**

Cultural events can be local celebrations that create or sustain a neighborhood's identity. Arts events in the neighborhood are friendlier and more accessible for new and established audiences, and foster a sense of inclusion, not exclusion.

The familiar surroundings are comfortable for neighborhood audiences, and proximity removes the barrier of transportation.

**Expand and create portable arts and cultural programs.**

Tents and mobile stages provide alternative, accessible venues for both urban and rural events where fixed-site venues may not be available or appropriate.

**Example**

CLEVELAND, OH: CYBER Camp is an overnight learning experience at the Great Lakes Science Center, designed to provide training, promote interest and expand access to the Internet as an educational tool. CYBER Campers take part in learning “expeditions” on topics that include alternative energy sources and basic computer technology. The NET S.E.T. Expedition brings a “virtual” CYBER Camp to young people anywhere through animation, photographs, video footage and a fully interactive on-line experience.

**STRATEGY: DEVELOP TRANSPORTATION PLANNING COLLABORATIONS**

Public transportation plays an important role in sustaining the health of the arts and cultural community. For some would-be patrons, decisions on whether or not to attend a play or visit a museum are determined by the current bus route or rapid transit schedule.

Through joint efforts of public, private and government organizations, Northeast Ohio residents can be assured of ample access via public transportation to and from arts and cultural sites and events. Transportation planning collaborations also can help promote the region’s arts and cultural offerings to the commuting public.

Bus stops, rail stations and the outside surfaces of public transit vehicles can serve as sites for art works and arts and cultural information.

To insure greater accessibility to arts and cultural destinations, and higher visibility of arts and cultural products, work should expand to:

**Route public transit to arts and cultural events and facilities.**

Sector and community planners should work together to ensure that arts and cultural sites and events are well served by public transportation.

**Provide arts and culture information in public transit vehicles.**

Sector and community planners should work together to promote the arts and cultural destinations along transportation routes. Riders may be aware their bus route goes past a popular museum, but unaware that the museum is open in the evening. The collaborations raise awareness of the arts and cultural community to users of public transportation.

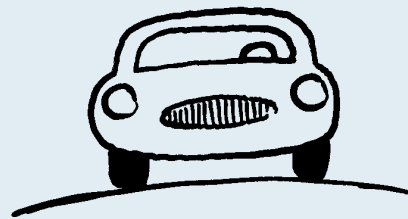
**Expand and develop public transit cultural programs.**

Commissioning artists for works at bus and rail stops not only improves the physical landscape but provides a unique way to enjoy cultural expression.



**Resident**

- 24.0% By mail
- 22.5 Local radio
- 18.9 Business contact
- 16.9 Local newspaper/magazine
- 15.9 Poster/flier



**Day tripper**

- 16.1% Business contact
- 15.4 By mail
- 14.3 Poster/flier
- 13.0 Local radio
- 12.9 Local newspaper/magazine



**Overnight**

- 25.9% Friends
- 23.2 Family
- 15.4 Website
- 11.1 Local newspaper/magazine
- 9.7 Local tv

**Top five sources of event information**

*“We’ve separated art in our society from everyday reality,  
to the point where we have to go and ‘seek out’ art.  
Other cultures, like ancient Egypt,  
had art and culture as an everyday part of life,  
and we should too.”*

WCPN COMMUNITY DIALOGUE

*“The arts and culture expand our horizons.  
They give us a sense of connection  
far beyond the boundaries of this county.”*

MEDINA COUNTY COMMUNITY DIALOGUE

*“Arts and cultural expression  
through our visual and oral traditions  
creates a legacy for different tribes.”*

NATIVE AMERICAN COMMUNITY DIALOGUE

*“Through art and culture, children understand where they come from.”* AFRICAN AMERICAN COMMUNITY DIALOGUE





# Goal: Establish lifelong arts and cultural education



## OBJECTIVE: DEVELOP CULTURAL EDUCATION COLLABORATIONS

Collaborations among the region's institutions, artists, organizations and teachers will insure that students of all ages and backgrounds have a chance to nurture and increase their knowledge of arts and culture.

### KEY FINDINGS

- *Community Dialogue* and *Focus Session* respondents stressed the importance of designing arts and cultural education programs that were inclusive regardless of age, gender, race, abilities and economic status.
- *Public Forums* participants continually reiterated their view that arts and cultural education is a conduit of understanding that helps to bridge barriers of age, race, and culture.<sup>7</sup>
- The 44 respondents to The Partnership's *Organizational Survey* reported investing \$11.3 million annually in 276 education programs providing 2.6 million individual contacts. The majority of these contacts are performances.
- More than 35 percent of responding organizations listed fundraising as the single greatest obstacle to expanding educational offerings.<sup>8</sup>
- 84 percent of respondents in The Partnership's *Public Telephone Survey* would be more likely to support new public revenue streams for arts and cultural organizations if organizations received support to offer additional education programs.<sup>9</sup>
- Arts and cultural education not only has an impact on those who learn, but on those who teach. In The Partnership's *Individual Artist Survey*, 44 percent of respondents said they teach in an artistic field. Artists reported receiving the largest portion of their gross income (25 percent) from teaching in an artistic discipline.<sup>10</sup>

### Example: Collaborative Education

This list includes only those organizations reporting collaborative education programs in one component of The Partnership's research.

Arts Management Program,  
Mandel Center for Nonprofit Organizations  
Beck Center for the Arts  
Broadway School of Music & the Arts  
Center for the Study of World Musics  
Cleveland Center for Contemporary Art  
Cleveland Chamber Symphony  
The Cleveland Cultural Coalition  
Cleveland Institute of Music  
Cleveland Metroparks Zoo  
Cleveland Metroparks, Outdoor Education Division  
Cleveland Museum of Art  
Cleveland Music School Settlement  
The Cleveland Orchestra  
The Cleveland Play House  
Cleveland Public Theatre  
Cleveland Restoration Society  
Cleveland San Jose Ballet  
Committee for Public Art  
Ensemble Theatre  
Fine Arts Association  
Great Lakes Science Center  
Great Lakes Theatre Festival  
Health Museum of Cleveland  
Heritage Brass Quintet  
Holden Arboretum  
Hungarian Scout Folk Ensemble  
Inventure Place  
Lakewood Arts Coalition  
Lyric Opera Cleveland  
Medina County Schools  
Mentor Performing Concert Series  
Music & Performing Arts at Trinity Cathedral, Inc.

Nature Center at Shaker Lakes  
Near West Theatre  
North Coast Pipe Band  
Northern Ohio Youth Orchestra  
Playhouse Square Foundation  
The Repertory Project  
Rock and Roll Hall of Fame and Museum  
Summit Choral Society  
Theatre Labyrinth  
WCLV-FM  
WKSU-FM  
The Western Reserve Historical Society

Note: the Arts Management Program and Nova ceased operations since this research was conducted.

*“Art doesn’t deal with  
straight, linear thinking;  
it teaches thinking  
in all directions.”*

PORTAGE COUNTY AREA COMMUNITY DIALOGUE

## **STRATEGY: BUILD WEB SITES AND DISTANCE LEARNING PROGRAMS THAT LINK ARTISTS, ORGANIZATIONS, TEACHERS AND LEARNERS**

The Internet is an indispensable communications and educational tool that can serve as a forum for members of the local arts and cultural community.

An arts and cultural home page will provide a clearinghouse for information about educational programs. It should include at least two catalogs of cultural programs: one for students in kindergarten through grade 12 and one for adult continuing education.

### **Example**

CLEVELAND, OH: Distance learning at The Cleveland Museum of Art consists of interactive video conferencing supported by information available on the CMA website. The videoconferencing technology allows students at their own site to visit the museum and discover works of art from the collection. Using television monitors, cameras, and wiring for transmission of signals, students can participate in live, fully interactive conversation in real time with museum directors.

## **STRATEGY: ASSIST ARTISTS AND ORGANIZATIONS TO PROMOTE THEIR EDUCATIONAL PROGRAMS AND SERVICES**

Northeast Ohio arts and cultural organizations already offer a variety of arts education programs. Building awareness of existing programs, as well as developing new cultural curricula, will heighten demand and encourage communities, organizations and schools to allocate more resources toward arts and cultural educational services.

### **Conduct arts and cultural education trade shows that highlight arts efforts.**

Geared toward teachers, administrators and school superintendents, trade show exhibitions demonstrate techniques, products and services that underscore the value of arts and education in schools.

### **Example**

CLEVELAND, OH: Playhouse Square Foundation's "Fair on the Square" brings artists and arts and cultural organizations together with teachers and administrators to plan field trips and other educational events.

### **Link sponsors to cultural education programs.**

Public and private sector sponsors can help enhance the visibility of arts and culture in education programs. In addition, commitments from prominent regional institutions and businesses send a powerful message about the value of arts and cultural education.

## **STRATEGY: SUPPORT PROFESSIONAL DEVELOPMENT INSTITUTES FOR ARTS EDUCATORS, ARTISTS AND CLASSROOM TEACHERS**

Weekend workshops, residencies and in-service training programs give educators opportunities to share ideas and gain perspectives on issues and disciplines within the arts and cultural sector. Ultimately, education professionals, artists, students and schools all benefit.

## **STRATEGY: CREATE PROFESSIONAL DEVELOPMENT FELLOWSHIPS**

Major cultural organizations are valuable resources for area artists and small- to medium-sized organizations that want to hone administrative and artistic skills. Fellowships could provide artists with jobs at local cultural organizations or assist small local groups in launching new professional or business practices.

### Involvement in the arts and selected 10th grade attitudes and behaviors

	<i>High arts</i>	<i>Low arts</i>
Rarely perform community service	65.2%	86.0%
Consider community service important	46.6	33.9
Watch tv weekdays 1 hour or less	28.2	15.1
Watch tv weekdays 3 hours or more	20.6	34.9

*Source: Americans for the Arts  
National data*



## OBJECTIVE: INTEGRATE ARTS AND CULTURE INTO CORE K-12 CURRICULUM

National statistics show that students with an arts-based education score higher on the Scholastic Aptitude Tests (SATs). But in Northeast Ohio, as a student's grade level increases, the availability of arts and cultural education programs decreases.

Countless successful education programs across the nation use dance, visual arts, poetry and music to illustrate and expand understanding of science, math or history topics. Studies have also found that arts-integrated learning makes a significant difference in the academic performance of students from disadvantaged backgrounds. (*Champions of Change, Arts Education Partnership, p. viii*)

Looking ahead, deeper exposure to arts and culture through education will develop broader understanding among new generations of audiences in Northeast Ohio.

### KEY FINDINGS

- National studies show that students with an arts-based education score an average of 83 points higher on SAT tests.<sup>11</sup>
- National research points to better grades and attendance at schools that have arts and cultural education in the core curriculum (*Americans for the Arts, Artslink, Vol. 3, No. 1, January 1999*).
- *Organizational Survey* data reveals that as grade level rises, the availability of arts and cultural education programs diminishes.
- The vast majority of respondents (90 percent from Cuyahoga county, 93 percent from the six contiguous counties and 95 percent from the City of Cleveland) agreed "it is important to learn about the art and culture of people from different backgrounds."<sup>12</sup>
- In *Community Dialogues* and *Focus Sessions*, educators and school administrators stressed the importance of the arts as a critical component of education.

### STRATEGY: EXPAND ARTS AND CULTURAL CURRICULUM SERVICES TO MORE SCHOOLS

All of Northeast Ohio's schoolchildren should have the benefits of an integrated arts and cultural curriculum.

#### Examples

NEW YORK, NY: The Center for Arts Education is an independent nonprofit organization committed to restoring and sustaining arts education as an essential part of every child's education in the New York City public schools. The Center identifies, funds, and supports exemplary partnerships and programs that demonstrate how the arts contribute to learning and student achievement. It also works to influence educational and fiscal policies that will restore arts education in all NYC public schools.

CHICAGO, IL: Urban Gateways provides high-quality, comprehensive arts-in-education programs to all public and non-public elementary and high schools, park districts, public libraries, colleges and communities in an eight-county region. It is a national model for incorporating the arts in all levels of education for aesthetic, academic, cultural and personal development. Programs include performances for youth in and outside of schools, workshops for teachers and parents, extended artist residencies and special projects.

CLEVELAND, OH: The Initiative for Cultural Arts in Education (ICARE), a program administered by the Cleveland Cultural Coalition, connects the arts-focused resources of the Greater Cleveland cultural community to the needs of the Cleveland public schools, placing study of the arts at the center of the school curriculum. The ICARE resource bank offers education profiles of cultural institutions, artists, schools, professional development providers and funders.

### STRATEGY: EXPAND ARTIST RESIDENCY PROGRAMS TO MORE SCHOOLS

When students interact with professional artists, they gain awareness of the artist's role in society. They also have the opportunity to interact in a familiar setting that encourages them to participate in and learn the art form. For artists, residencies are an opportunity to develop and share new ideas and artwork.

#### Example

YOUNG AUDIENCES, INC. is a national, nonprofit, arts-in-education organization with more than 30 chapters across the country. Since 1953, Young Audiences of Greater Cleveland has been offering extraordinary arts programs to the region's schools. Young Audiences provides interactive arts programs and performances by professional artists, all linked to core curriculum.

### STRATEGY: LINK STUDENTS WITH THE ARTS AND CULTURAL COMMUNITY

Hands-on experience is one of the best ways to nurture a student's interest in any subject or discipline. Engaging students in real-life volunteer, internship or extracurricular programs gives them opportunities to become more familiar with the arts and cultural community.

#### Provide internships with artists and cultural organizations.

A paid or for-credit internship is an opportunity to explore a variety of arts and cultural disciplines. It provides firsthand knowledge of arts and cultural operations, and gives students a chance to find and cultivate potential mentors.

### Organize student arts and culture associations or clubs.

These types of groups take learning outside of the classroom, transferring responsibilities to students who become obligated to generate interest in the arts within their school and local communities. When that occurs, members share an increased sense of enthusiasm and accomplishment.

#### Example

DAYTON, OH: The Muse Machine is a coordinating agency for schools, teachers, secondary students and professional arts organizations. It supports a dedicated group of teachers who are trained in and regularly use the arts in their schools, and provides appreciation and training in the arts for interested students.

Schools and (primarily non-arts) teachers participate on a voluntary basis. The core program delivers four in-school performances by Dayton professional arts groups in music, dance, theatre and opera to each participating school; offers optional attendance at professional performances and visual arts exhibits; holds a summer workshop for teachers; gives advanced training with workshops, performances and exhibits in New York or London, for selected teachers who meet annual program goals; offers workshops in cross-curricular applications of the arts; and provides student workshop and performance opportunities in theatre, dance, music, the visual arts and creative writing.

Activities in each school are organized through extracurricular clubs with teacher volunteers as club advisors.

## STRATEGY: CONVENE HIGHER EDUCATION LEADERS TO CREATE TEACHER-TRAINING STRATEGIES

If arts and culture are to be integrated into elementary, middle and secondary school curriculum, teachers must be well-equipped to incorporate various arts disciplines into their lesson plans. Higher education can help structure programs to support teachers.

### Develop more arts and cultural training for education degree programs.

Give teachers the tools they need to introduce and sustain arts-based education practices in their curricula.

Teachers who are equipped for a holistic approach to learning will give their students the full benefits of arts and culture within education.

### How involvement in the arts influences academic performance

	High arts	Low arts
<hr/>		
8th grade		
Earning mostly As and Bs in English	79.2%	64.2%
Scoring in top 2 quartiles on standard tests	66.8	42.7
Dropping out by grade 10	1.4	4.8
Bored in school half or most of the time	42.2	48.9
<hr/>		
10th grade		
Scoring in top 2 quartiles, standard test composite	72.5	45.2
Scoring in top 2 quartiles in reading	70.9	45.1
Scoring at level 2 reading proficiency	66.5	43.1
Scoring in top 2 quartiles, history, citizenship, geography	70.9	46.3

Source: Americans for the Arts  
National data

## OBJECTIVE: COMMUNICATE THE VALUE AND BENEFITS OF ARTS AND CULTURAL EDUCATION

Those already involved in the arts and arts education understand the role of arts and culture in a student's cognitive thinking, personal growth and quality of life. The same understanding should be further developed in policy makers, the business community, civic leadership and the general public so that issues of arts and cultural education remain on the public agenda.

Participants in The Partnership's *Public Forums* suggested a variety of ways to address the diminishing availability of arts education in schools.

### KEY FINDINGS

- *Public Telephone Survey, Public Forums* and *Focus Session* participants noted that a comprehensive, well-designed public awareness campaign focused on the measurable benefits of arts and cultural education could:

- ≈ Position the arts as a contributing partner in solving issues of quality education
- ≈ Provide a more familiar context for people to experience the values of art and culture
- ≈ Demystify the arts and cultural experience

### STRATEGY: REPORT REGULARLY ON THE STATE OF CULTURAL EDUCATION

#### Provide data on student academic performance and behavior.

Compile reports with quantitative and qualitative research on academic performance and behavior.

#### Distribute reports to community leaders and the region.

Distribute data to key community leaders who can lobby decision makers for increased support for arts and cultural programs, and services; also make the reports widely available to the region.

#### Example

HAMILTON, OH: Fitton Center for Creative Arts directs the SPECTRA+<sup>sm</sup> program which integrates comprehensive arts across the curriculum and provides daily arts instruction. In collaboration with Miami University, Fitton Center publishes research documenting the impact of the Spectra+ program.

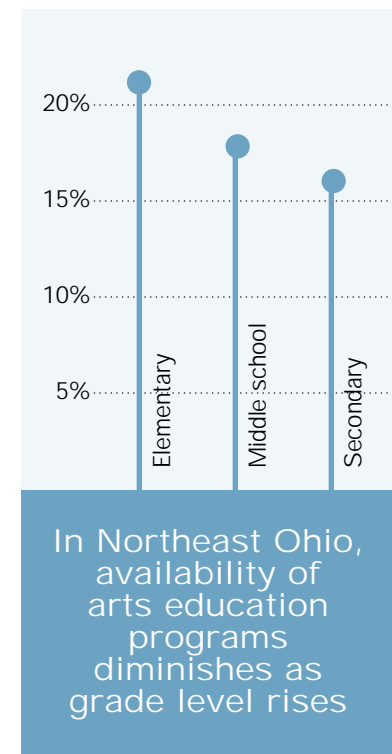
### STRATEGY: ADVOCATE FOR EFFECTIVE LOCAL AND STATE EDUCATION POLICIES

The benefits of arts in education are well documented in national studies. Using current data from The Partnership and ongoing research, illustrate the positive impacts of arts and culture on education.

#### Create public service messages

#### Create promotional materials

#### Develop data-driven public relations programs



Source: AMS Planning & Research Corp.

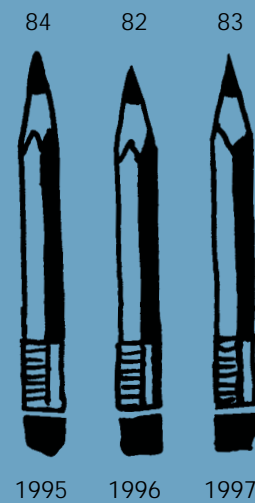
music  
drama  
creative writing fine arts

Schools should provide  
arts education in the curriculum

94% City of Cleveland  
92 Cuyahoga County (except Cleveland)  
89 Six counties

*Source: AMS Planning & Research Corp.*

Arts students  
outperform  
non-arts students:  
Average points  
better on  
SAT scores



*Source: College Entrance Examination Board  
Americans for the Arts  
National data*

*“The arts have basically been stripped from our schools,  
and we want them back.”*

FAIRFAX AREA COMMUNITY DIALOGUE

*“Art should generate a thought process.”* WCPN COMMUNITY DIALOGUE

*“Artistic expression needs to permeate our existence to be effective.  
It has to be ongoing and continuous, to become a part of our lives.  
One trip to the orchestra doesn't do it.”*

FAIRFAX AREA COMMUNITY DIALOGUE





Partnership



# Goal: Make arts and culture a partner in neighborhood, community and regional development



## OBJECTIVE: DEVELOP COLLABORATIONS AMONG THE CULTURAL, PUBLIC AND PRIVATE SECTORS

Participants in the *Focus Sessions* repeatedly discussed encouraging the arts and cultural sector to develop collaborations, partnerships and joint ventures with other community service sectors. Collaborations cultivate new resources that can heighten the impact of arts and culture on communities across the nation. Yet, the majority of partnerships within Northeast Ohio's arts community focus on administrative rather than artistic resources.

In examining cultural leadership in key cities around the country, The Partnership found that leaders of both large and small-to-medium-sized arts and cultural organizations are critical to effective coalition building.

### KEY FINDINGS

- In *Key Informant Interviews*, private sector leadership encouraged an approach that involves mergers, collaborations, and a “more businesslike approach to operations” among arts organizations.
- Representatives from the funding community emphasized the need for arts and cultural organizations to collaborate and to share administrative costs.<sup>13</sup>
- When asked about obstacles to increased partnerships between organizations, arts and cultural leadership reported communication between partners as the greatest obstacle.<sup>14</sup>
- The majority of successful partnerships for education, outreach and tourism programs take place between an arts and cultural organization and other community service organizations rather than between two or more arts and cultural organizations.<sup>15</sup>
- The majority of partnerships among or between cultural organizations consist of non-artistic activities (i.e. collaborative marketing, benefits, etc.).
- Tourism programs often involve the greatest numbers of collaborative partners.<sup>16</sup>

- During *Public Forums*, respondents advocated collaborations between arts and cultural organizations and non-artistic entities, such as community development corporations and for-profit corporations, to improve the quality of education and life.

### STRATEGY: PROVIDE TECHNICAL SUPPORT FOR COLLABORATIONS

Arts and cultural collaborations are only as sound as the organizations that put them together. Partnerships succeed when they draw on the expertise of the participants to create a program or advance an issue. True collaborations require planning, follow-through and follow-up, skills that some cultural organizations must learn to develop.

Technical support that helps arts and cultural organizations build their administrative capabilities in order to work more effectively with other groups is critical to successful partnerships.

### STRATEGY: CREATE TASK FORCES TO ADDRESS PUBLIC POLICY ISSUES OF MUTUAL CONCERN

When zoning laws threaten artists' ability to live and work in a loft space, or a popular performing arts venue faces the wrecking ball, arts and cultural task forces become a united front in the public debate. Task forces may also choose to weigh in on long-term development issues such as education, transportation, economic development and community decisions affecting the creation of new cultural institutions or venues.

### STRATEGY: DEVELOP NEIGHBORHOOD CULTURAL PROGRAMS FOR ADULTS, FAMILIES AND YOUTH

Arts and cultural programs can bring communities together through neighborhood celebrations and educational programs. They also can provide valuable resources for organizations assisting underserved and at-risk populations.

#### Partner with health and human service agencies and juvenile courts.

Local arts organizations and artists can collaborate with social agencies to address pressing concerns of families throughout Northeast Ohio. Communities can develop and participate in initiatives that work to create positive arts experiences for at-risk youth through education and training programs, internships, artist residencies, apprenticeships, mentorships, youth-generated performances, literature, video or film pieces, murals and exhibitions.

#### Examples

RENO, NV: Youth ArtWorks is a school-to-work program developed collaboratively by the Nevada Museum of Art, Reno Police Department and Sierra Arts Foundation. This program incorporates the art of mural painting as a technique to direct youth into job opportunities in the fine arts. Ranging in age from 14 to 19, these adolescents are mainstreamed with other youth from the community who are currently involved with art in their own high schools. Over the last two years, the program has been supported by various agencies including Job Opportunities In Nevada (JOIN), and the Reno Police Department's Weed and Seed Program.

CLEARWATER, FL: The Youth Arts Corps Juvenile Justice Arts Program utilizes the arts to keep youth from participating in criminal activity that brings them into or keeps them in the juvenile justice system. Through the Pinellas County Arts Council, the program also designs, implements and manages art-based after-school and aftercare youth development programs and includes artist residencies in juvenile justice facilities.

### **Example: Outreach Programs**

This list includes only those organizations reporting outreach programs in one research component.

Beck Center for the Cultural Arts  
Broadway School of Music & Arts  
Center for the Study of World Musics  
Cleveland Center for Contemporary Art  
Cleveland Chamber Symphony  
The Cleveland Cultural Coalition  
Cleveland Institute of Music  
Cleveland International Piano Festival  
Cleveland Metroparks  
Cleveland Museum of Art  
The Cleveland Music School Settlement  
The Cleveland Orchestra  
Cleveland Public Theatre  
Cleveland San Jose Ballet  
Committee for Public Art  
Cudell Improvement, Inc./Clifton Arts & Musicfest  
Ensemble Theatre  
Fine Arts Association  
Great Lakes Science Center  
The Great Lakes Theater Festival  
Health Museum of Cleveland  
Inventure Place  
Lakewood Arts Coalition  
Lyric Opera Cleveland  
The Medina County Arts Council, Inc.  
Medina County Schools' Fine Arts Tour  
Music & Performing Arts at Trinity Cathedral, Inc.  
Nature Center at Shaker Lakes  
Near West Theatre  
North Coast Pipe Band  
Northern Ohio Youth Orchestra  
Playhouse Square Foundation  
The Repertory Project

Theatre Labyrinth  
The Western Reserve Historical Society  
WCVL-FM  
WKSU-FM

## **STRATEGY: FOSTER CULTURAL INVESTMENT FROM PRIVATE DEVELOPERS**

### **Offer incentives such as cultural districts and heritage areas.**

Through the establishment of cultural districts and heritage areas, private developers can partner with arts and cultural organizations to promote the identity of diverse neighborhoods and encourage historic preservation. The involvement of the arts community in a neighborhood or historic area is traditionally viewed as a positive influence that helps to attract additional development, particularly retail businesses.

### **Example**

LOS ANGELES, CA: The Community Redevelopment Agency of Los Angeles requires private developers to establish an art budget which is one percent of total development costs, less land and off-site improvements. This one percent is allocated toward public art and an area cultural trust fund.

## **STRATEGY: FOSTER CULTURAL COMPETITIONS, FESTIVALS, TRADE SHOWS, EVENTS**

Bringing disparate groups together for participation in an arts and cultural event opens the door for cross-cultural camaraderie and sharing of resources.

### **Further the region's national/international cultural reputation.**

Domestic and international exchange programs bring credibility to a local arts community. Existing exchange programs help organizations form partnerships with arts professionals abroad and provide grants to help develop international arts projects.

### **Examples**

CLEVELAND, OH: The Cleveland Orchestra has won seven Grammy awards for its recordings, and by mid-2000 will have toured nearly a dozen times to Europe and Asia, serving as an ambassador for Cleveland.

CLEVELAND, OH: Tri-C JazzFest, America's premier educational jazz festival is in its 21st year. The largest music festival in Ohio, the Tri-C JazzFest holds events throughout the year and draws more than 40,000 participants annually, 20,000 of whom are students who participate as musicians or audience members.

CLEVELAND, OH: Sponsored by The Cleveland Film Society, the Cleveland International Film Festival has been the premier film event in Ohio since its founding in 1977. Today, CIFF presents a full survey of contemporary international filmmaking, with approximately 80 features from 35 countries and more than 100 short subjects presented in collected programs. Annual attendance for the 11-day CIFF tops 35,000. Patrons can vote on all the feature films they see and determine the recipient of the annual Roxanne T. Mueller Award (the CIFF people's choice award).

CLEVELAND, OH: The Cleveland International Piano Competition is one of very few international piano competitions in the United States. An increasing number of exceptional young artists from around the world have entered the Competition since its founding 22 years ago, because of the high level of accomplishment required.

1999 AMERICAN ASSOCIATION OF MUSEUMS: In April 1999, the American Association of Museums held its national conference in Northeast Ohio. The Convention and Visitors Bureau of Greater Cleveland estimates the economic impact of this conference at more than \$5 million.

## OBJECTIVE: CREATE ARTS AND CULTURAL ‘THINK TANKS’

Monthly meetings where cultural organization leaders discuss the issues impacting the arts and cultural community create cohesiveness and spark collaborations. Several examples were examined in *The Cultural Leadership Report*, a study commissioned by The Partnership and conducted by Wolf, Keens & Company.

### KEY FINDINGS

- Arts and cultural leaders identify a “tremendous” need for ongoing networking opportunities with a variety of service organizations (i.e. health and human services, community development)<sup>17</sup>.

### STRATEGY: CONDUCT IDEA EXCHANGES BETWEEN:

**Cultural and civic organizations.** Through informal discussions, more civic leaders can understand the power of the arts in economic development and revitalization, and arts groups can become better informed on the issues impacting their community and their business.

**Artists and their communities.** Networking opportunities and collaborations with other artists and organizations are among the top five needs reported by local artists. These exchanges provide a forum to meet that need.

#### **Established and emerging cultural organizations.**

Discussions between these two groups could foster joint marketing agreements that attract new audiences or create new educational programs, events or residencies.

**Individual artists and organizations.** Notification of deadlines is of primary importance to individual artists. Discussions with local arts and cultural organizations will help artists stay apprised of upcoming deadlines for grants, exhibit space reservations, auditions, teaching opportunities and requests for proposals (RFPs).

#### **Examples**

MINNEAPOLIS/ST. PAUL REGION: Partners Arts and Schools for Students (PASS) is an arts educators network coordinated through the Minnesota Center for Arts Education. PASS brings together representatives of mid-sized arts organizations, links them with area schools to conduct programs, and coordinates and receives funding for these programs from a variety of sources.<sup>18</sup>

ATLANTA, GA: The Atlanta Coalition of Theaters (ACT) is a membership organization of 85 theaters that meet on a monthly basis to discuss cooperative projects and common concerns. Their first central ticket agency opened in the fall of 1998.<sup>19</sup>

CLEVELAND, OH: The Partnership facilitated 42 public forums around the region to discuss the value of arts and culture, community issues, and elements to include in the region’s first strategic arts and cultural plan. These public forums often brought together diverse participants who continued to meet around specific issues.

ATLANTA, GA: A group of cultural leaders regularly meets with a common purpose. The group has no individual leader, and no one is allowed to advocate solely for their organization.

PITTSBURGH, PA: An arts leadership group was established in opposition to a local tax. Participants represented large organizations with budgets of more than \$1 million; however, small and mid-sized groups have also started their own consortium.

*“Art is everything that transforms you.”*

HISPANIC AND LATINO COMMUNITY DIALOGUE

## OBJECTIVE: INTERWEAVE CULTURAL, PUBLIC AND PRIVATE SECTOR LEADERSHIP

### KEY FINDINGS

- *Public Forum* participants said that building a consensus for comprehensive funding will require broad-based leadership, including representatives from arts and cultural organizations of all sizes, and the public and private sectors.
- *Public Forum* participants stressed the value in involving arts and cultural sector leaders in positions of community leadership.<sup>20</sup>
- Arts and cultural organizations reported a strong need for board members and volunteers, another range of opportunities for involvement beyond attendance or financial support.<sup>21</sup>

### STRATEGY: RECRUIT MORE PUBLIC AND PRIVATE SECTOR LEADERS TO SERVE IN THE CULTURAL SECTOR

Tomorrow's arts consumers bear little resemblance to the patrons of art and culture today. An environment of changing family structures, changing workplaces and changing demographics will require diverse trustees, volunteers and advisors willing to address the challenges of sustaining arts and culture in the 21st century.

#### Example

CLEVELAND, OH: Business Volunteers Unlimited (BVU) serves businesses and nonprofits by promoting effective volunteerism and strengthening leadership. BVU recruits and trains public and private leaders to serve on nonprofit boards throughout Northeast Ohio.

### STRATEGY: INVOLVE MORE ARTS AND CULTURE LEADERSHIP ON CIVIC BOARDS

Representatives from local arts and cultural organizations should serve as trustees, volunteers and advisors to the public and private sector. Potential activities include but are not limited to:

- Chambers of commerce
- Convention bureaus
- Health and human service agencies
- Business associations
- Planning commissions
- Neighborhood development associations
- School boards

### STRATEGY: TRAIN CULTURAL LEADERSHIP TO ADDRESS RELEVANT PUBLIC ISSUES

Efforts to sustain arts and culture in the region require outspoken leadership from those within the sector. Leaders should be educated to understand the complexities of key issues facing arts and culture, including:

#### Funding

Northeast Ohio municipal and county governments provide only 2 percent of operating support for the region's arts and cultural assets (see chart on p.27). However, the *Public Telephone Survey* revealed strong support for increasing the current allocation of tax dollars earmarked for arts and cultural programs. In addition, two-thirds of all respondents said they would likely support a \$25 annual tax increase to fund local arts and cultural programs.

#### Education

As students get older, the availability of arts and cultural education programs begins to dwindle. Cultural leaders should be familiar with the added value an arts-based curriculum brings to students of all socioeconomic backgrounds.

#### Community development

The cultural sector must seek new ways to involve itself in community development issues, offering well-thought out proposals on how best to leverage its own assets to spur redevelopment or help create valuable new public spaces.

#### Example

OHIO: Ohio Citizens for the Arts is a nonprofit organization which provides information about the arts to Ohio citizens and their elected officials and works for increased government funding for the arts.

People agree that...	City of Cleveland	Cuyahoga County except Cleveland	Six counties
It is important to learn arts of people from different cultures	95%	90%	93%
Northeast Ohio's arts and culture organizations are doing a good job serving the community	87%	94%	97%
Northeast Ohio's arts and culture offerings are a source of pride for our community	94%	97%	96%

Source: AMS Planning & Research Corp.





# Goal: Develop financial and other resources to sustain and grow the arts and cultural sector



## OBJECTIVE: ESTABLISH ACCOUNTABLE PUBLIC SECTOR INVESTMENT IN ARTS AND CULTURE

Research and *Key Person Interviews* indicate that the region's over-dependency on private sector philanthropy is reaching its limit. Today, private foundations remain the largest sources of funding for arts and cultural education and outreach programs.

Although many regional organizations report a strong balance sheet today, those same groups acknowledge the situation could change tomorrow. The benefits of a strong stock market, substantial operational efficiencies and widespread philanthropic support of the arts are not guaranteed; an economic downturn, inflation or the "tapping out" of private support would force organizations to find backing elsewhere. Not all could survive. The Civic Study Commission report points out that mid-sized organizations, those without large endowments or established patronage, are at even greater risk.

### KEY FINDINGS

The Partnership's *Economic Activity Report* showed that:

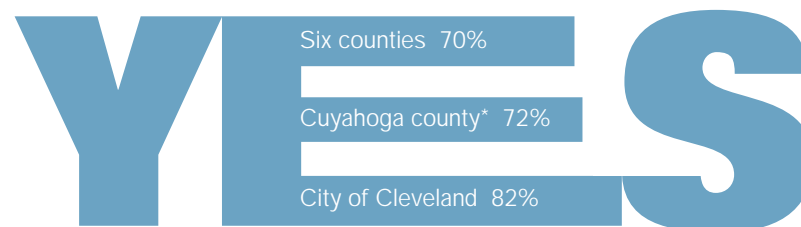
- Northeast Ohio's arts and cultural sector is an industry generating more than \$1.3 billion annually in direct and indirect spending.
- The arts and cultural industry provides 3,700 full-time equivalent jobs for Northeast Ohio residents.
- In both *Public Forums*<sup>24</sup> and *Key Informant Interviews*<sup>25</sup> participants noted the lack of local public sector support for the region's arts and cultural assets.
- To assure the continuing success of our arts and cultural assets, the sector's leadership stressed the need for comprehensive local public sector support.<sup>26</sup>
- The Partnership's *Public Telephone Survey* uncovered strong public opinion in favor of local public sector support for arts and culture.<sup>27</sup> Eighty-two percent of respondents living in the City of Cleveland said a portion of existing tax dollars should be used to fund local

arts and cultural programs. Respondents in the remainder of Cuyahoga County and the six contiguous counties also showed strong support (72 percent and 70 percent respectively) in favor of allocating existing dollars to arts and cultural programs and services.

- Two-thirds of all respondents said they would be likely to support a tax increase of \$25 annually to fund local arts and cultural programming.<sup>28</sup>
- Without any previous advocacy or campaign work, an impressive percentage of the region's residents are already willing to support new municipal or county revenue sources to benefit arts and culture. If a measure increasing taxes an estimated \$50 annually were placed on the ballot, 53.3 percent of respondents in the City of Cleveland are willing to support such a measure, as are 56.8 percent in the balance of Cuyahoga County and 60.4 percent in the six contiguous counties.

- Earned income constitutes 66 percent of total revenue for Northeast Ohio arts and cultural organizations in the aggregate. Organizations in communities where comparable data exists earn substantially less<sup>29</sup>.
- However, the region's arts organizations overall do not meet national standards with respect to unrestricted cash reserves (they hold 14 percent of operating budgets as compared with the benchmark figure of 25 percent).
- More than 70 percent of responding organizations do not meet existing national standards with respect to endowments (which should be 200 percent-500 percent of annual operating budgets).
- Northeast Ohio lags behind other regions of the country in per capita municipal and county support of arts and cultural assets.

The vast majority of Northeast Ohioans said that a portion of tax dollars should be used to fund arts and cultural programs



\* Except City of Cleveland  
Source: AMS Planning & Research Corp.

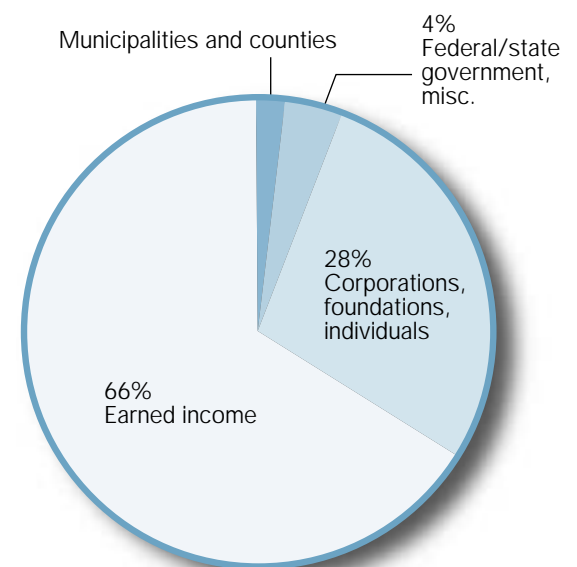


Name of Local Arts Agency <sup>1</sup>	City	State	Per Capita Spending
City of New York Department of Cultural Affairs	New York	NY	\$ 13.59
Scientific and Cultural Facilities District	Denver	CO	\$ 12.29
City of San Jose Office of Cultural Affairs	San Jose	CA	\$ 10.09
Seattle Arts Commission	Seattle	WA	\$ 6.77
Mayor's Advisory Committee on Art & Culture	Baltimore	MD	\$ 6.52
San Francisco Art Commission	San Francisco	CA	\$ 6.32
City of San Diego Commission for Arts and Culture	San Diego	CA	\$ 5.37
Allegheny Regional Asset District	Pittsburgh	PA	\$ 4.79
City of Austin Cultural Affairs Division	Austin	TX	\$ 4.36
Metropolitan Nashville Arts Commission	Nashville	TN	\$ 3.10
DC Commission on the Arts and Humanities	Washington	DC	\$ 3.04
City of Las Vegas Cultural Affairs Division	Las Vegas	NV	\$ 2.80
Miami-Dade County Cultural Affairs Council	Miami	FL	\$ 2.36
Arts & Science Council of Charlotte and Mecklenburg County	Charlotte	NC	\$ 2.18
Greater Columbus Arts Council	Columbus	OH	\$ 2.17
City of Los Angeles Cultural Affairs Department	Los Angeles	CA	\$ 2.16
City of Chicago Department of Cultural Affairs	Chicago	IL	\$ 2.11
City of Albuquerque Public Art Program	Albuquerque	NM	\$ 2.02
Regional Arts and Culture Council	Portland	OR	\$ 2.02
City of Cincinnati Department of Neighborhood Services	Cincinnati	OH	\$ 1.98
Cultural Council of Greater Jacksonville	Jacksonville	FL	\$ 1.87
Mayor's Office of Art, Culture and Film	Denver	CO	\$ 1.79
City of Philadelphia Office of Arts and Culture	Philadelphia	PA	\$ 1.67
Montgomery County Arts and Cultural District	Dayton	OH	\$ 1.67
Public Corporation for the Arts	Long Beach	CA	\$ 1.63
St. Louis Regional Arts Commission	Saint Louis	MO	\$ 1.59
Cultural Arts Council of Houston & Harris County	Houston	TX	\$ 1.57
Tucson-Pima Arts Council	Tucson	AZ	\$ 1.34
Virginia Beach Arts and Humanities Commission	Virginia Beach	VA	\$ 0.99
City of El Paso Arts Resources Department	El Paso	TX	\$ 0.95
Phoenix Arts Commission	Phoenix	AZ	\$ 0.91
Mayor's Office of Cultural Affairs	Boston	MA	\$ 0.81
Minneapolis Arts Commission	Minneapolis	MN	\$ 0.74
Mayor's Office of Culture and the Arts	Honolulu	HI	\$ 0.71
No centralized organization <sup>2</sup>	Northeast Ohio	OH	\$ 0.64

Source: Americans for the Arts, 1997/1998 Survey of the United States Urban Arts Federation, supplemented with The Partnership's research. These figures were collected based on the 1997 fiscal year and may have increased or decreased in subsequent years.

- 1 The per capita figures are based on funds distributed through the cited organization. Actual per capita spending may be higher in communities with more than one local arts agency or similar entity to distribute local public sector support, public arts programs, and other local public sector sources not funneled through the listed agency.
- 2 Excludes a portion of the bed tax earmarked for a single organization. If the local public sector support from this single organization is included, Northeast Ohio's contribution increases to \$1.90. This one organization received approximately 15.6 percent of its FY 1997 revenue from the bed tax. If all Northeast Ohio arts and cultural organizations received an equal percentage of their revenue from the local public sector, this would equal more than \$39 million annually.

2% of Northeast Ohio cultural organizations' revenue comes from local public sources



Source: Wolf, Keens & Co.

## STRATEGY: COLLABORATE WITH LOCAL GOVERNMENTS TO IDENTIFY REVENUE SOURCES

Over the years, the arts and cultural sector has dedicated substantial resources to community-wide services including education, neighborhood development and job creation. Because these programs address issues facing local governments, municipalities have a built-in incentive to see they continue.

### Examples (1998 figures)

#### HOTEL/MOTEL TAXES AND TRANSIENT OCCUPANCY TAXES

- Cuyahoga County – portion goes to the Rock Hall
- San Diego Commission for Arts and Culture receives 1 percent of 10.5 percent hotel/motel tax
- Greater Columbus Arts Council receives 25 percent of hotel/motel tax funds

#### SALES TAX FOR THE ARTS

- Denver Scientific and Cultural Facilities District uses one tenth of one percent sales tax to support organizations in a six-county region
- Huntsville has a 10 percent tax on liquor to support the arts; a lodging tax was added later

- Montgomery County, Ohio (Dayton) approved a 0.5 percent sales tax to support economic development, affordable housing and cultural development

#### ADMISSION, SEAT, AND ENTERTAINMENT TAXES OR FEES

- Although the dollars are added to the city's general corporate fund, Chicago has an admission tax on tickets to professional sports, bowling, miniature golf, movies, commercial musical attractions and pay television.
- A Broward County (Florida) ordinance levied a one-half percent tax on admissions, music, and rental of tangible personal property (music CDs, tapes, and video rentals). This tax is dedicated specifically for the Broward Cultural Affairs Council.
- Portland added a tax to tickets sold to all events in publicly-owned sports, arts and convention facilities.

#### PROPERTY TAXES FOR THE ARTS

- St. Louis uses a portion of real-estate tax to fund the city's major institutions to keep them free to the public.
- Aspen City Council passed a one-half of one percent real-estate tax to provide dollars for specific renovations and support for visual and performing arts.

#### VOLUNTARY TAX CHECK-OFFS (STATE AND LOCAL)

- San Diego County allows several arts organizations to solicit donations in county property tax mailings.
- Santa Clara County Arts Council is permitted to insert a fundraising appeal into county property tax billing.

#### ARTS LOTTERIES OR OTHER GAMBLING REVENUES

- South Dakota passed legislation allowing gambling within the city limits of Deadwood, South Dakota, for the sole purpose of the city's historic preservation.

#### IMPACT FEES

- Los Angeles passed an Art Development Fee ordinance requiring every developer to provide a calculated percentage of development costs for the arts through an on-site amenity or to donate to the city-wide Cultural Trust Fund.

#### DIRECT APPROPRIATIONS

- Direct appropriations from city or county
- Subject to yearly fluctuations
- Often in addition to other local government support

#### ART ORDINANCES

- Percent for Art Programs: require that a percent of city/county capital expenditures be set aside for the commissioning of public art
- Live/work ordinances: Modify existing zoning allowing artists' housing and studio facilities

## STRATEGY: CREATE A COMPREHENSIVE AND ACCOUNTABLE GRANTS PROCESS

For many artists and organizations, negotiating the fragmented maze of grantmaking programs can be an exhausting and sometimes discouraging exercise. Although individual artists look to grant programs as important sources of support, they also cite timely notification of application deadlines as one of the biggest problems they face. A substantial and results-oriented matching grants program should:

**Provide operating and project support** for quality cultural organizations.

**Support arts and cultural education** for learners of all ages while encouraging students to benefit from arts in education.

**Fund public works projects that involve skilled artists**, recognizing local artists who contribute to a community's quality of life.

**Support neighborhood or community-based cultural projects** that reach new audiences and create a sense of pride among residents.

**Fund special cultural opportunities**, including municipal anniversary celebrations, large-scale dedications and openings or once-in-a-lifetime performances. These programs serve to celebrate diversity and eliminate cultural barriers within the arts.

#### Examples

- OFFICE OF CULTURAL AFFAIRS, SAN JOSE, CA: OCA, a division of the Conventions, Arts and Entertainment Department for the City of San Jose, is responsible for supporting, promoting and developing the arts. OCA programs include the Arts Grant Program; the Arts Education Program; the San Jose Arts Incubator Program; Arts On-Site San Jose; the Public Art Program; and the

Festival, Parade, and Celebration Grant Program. In addition, OCA initiates and oversees cultural planning for the city.

- REGIONAL ARTS & CULTURE COUNCIL, PORTLAND, OR: RACC is a publicly funded, nonprofit organization with a mission to provide leadership, funding and advocacy for arts and culture throughout the tri-county Portland region. RACC invests almost \$4 million annually in grants and programs to serve the community. Its four primary services are Grants and Technical Assistance, Public Art, Arts Education, and Arts and Culture in Communities. RACC is funded by the City of Portland, Metro (a regional governmental entity), and Multnomah, Clackamas and Washington Counties.
- SCIENTIFIC AND CULTURAL FACILITIES DISTRICT, DENVER, CO: Established in 1988 by the voters in metropolitan Denver, the SCFD distributes funds generated by a sales tax, equaling one penny on a \$10 purchase, to support scientific and cultural facilities within six metropolitan counties. In the last 10 years, more than 300 nonprofit arts and science organizations have received funding from the District that supports thousands of programs and events reaching millions of people.
- ARTS & SCIENCE COUNCIL, CHARLOTTE, NC: Organized in 1958, the ASC is an independent 501(c)(3) organization designated as the city and county local arts agency. It combines resources from the Annual Fund Drive and allocations from local, state and federal governments to support cultural organizations, educational programs and individual artists throughout the region. In addition, the ASC serves as a strategic planner and cultural developer for the community.

## STRATEGY: GIVE LOCAL GOVERNMENTS TECHNICAL ASSISTANCE FOR PUBLIC ARTS PROGRAMS

Providing input on arts-in-public-places programs, or working with municipalities to design open and participatory grant procedures, are examples of how technical assistance serves to demystify the arts and cultural sector at the public level.

## OBJECTIVE: EXPAND PRIVATE SECTOR SUPPORT FOR THE REGION'S ARTS AND CULTURAL ASSETS

Today's technology-driven economy is forcing Northeast Ohio to rely less on its once-dominant manufacturing base as a source of economic growth. Throughout the region, large-scale manufacturing plants have made way for new types of service-based corporations, many in retail, communications and the financial services sectors. For the arts and cultural community, these corporate newcomers and fledgling companies are vast, untapped resources. As financial support from some of the area's oldest corporations becomes less certain, new strategies must be developed to expand private sector support.

### KEY FINDINGS

- Involvement and support from the corporate sector is essential to securing increased arts and cultural funding.<sup>30</sup>
- *Public Forum* participants suggested developing public and private patronage programs for the creation of art and culture in public spaces.<sup>31</sup>
- Both *Key Informant* and *Needs Assessment* participants noted the need to expand the cultivation of private sector contributions from closely-held family, middle market and emerging technology corporations.
- Private sector leadership, during *Key Informant Interviews*, stressed the need for arts and cultural organizations to address issues of sustainability.<sup>32</sup> These leaders also commented that public financing alone would not represent a panacea for the arts and cultural community's on-going struggles, and that a combined approach involving mergers, collaborations and "more of a business-like approach to their operations" should be pursued.<sup>33</sup>

### STRATEGY: DEVELOP TRAINING FOR CULTURAL ORGANIZATIONS' DEVELOPMENT STAFF

Providing development professionals with additional skills and tools to cultivate new sources of funding will enhance fundraising efforts.

### STRATEGY: CREATE AN ANNUAL 'BUSINESS AND THE ARTS' EVENT

Use the event to recognize business partners and support, and to identify small- and mid-size companies with an interest in arts and culture. These organizations show potential to become valuable new contributors to the arts and cultural sector.

#### Example

INDIANAPOLIS, IN: *The Start with Art ARTI Awards* is an annual luncheon that kicks off the arts season in Indianapolis. The program includes highlights of the upcoming arts season, announcement of ARTI business and arts partnership award winners, and a special keynote speaker. More than 600 business and civic leaders attend this event; individual tickets, packages and corporate sponsorships are available.

### STRATEGY: EXPLORE MODELS FOR CORPORATE SUPPORT OF SMALL/EMERGING CULTURAL GROUPS

Some large organizations may choose to fund special-interest or emerging art organizations directly. Examining working models of this support will help development professionals better identify new funding opportunities.

#### Example

ATLANTA, GA: The Metropolitan Atlanta Arts Fund provides financial stabilization, strategic support and related technical assistance to small- and medium-sized arts organizations throughout the region. An initial \$500,000 challenge grant from the Coca-Cola Company generated an endowment of \$3 million; today, the Arts Fund's endowment has grown more than 30 percent to nearly \$4 million.

### STRATEGY: CREATE ARTISTS' FELLOWSHIPS

Fellowships are to artists what research and development funds are to corporations. Unencumbered by profit pressures and limitless in their possibilities, both have the potential to produce significant work: a new product or process for the corporate sector, a sculpture, dance arrangement or new type of pottery glaze for artists and audiences.

In Northeast Ohio, 78 percent of individual artist respondents to a survey said they earned less than half of their income from their work. Using private funds to support fellowships that give artists an opportunity to experiment with and expand their talents creates a value-added activity that benefits the entire region.

#### Examples

INDIANAPOLIS, IN: The Creative Renewal Arts Fellowship Program for Professional Individual Artists & Arts Administrators began in February 1999. Fifty artists and arts administrators from central Indiana were awarded fellowships of \$7,500 each to conduct activities that enrich them personally and professionally.

DAYTON, OH: The Montgomery County Arts and Cultural District provides \$100,000 annually in artists' fellowships. This program recognizes the talents of established artists who must reside in Montgomery County at the time of application and for one year following an award. The awards allow individuals to further their artistic endeavors and are provided at two levels: Associate at \$3,500 each and Master at \$7,500 each.

### STRATEGY: CREATE A LOW-INTEREST LOAN PROGRAM FOR THE CULTURAL SECTOR

Artists and organizations often need access to short-term capital to meet immediate needs of works in progress. Money that can support a promising new exhibit, buy materials for a steel sculpture or keep the lights on to allow more rehearsal time for a difficult dance piece is a welcome resource within the arts and cultural community.

### Example

MINNEAPOLIS, MN: LoanTech, a supporting organization of The Minneapolis Foundation, is a nationally recognized innovator in the use of

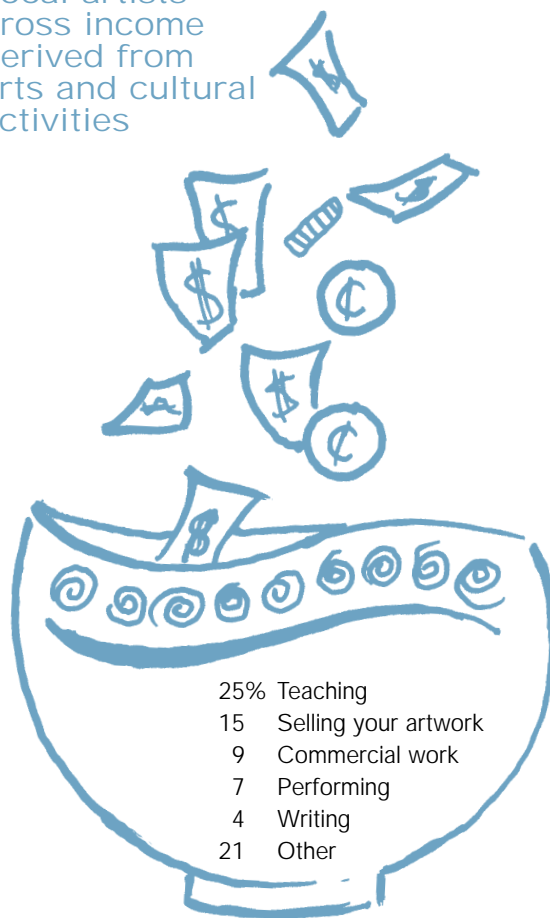
philanthropic capital to strengthen the capacity of the nonprofit community. Since 1980, LoanTech's statewide lending program, the Minnesota Nonprofits Assistance Fund, has aided more than

1,000 organizations through working capital and facilities loans, practical financial seminars and one-on-one technical assistance.

## OBJECTIVE: STRENGTHEN THE CULTURAL SECTOR'S BUSINESS PRACTICES AND BENEFITS

As corporations and foundations field an ever-increasing number of community funding requests, they evaluate the organization as well as the project. Professional, well-organized and efficient arts and cultural organizations are the most likely to gain private support.

Local artists' gross income derived from arts and cultural activities



Source: AMS Planning & Research Corp.  
Average percentages, total less than 100.

### KEY FINDINGS

- Often, service organizations provide many of the services cited above. However, NOVA, a service organization for visual artists, and the most frequently cited source of information and services for artists, terminated operations following the conclusion of this survey. The region has no other arts service organizations offering such professional development opportunities.
- *Key Informant Interview* participants noted the lack of a nonprofit support or management center in Northeast Ohio and listed technical assistance as a “huge” unmet need.<sup>34</sup>
- Civic Study Commission research revealed significant need among arts organizations for risk-management skills.
- Participants in *Key Informant Interviews* and *Public Forums* noted the need for a regional arts and cultural service organization. Additionally, participants stressed the need for this organization to be actively involved in, and help provide leadership for, setting the regional agenda.<sup>35</sup>
- The Partnership's *Individual Artist Survey* queried 600 of the region's artists to inquire about their technical assistance needs. The top five needs are highlighted below:<sup>36</sup>

Key: 10 = extremely important, 1 = low importance

Timely notification of arts and culture related deadlines	8.3
More performance/exhibition opportunities	8.2
Access to and coverage by the media	8.2
Networking with other artists and arts and cultural institutions	7.7
Collaborations with other artists and cultural institutions	7.2

- Small- to medium-sized organizations and artists at the *Community Dialogues* and *Focus Groups* expressed concern about the lack of affordable support services (accounting, computers), benefits (health and life insurance) and discount purchasing power for supplies and services.

### STRATEGY: DEVELOP CULTURAL TECHNICAL ASSISTANCE/SERVICE/TRAINING ORGANIZATIONS

Cultural organizations will benefit from customized service, whether learning new computer skills, marketing techniques or research programs. Providing these resources to local groups strengthens fundamentals in the arts and cultural sector.

#### Examples

MANAGEMENT ASSISTANCE AND ORGANIZATIONAL DEVELOPMENT ENTERPRISE (MODE), CULTURAL ARTS COUNCIL OF HOUSTON/HARRIS COUNTY: MODE provides technical assistance and training in effective nonprofit business practices to arts organizations and artists. The program offers workshops, publications, a monthly calendar newsletter and a Business Center and Resource Library.

Selected organizations receive customized training and resources including participation in an Incubator Program (with office space at the Business Center), management assistance, and participation in a Stabilization Enterprise Program.



CLEVELAND, OH: The BASICs Program (Building the Arts' Strength in Cleveland) of The Cleveland Foundation is designed to help a selected group of established arts organizations enhance their fiscal and operational structures. This five-year investment and development program provides annual unrestricted grants for core operations and project grants to strengthen organizational capacity and build financial resiliency. The program is scheduled to end in 2003.

CLEVELAND, OH: The Mandel Center for Nonprofit Organizations is a university-wide academic center sponsored by three prominent professional schools of Case Western Reserve University: the Mandel School of Applied Social Sciences, the Weatherhead School of Management and the School of Law. The Mandel Center fosters effective management, leadership and governance of nonprofit organizations in human services, the arts, education, community development, religion and other areas through education, research and community service.

CIRCUIT RIDERS: These technical assistance experts go on-site to work with partner nonprofits, helping them understand and utilize new technologies in service of their mission. Riders demonstrate how new technological tools can amplify the organization's voice and advance its cause; they also connect their partners with the resources that can help them succeed.

## STRATEGY: ESTABLISH POOLED BENEFITS PROGRAMS

Job seekers in the current tight labor market are shopping for employers who provide good benefits, a pleasant work environment and other amenities. Smaller, cash-strapped arts and cultural organizations are at a disadvantage, since many are unable to provide substantial benefits. This strategy helps organizations offer workers the security of benefits at a reduced cost.

### Example

CLEVELAND, OH: With nearly 16,000 members, Council of Smaller Enterprises (COSE), a division of The Greater Cleveland Growth Association, is the largest local small business organization in the United States. COSE enables employers to offer the benefits usually found only in larger businesses. It combines the purchasing power of members to provide savings on products and services such as health insurance, workers' compensation, telecommunications, freight, technology and pension services. In 1999, COSE members saved more than \$100 million dollars through group purchasing programs.

## STRATEGY: CREATE A DATABASE OF SERVICE PROVIDERS

Finding local accountants, printers and marketing professionals who are familiar with the arts and cultural sector can be a time-consuming effort. A database provides arts and cultural organizations with a useful resource that will help them acquire professional advice and services.

## STRATEGY: MATCH BUSINESS VOLUNTEER EXPERTISE TO CULTURAL ORGANIZATION NEEDS

Identify individuals with specific business expertise and pair them with the groups needing professional services.

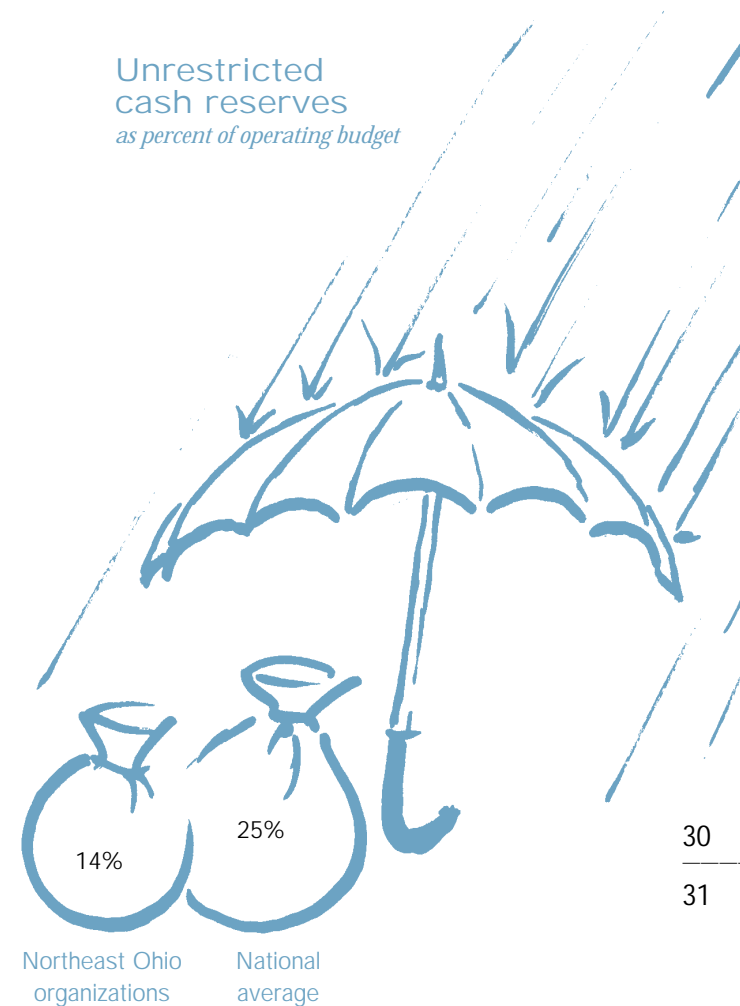
## STRATEGY: CREATE A SELF-ASSESSMENT MODEL FOR CULTURAL ORGANIZATIONS

Groups continually must evaluate the effectiveness of their strategies, programs and products. A model or template will help them evaluate effectively, develop efficiencies in response to the data and be more accountable to funders.

## STRATEGY: DEVELOP A DIRECTORY OF EXHIBIT AND PERFORMANCE SPACES

In *Individual Artist Surveys*, area artists identified more performance and exhibition opportunities as one of their most important needs. This directory, suggested by participants in The Partnership's *Public Forums*, is a regional inventory of buildings and venues that serve as sites for a variety of arts and cultural productions. It will also support artists, organizations and producers in developing audiences.

Unrestricted cash reserves  
as percent of operating budget



## OBJECTIVE: CONTINUE QUALITATIVE AND QUANTITATIVE RESEARCH ON THE CULTURAL SECTOR

Subjects in *Key Informant Interviews* repeatedly emphasized the need for the arts and cultural community to be ready for the question: “Why should people fund arts and culture and what is the benefit to the community?” Through ongoing research, the arts and cultural community produces tangible evidence to support funding requests and discussions.

### KEY FINDINGS

- Arts and cultural leadership participating in the *Key Informant Interviews*, while noting the need for comprehensive local public sector support for the arts, recognized the need to first “make the case” to public and private sector officials.<sup>37</sup>
- The Partnership’s research and public policy findings, as well as the findings of other local organizations, create platforms of data that can be used by arts and cultural organizations to improve their capabilities.

### STRATEGY: MAINTAIN ECONOMIC, CONSUMER, EDUCATION, TOURISM AND SOCIAL IMPACT DATA

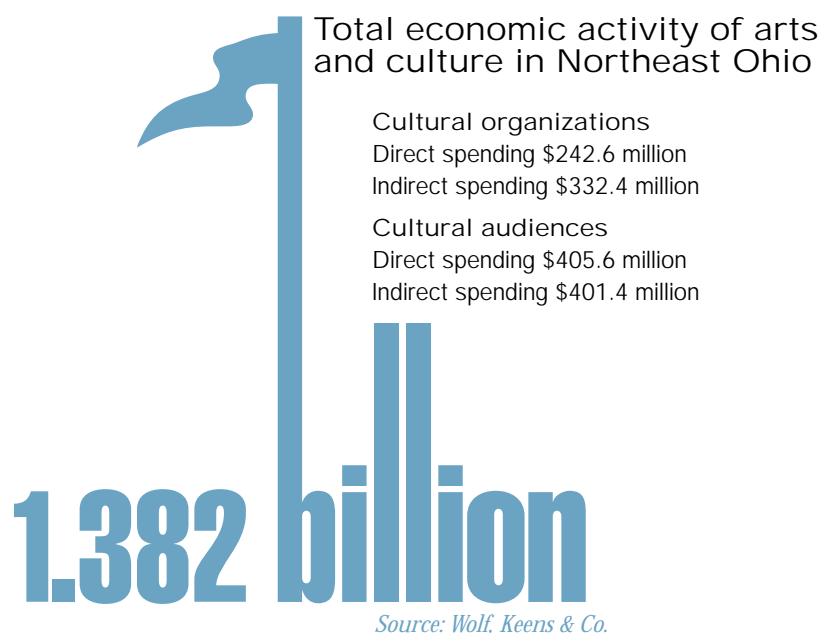
This information is the yardstick by which to measure success of arts and cultural programs and strategies. In a results-oriented effort, the data should be used to identify new opportunities, audiences and funding sources, while alerting arts and cultural organizations to developing issues.

### STRATEGY: COMMUNICATE FINDINGS TO OPINION LEADERS AND THE REGION

Keeping decision makers informed of the latest economic, social and educational trends in the region’s arts and cultural community reinforces awareness of the sector’s role in Northeast Ohio’s quality of life.

### STRATEGY: PROVIDE TECHNICAL RESEARCH SUPPORT TO ARTISTS AND CULTURAL ORGANIZATIONS

Artists and cultural groups equipped with a base of solid information and research can make better-informed business decisions.



People from Northeast Ohio are more likely to approve of a tax increase to support the arts

Tax increases	City of Cleveland	Cuyahoga County	Six counties	National average Harris Data 1992
\$25	67.3%	67.9%	70.9%	50.0%
\$50	53.2	56.8	60.4	41.0
\$100	38.0	44.9	35.9	32.0

Source: AMS Planning & Research Corp.



## Footnotes

- 1 *Public Telephone Survey*, AMS Planning & Research, 1998-99
- 2 *Northeast Ohio Cultural Plan Summary Report of Research Implications and Findings*, AMS Planning & Research, 1999
- 3 *TargetMarkets*, AMS Planning & Research, 1998-99
- 4 *Northeast Ohio Cultural Plan Summary Report of Research Implications and Findings*, AMS Planning & Research, 1999
- 5 *Community Dialogue Report and Focus Session Findings*, Community Dialogue Committee, 1998, 1999
- 6 *Community Dialogue Report and Focus Session Findings*, Community Dialogue Committee, 1998, 1999
- 7 *Community Dialogue Report and Focus Session Findings*, Community Dialogue Committee, 1998, 1999
- 8 *Organizational Survey*, AMS Planning & Research, 1998-99
- 9 *Public Telephone Survey*, AMS Planning & Research, 1998-99
- 10 *Individual Artist Survey*, AMS Planning & Research, 1998-99
- 11 Americans for the Arts, *Artslink*, Vol. 3, No. 1
- 12 *Northeast Ohio Cultural Plan Summary Report of Research Implications and Findings*, AMS Planning & Research, 1999
- 13 *Organizational Survey*, AMS Planning & Research, 1998-99
- 14 *Organizational Survey*, AMS Planning & Research, 1998-99
- 15 *Organizational Survey*, AMS Planning & Research, 1998-99
- 16 *Organizational Survey*, AMS Planning & Research, 1998-99
- 17 *Northeast Ohio Cultural Plan Summary Report of Research Implications and Findings*, AMS Planning & Research, 1999
- 18 *Cultural Leadership Descriptions for the Community Partnership for Arts and Culture*, Wolf, Keens & Company, 1998-99
- 19 *Cultural Leadership Descriptions for the Community Partnership for Arts and Culture*, Wolf, Keens & Company, 1998-99
- 20 *Community Dialogue Report and Focus Session Findings*, Community Dialogue Committee, 1998, 1999
- 21 *Northeast Ohio Cultural Plan Summary Report of Research Implications and Findings*, AMS Planning & Research, 1999
- 22 *Cultural Budget and Economic Activity Analyses for Northeast Ohio*, Wolf, Keens & Company, 1998-99
- 23 This figure excludes the more than \$3.5 million contribution from the Cuyahoga County bed tax which is earmarked for the Rock and Roll Hall of Fame. This amount was excluded because no other community has a single organization which receives more than 50 percent of the total pool of local municipal and county support.
- 24 *Community Dialogue Report and Focus Session Findings*, Community Dialogue Committee, 1998, 1999
- 25 *Key Informant Interviews*, AMS Planning & Research, 1998-99
- 26 *Key Informant Interviews*, AMS Planning & Research, 1998-99
- 27 *Public Telephone Survey*, AMS Planning & Research, 1998-99
- 28 *Public Telephone Survey*, AMS Planning & Research, 1998-99
- 29 *Cultural Budget and Economic Activity Analyses in Northeast Ohio*, Wolf, Keens & Company, 1998-99
- 30 *Cultural Leadership Descriptions for the Community Partnership for Arts and Culture*, Wolf, Keens & Company, 1998-99
- 31 *Community Dialogue Report and Focus Session Findings*, Community Dialogue Committee, 1998, 1999
- 32 *Northeast Ohio Cultural Plan Summary Report of Research Implications and Findings*, AMS Planning & Research, 1999
- 33 *Northeast Ohio Cultural Plan Summary Report of Research Implications and Findings*, AMS Planning & Research, 1999
- 34 *Key Informant Interviews*, AMS Planning & Research, 1998-99
- 35 *Key Informant Interviews*, AMS Planning and Research, 1998-99;  
*Community Dialogue Report and Focus Session Findings*, Community Dialogue Committee, 1998, 1999
- 36 *Individual Artist Survey*, AMS Planning & Research, 1998-99
- 37 *Key Informant Interviews*, AMS Planning & Research, 1998-99

*“We ask artists to do a lot of things for free. Why is that?”*



## THE ORGANIZATION

Implementing the comprehensive goals, objectives and actions of this plan will require resources of many types. First, it needs partners: successful arts and cultural partnerships include artists, cultural organizations, business and the public sector. Second, it takes money. Cost estimates for specific actions outlined in the plan are included in the following chart, but because the plan was designed to be adaptable, there is flexibility in the figures.

Lastly, it requires organization. Successful execution of this regional arts and cultural plan depends on a community-based entity charged with managing, evaluating and implementing the plan. In order to determine the potential structure of a new regional arts and cultural agency, The Partnership commissioned a study to examine a variety of regional arts organizations around the country. That research, combined with information from *Key Informant Interviews* and *Public Forums*, led to a proposed structure.

### MISSION

Manage, implement and evaluate the regional plan. The organization would develop programs and services to address actions in the plan that are not being fulfilled by existing nonprofit organizations. Those functions include:

- **Developing and distributing local public sector arts and cultural support**, including administration of grants and fellowships
- **Brokering collaborations** that provide new cultural opportunities to the region's audiences
- **Communicating and promoting cultural sector programs** that illustrate the region's dynamic offerings
- **Providing advocacy training and service** to cultural leaders addressing pressing public issues
- **Conducting research** that measures the effectiveness of arts programs and strategies

### CORE VALUES

Perpetuate an open, inclusive and participatory environment.

### GOVERNANCE

Expand and continue The Partnership's current executive steering committee of diverse and regional leaders. Board members will be elected; however, local governments will have the ability to appoint lay representatives to the board.

### NONPROFIT STATUS

The new entity would be incorporated as a nonprofit service organization with 501(c)(3) status.

*“We need stronger government or public sector funding and support for our cultural organizations.”*

LAKEWOOD COMMUNITY DIALOGUE

*“Arts and culture can address issues of discrimination by bringing different cultural groups together and helping us understand our differences.”*

PARMA COMMUNITY DIALOGUE

*“Artists challenge political and social norms and conventions, and they can act as a catalyst for social change.”*

LORAIN COUNTY JVS COMMUNITY DIALOGUE

# Access

Goal: Effectively connect the region's people to arts and culture

## OBJECTIVE: BUILD COMPREHENSIVE PUBLIC INFORMATION PROGRAMS

<p><b>Strategy: Develop print and electronic materials that will:</b></p> <ul style="list-style-type: none"> <li>• Promote the value and diversity of arts and culture</li> <li>• Highlight the region's varied arts and cultural opportunities</li> <li>• Provide a calendar of events</li> <li>• Serve employers as recruitment tools</li> </ul>	<p><i>Time &amp; Cost'</i></p> <p>Near Term</p> <p>\$1,750 to \$100,000</p>	<p><i>Partners</i></p> <ul style="list-style-type: none"> <li>• Higher education, i.e. business schools</li> <li>• Arts and cultural leadership</li> <li>• Local, regional and national management assistance programs</li> </ul>	<p><i>Partners</i></p> <ul style="list-style-type: none"> <li>• For-profit consulting firms</li> <li>• Local, state and national cultural service organizations</li> <li>• T2K.org (website of services for nonprofit organizations)</li> </ul>
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## OBJECTIVE: EXPAND ACCESS TO ARTS AND CULTURAL OPPORTUNITIES

<p><b>Strategy: Develop attendance incentives</b></p> <ul style="list-style-type: none"> <li>• Expand and create cultural ticket packages</li> <li>• Strategically market programs to potential consumers</li> <li>• Expand and create reduced-cost or free cultural promotions</li> </ul>	<p><i>Time &amp; Cost</i></p> <p>Near Term</p> <p>\$45 to \$100,000</p>	<p><i>Partners</i></p> <ul style="list-style-type: none"> <li>• Regional transit authorities</li> <li>• Arts and cultural organizations</li> <li>• Municipal and county governments</li> </ul>	<p><i>Partners</i></p> <ul style="list-style-type: none"> <li>• Foundations and corporations</li> <li>• Chambers of commerce</li> <li>• Neighborhood development associations</li> </ul>
<p><b>Strategy: Expand and design cultural tourism programs</b></p> <ul style="list-style-type: none"> <li>• Offer lodging/meal/ticket packages</li> <li>• Train hospitality staff to promote cultural events</li> </ul>	<p>Near Term</p> <p>\$11,000 to \$2,000,000</p>	<ul style="list-style-type: none"> <li>• Chambers of commerce</li> <li>• Arts and cultural organizations</li> <li>• Lodging, restaurant and travel agency groups</li> </ul>	<ul style="list-style-type: none"> <li>• Media and promotional groups</li> <li>• Ground and air transportation providers</li> </ul>
<p><b>Strategy: Bring arts and cultural activities to neighborhoods</b></p> <ul style="list-style-type: none"> <li>• Continue developing fairs and festivals</li> <li>• Expand arts and cultural events in parks/recreation centers</li> <li>• Expand and create portable arts and cultural programs</li> </ul>	<p>Near/Mid to Long Term</p> <p>\$40,000 to \$700,000</p>	<ul style="list-style-type: none"> <li>• Government recreation departments</li> <li>• Neighborhood development corporations</li> <li>• Arts and cultural leadership</li> <li>• Education and civic leadership</li> <li>• Chambers of commerce and business/trade association leadership</li> </ul>	<ul style="list-style-type: none"> <li>• Elected and appointed officials</li> <li>• Neighborhood centers associations (social service agencies)</li> <li>• County development offices</li> <li>• Neighborhood block clubs</li> </ul>
<p><b>Strategy: Develop transportation planning collaborations</b></p> <ul style="list-style-type: none"> <li>• Route public transit to arts and cultural events and facilities</li> <li>• Provide arts and culture information in public transit vehicles</li> <li>• Expand and develop public transit cultural programs</li> </ul>	<p>Mid to Long Term</p> <p>\$30,000 to \$150,000</p>	<ul style="list-style-type: none"> <li>• Arts and cultural organizations</li> <li>• Regional transit authorities</li> </ul>	<ul style="list-style-type: none"> <li>• Municipal and county governments</li> <li>• Neighborhood development associations</li> </ul>



# Learning

Goal: Establish lifelong arts and cultural education

## OBJECTIVE: DEVELOP CULTURAL EDUCATION COLLABORATIONS

<b>Strategy: Build web sites and distance learning programs that link artists, organizations, teachers and learners</b> <ul style="list-style-type: none"><li>• Include a catalog of K-12 cultural programs</li><li>• Include a catalog of adult continuing education programs</li></ul>	<i>Time &amp; Cost</i> Near Term \$25,000 to \$75,000	<i>Partners</i> <ul style="list-style-type: none"><li>• Arts and cultural organizations</li><li>• School district leadership</li><li>• Municipal and county governments</li><li>• Educational service agencies</li></ul>	<i>Partners</i> <ul style="list-style-type: none"><li>• Young Audiences, Inc.</li><li>• Local institutions of higher learning</li><li>• Artists and artist service organizations</li><li>• Media outlets</li></ul>
<b>Strategy: Assist artists and organizations to promote their programs and services</b> <ul style="list-style-type: none"><li>• Conduct arts and cultural education trade shows</li><li>• Link sponsors to cultural education programs</li></ul>	Near Term \$2,000 to \$50,000	<i>Partners</i> <ul style="list-style-type: none"><li>• Arts and cultural organizations</li><li>• Artists</li><li>• Ohio Arts Council</li><li>• Private sponsors</li></ul>	<i>Partners</i> <ul style="list-style-type: none"><li>• School district leadership</li><li>• Local classroom teachers</li><li>• ICARE</li><li>• Young Audiences</li></ul>
<b>Strategy: Support professional development institutes for arts educators, artists and classroom teachers</b>	Near Term \$1,000 to \$750,000	<i>Partners</i> <ul style="list-style-type: none"><li>• Arts and cultural organizations</li><li>• Artists and artist service organizations</li><li>• School district leadership</li><li>• Ohio Arts Council</li><li>• Ohio Alliance for Arts Education</li></ul>	<i>Partners</i> <ul style="list-style-type: none"><li>• Statewide arts educators' organizations</li><li>• Local classroom teachers</li><li>• ICARE</li><li>• Young Audiences, Inc.</li><li>• Professional educators associations</li></ul>
<b>Strategy: Create professional development fellowships</b>	Mid to Long Term \$25,000 to \$75,000	<i>Partners</i> <ul style="list-style-type: none"><li>• Arts and cultural organizations</li><li>• Master's degree programs</li><li>• Neighborhood community development organizations</li><li>• Statewide arts and cultural service organizations</li></ul>	

## OBJECTIVE: INTEGRATE ARTS AND CULTURE INTO CORE K-12 CURRICULUM

<b>Strategy: Expand arts and cultural curriculum services to more schools</b>	<i>Time &amp; Cost</i> Near Term \$100,000 to \$600,000	<i>Partners</i> <ul style="list-style-type: none"><li>• Schools and school districts</li><li>• Arts and cultural organizations</li><li>• Classroom teachers</li></ul>	<i>Partners</i> <ul style="list-style-type: none"><li>• ICARE</li><li>• Young Audiences, Inc.</li></ul>
<b>Strategy: Expand artist residency programs to more schools</b>	Near Term \$1,800 to \$200,000	<i>Partners</i> <ul style="list-style-type: none"><li>• Young Audiences, Inc.</li><li>• Ohio Arts Council</li><li>• School district leadership</li><li>• PTAs, PTOs</li><li>• Municipal and county governments</li></ul>	<i>Partners</i> <ul style="list-style-type: none"><li>• Arts specialists</li><li>• Classroom teachers</li><li>• Corporate and foundation leaders</li><li>• Artists</li></ul>

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<p><b>Strategy: Link students with the arts and cultural community</b></p> <ul style="list-style-type: none"> <li>• Provide internships with artists and cultural organizations</li> <li>• Organize student arts and culture associations or clubs</li> </ul>	<p>Near Term \$500 to \$500,000</p>	<ul style="list-style-type: none"> <li>• Arts and cultural organizations</li> <li>• Institutions of higher learning</li> </ul>
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<p><b>Strategy: Convene higher education leaders to create teacher training strategies</b></p> <ul style="list-style-type: none"> <li>• Develop more arts and cultural training for education degree programs</li> </ul>	<p>Mid to Long Term \$5,000 to \$10,000</p>	<ul style="list-style-type: none"> <li>• Deans of Colleges of Education in universities</li> <li>• Ohio Arts Council</li> <li>• Ohio Alliance for Arts Education</li> <li>• Corporate and foundation leadership</li> <li>• Arts and cultural educators</li> <li>• Arts and cultural leadership</li> </ul>	<ul style="list-style-type: none"> <li>• Alumni associations</li> <li>• Ohio Department of Education</li> <li>• Boards of Regents</li> <li>• Colleges of Education</li> </ul>
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OBJECTIVE: COMMUNICATE THE VALUE AND BENEFITS OF ARTS AND CULTURAL EDUCATION

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<p><b>Strategy: Report regularly on the state of cultural education</b></p> <ul style="list-style-type: none"> <li>• Provide data on student academic performance and behavior</li> <li>• Distribute reports to community leaders and the region</li> </ul>	<p><i>Time &amp; Cost</i> Near to Mid Term \$50,000 to \$200,000</p>	<p><i>Partners</i></p> <ul style="list-style-type: none"> <li>• National, state, and local arts education leadership</li> <li>• Young Audiences, Inc.</li> <li>• ICARE</li> <li>• National, state and local artists, and arts and cultural leadership</li> <li>• Media</li> <li>• Ohio Alliance for Arts Education</li> <li>• Ohio Arts Council</li> </ul>	<p><i>Partners</i></p> <ul style="list-style-type: none"> <li>• State Department of Education</li> <li>• National Endowment for the Arts</li> <li>• National foundations</li> <li>• Corporate and foundation leadership</li> <li>• Organized labor leadership</li> </ul>
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<p><b>Strategy: Advocate for effective local and state education policies</b></p> <ul style="list-style-type: none"> <li>• Create public service messages</li> <li>• Create promotional materials</li> <li>• Develop data-driven public relations programs</li> </ul>	<p>Near to Mid Term \$30,000 to \$100,000</p>	<ul style="list-style-type: none"> <li>• Arts and cultural education associations and leaders</li> <li>• Local celebrities</li> <li>• Corporate and foundation leadership</li> <li>• Elected and appointed officials</li> <li>• Local public relations and advertising leadership</li> <li>• Local electronic and print media leadership</li> <li>• Media</li> <li>• Artists</li> </ul>
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# Partnership

Goal: Make arts and culture a partner in neighborhood, community and regional development

## OBJECTIVE: DEVELOP COLLABORATIONS AMONG THE CULTURAL, PUBLIC AND PRIVATE SECTORS

	<i>Time &amp; Cost</i>	<i>Partners</i>	<i>Partners</i>
<b>Strategy: Provide technical support for collaborations</b>	Near Term TBD	<ul style="list-style-type: none"> <li>• Artists and arts and cultural organizations</li> <li>• Colleges and universities</li> <li>• Nonprofit service organizations</li> </ul>	<ul style="list-style-type: none"> <li>• Corporate and foundation leadership</li> <li>• Elected and appointed officials</li> </ul>
<b>Strategy: Create task forces to address public policy issues of mutual concern</b>	Near Term \$5,000 to \$25,000	<ul style="list-style-type: none"> <li>• Artist service organizations</li> <li>• Arts and cultural organizations</li> <li>• Elected and appointed officials</li> <li>• Public agencies</li> <li>• Neighborhood development associations</li> </ul>	<ul style="list-style-type: none"> <li>• Merchant associations</li> <li>• Foundations and corporations</li> <li>• Urban/rural planning associations</li> <li>• Housing development organizations</li> </ul>
<b>Strategy: Develop neighborhood cultural programs for adults, families and youth</b> <ul style="list-style-type: none"> <li>• Partner with health and human service agencies and juvenile courts</li> </ul>	Near Term \$200 to \$400,000	<ul style="list-style-type: none"> <li>• Quasi-government authorities (i.e. regional transit and public housing authorities)</li> <li>• Governments (city/county)</li> <li>• Artist groups</li> <li>• Arts and cultural organizations</li> <li>• Neighborhood development association officials</li> <li>• Elected and appointed officials</li> </ul>	<ul style="list-style-type: none"> <li>• Municipal or county agencies</li> <li>• Youth service agencies</li> <li>• Juvenile court and detention organizations</li> <li>• School-based opportunity programs</li> <li>• Civic and business organizations</li> </ul>
<b>Strategy: Foster cultural investment from private developers</b> <ul style="list-style-type: none"> <li>• Offer incentives such as cultural districts and heritage areas</li> </ul>	Near Term TBD	<ul style="list-style-type: none"> <li>• Arts and cultural organizations</li> <li>• Artist service groups</li> <li>• Elected and appointed officials</li> <li>• Local government public agencies</li> <li>• Foundations</li> </ul>	<ul style="list-style-type: none"> <li>• Chambers of commerce and business/trade associations</li> <li>• Quasi-government authorities (i.e. regional transit authorities and public housing authorities)</li> </ul>
<b>Strategy: Foster cultural competitions, festivals, trade shows, events</b> <ul style="list-style-type: none"> <li>• Further the region's national/international cultural reputation</li> </ul>	Mid to Long Term \$300,000 and up (depends on the scope of the initiative)	<ul style="list-style-type: none"> <li>• Arts and cultural organizations</li> <li>• Artists</li> <li>• Chambers of commerce and visitors bureaus</li> <li>• Corporate and foundation leadership</li> </ul>	<ul style="list-style-type: none"> <li>• Elected and appointed officials</li> <li>• Regional hospitality staff</li> </ul>

**OBJECTIVE: CREATE ARTS AND CULTURAL “THINK TANKS”**

**Strategy: Conduct idea exchanges between:**

- Cultural and civic organizations
- Artists and their communities
- Established and emerging cultural organizations
- Individual artists and organizations

*Time & Cost*  
Near Term  
\$1,000 to \$10,000

*Partners*

- Arts and cultural organizations
- Artists
- Community-based service organizations
- Elected and appointed officials

*Partners*

- Chambers of commerce
- Business/trade associations
- Organized labor

**OBJECTIVE: INTERWEAVE CULTURAL, PUBLIC AND PRIVATE SECTOR LEADERSHIP**

**Strategy: Recruit more public and private sector leaders to serve in the cultural sector**

*Time & Cost*  
Near Term  
\$2,500 +

*Partners*

- Business volunteer organizations
- Arts and cultural associations
- Higher education
- Corporate and foundation leadership

**Strategy: Involve more arts and culture leadership on civic boards**

- Chambers of commerce
- Convention bureaus
- Health and human service agencies
- Business associations
- Planning commissions
- Neighborhood development associations
- School boards

Near Term  
\$5,000

- Corporations
- Foundations
- Chambers of commerce
- Professional organizations
- Educational institutions

**Strategy: Train cultural leadership to address relevant public issues**

- Funding
- Education
- Community development

Near Term  
\$10,000 to \$20,000

- Arts and cultural managers and directors
- Government relations officials
- Individual artists
- Public relations leaders
- Civic leadership

- Organized labor
- Elected and appointed officials
- Community/neighborhood leadership academies

# Resources

Goal: Develop financial and other resources to sustain and grow the arts and cultural sector



## OBJECTIVE: ESTABLISH ACCOUNTABLE PUBLIC SECTOR INVESTMENT IN ARTS AND CULTURE



<b>Strategy: Collaborate with local governments to identify revenue sources</b>	<i>Time &amp; Cost</i> Near to Mid Term \$25,000,000 to \$35,000,000	<i>Partners</i> • Civic leadership • Arts and cultural leadership and artists • Educators • Elected and appointed officials	<i>Partners</i> • Convention and visitors bureaus • Metroparks officials • Library officials
<b>Strategy: Create a comprehensive and accountable grants process</b> • Provide operating and project support • Support arts and cultural education • Fund public works projects that involve skilled artists • Support neighborhood or community-based cultural projects • Fund special cultural opportunities	Near to Mid Term Approximately 10 percent of grants budget	• Elected and appointed officials • Private sector leadership • Foundation leadership • Civic leadership • Artists and arts and cultural leadership	
<b>Strategy: Give local governments technical assistance for public arts programs</b>	Mid to Long Term \$5,000	• Elected and appointed officials • Arts and cultural leadership • Corporate leadership	



## OBJECTIVE: EXPAND PRIVATE SECTOR SUPPORT FOR THE REGION'S ARTS AND CULTURAL ASSETS



<b>Strategy: Develop training for cultural organizations' development staff</b>	<i>Time &amp; Cost</i> Near Term \$20,000 to \$50,000	<i>Partners</i> • Nonprofit service organizations • Universities and colleges	<i>Partners</i> • Arts and cultural leadership • Foundation and corporate leadership
<b>Strategy: Create an annual "business and the arts" event</b>	Near Term \$20,000 to \$50,000	• Corporate leadership • Chambers of commerce officials • Arts and cultural leadership • Civic leadership	• Organized labor officials • Trade and business associations • Media leadership
<b>Strategy: Explore models for corporate support of small/emerging cultural groups</b>	Near Term \$50,000 to \$60,000 plus fund amount	• Colleges and universities • BVU (Business Volunteers Unlimited) • Foundation and corporate leadership	
<b>Strategy: Create artists' fellowships</b>	Near Term \$40,000 to \$100,000	• Arts and cultural organizations • Corporate leadership • Foundation leadership • Arts service groups • Arts and cultural leadership	
<b>Strategy: Create a low-interest loan program for the cultural sector</b>	Mid to Long Term \$250,000	• Private sector funders (foundations and corporations) • Arts and cultural service organizations	



**OBJECTIVE: STRENGTHEN THE CULTURAL SECTOR'S BUSINESS PRACTICES AND BENEFITS**

<b>Strategy: Develop cultural technical assistance/service/training organizations</b>	<i>Time &amp; Cost</i> Near Term \$20,000 to \$750,000	<i>Partners</i> • Artists • Arts and cultural organizations • Nonprofit service organizations	<i>Partners</i> • Universities and colleges • Corporate and foundation leadership
<b>Strategy: Establish pooled benefits programs</b>	Near Term Membership fee and benefits selection costs	• Chambers of commerce • Local, regional, state and national arts and cultural service organizations • Local and regional health and life insurance providers	• Arts and cultural organizations • Health and human services leadership • Business service organization leadership • Neighborhood development associations
<b>Strategy: Create a database of service providers</b>	Near Term \$10,000 to \$40,000	• Higher education, i.e. business schools • Arts and cultural leadership • Local, regional and national management assistance programs • For-profit consulting firms	• Foundation and corporate leadership • Local, state and national cultural service organizations. • T2K.org (website of services for nonprofit organizations)
<b>Strategy: Match business volunteer expertise to cultural organization needs</b>	Near Term \$5,000	• Business volunteer organizations • Universities and colleges	• Arts and cultural organizations • Foundation and corporate leadership
<b>Strategy: Create a self-assessment model for cultural organizations</b>	Near Term \$8,000 to \$20,000	• Arts and cultural leadership • Foundation leadership	• Corporate leadership • Higher education leadership
<b>Strategy: Develop a directory of exhibit and performance spaces</b> ♦ Support artists, organizations and producers in developing audiences	Mid to Long Term \$25,000 to \$50,000	• Artists and arts and cultural service organizations • Universities and colleges • Foundation and corporate leadership	

**CONTINUE QUALITATIVE AND QUANTITATIVE RESEARCH ON THE CULTURAL SECTOR**

<b>Strategy: Maintain economic, consumer, education, tourism and social impact data</b>	<i>Time &amp; Cost</i> Near Term \$100,000 to \$150,000	<i>Partners</i> • Local, regional, state and national researchers and consultants • Higher education researchers • Arts and cultural leadership • Artist organizations	<i>Partners</i> • Local, state, regional and national arts and cultural service organizations • Civic leadership • Foundation leadership	42
<b>Strategy: Communicate findings to opinion leaders and the region</b>	Near Term \$5,000	• Arts and cultural service organization (s) • Arts and cultural leadership • Private sector leadership	• Marketing and public relations firms • Media leadership	43
<b>Strategy: Provide technical research support to artists and cultural organizations</b>	Near Term \$20,000 to \$200,000	• Arts and cultural leaders • Artists and arts and cultural service organizations • Local higher education research organizations • Business service organizations • Municipal and county-based research organizations • Foundation leadership		



**T**his regional cultural plan fulfills one of the primary recommendations of The Cleveland Foundation Civic Study Commission on the Performing Arts: commitment to a long-term planning process designed by the residents of local communities.

Throughout the planning process, The Partnership remained faithful to its mission statement, seeking answers and opinions from a geographically widespread group of participants with highly diverse backgrounds. Extensive community input and exhaustive quantitative research back up every one of the plan's goals, objectives and strategies.

Also guiding the process were three basic principles: collaboration, inclusion and leadership, each of which is embraced throughout. The plan calls on organizations and individuals to continue working in collaboration to find new ways to deliver arts and cultural products and services. It is inclusionary, because it seeks to involve people from all corners of the region. And it provides leadership, giving Northeast Ohio a blueprint to advocate for and develop arts and culture as a centerpiece of the regional community.

Implementation is the next step. A newly created or evolved regional organization is a means to its completion. The Civic Study Commission said: "Cities that undertake successful cultural planning enjoy a more productive communication among the arts, the local government and the community at large."

With the introduction of this plan, Northeast Ohio is primed for that process to move forward with clear goals, measurable objectives and specific actions.



# Summaries, Methodology and Key Findings



**N**ortheast Ohio's cultural plan is based on findings from two years of in-depth research. In 1998, The Community Partnership for Arts and Culture contracted with three partners to conduct research that would guide plan development:

- AMS Planning & Research Corp., based in Fairfield, Connecticut, to conduct research on audiences, target arts markets, artists, cultural education and outreach programs, and perceptions of the arts and culture in the seven-county region
- Wolf, Keens & Company of Cambridge, Massachusetts, to consult on the community's cultural budget, financial needs and model funding programs
- The architectural firm of van Dijk, Pace, Westlake of Cleveland, Ohio, to assess the region's cultural facilities

Simultaneously, The Partnership held a series of town meetings and focus group discussions which brought significant community input to the process. Taken together, these research efforts document the needs and articulate the vision for the future of arts and culture in the region.



### RESEARCH PURPOSE AND STRATEGIES

This research had six principal components:

- 1. Key Informant Interviews:** Group and individual interviews with representatives from the arts, business, education, government, arts/cultural/heritage organizations, media and others
- 2. Artists Survey:** A mail-return survey of artists and a mail-return survey of regional arts, cultural and heritage organizations
- 3. Organization Survey:** A survey to collect financial and operating data and information about education, outreach and cultural tourism programs
- 4. Market Analysis:** A patron analysis report to gather detailed information about current audiences and members of cultural institutions in the region
- 5. Community Survey:** A telephone survey to determine the public's experience with and perceptions of the region's cultural offerings
- 6. Audience Surveys:** Surveys conducted at selected arts and cultural events and festivals throughout the region to better understand the composition of current audiences at cultural attractions

*“Every school should be like Cleveland School of the Arts.”*

EAST CLEVELAND COMMUNITY DIALOGUE

### METHODOLOGY

#### Key Informant Interviews

AMS staff conducted 54 individual and small group interviews on-site and by telephone. The Partnership selected interview candidates from a “generic” list of sectors identified by AMS.

#### Individual Artists Survey

9,205 surveys were sent to individual artists in the disciplines of music, theatre, interdisciplinary and performance arts, photography, folk arts, conservation, design arts, dance, literature, media arts, opera/musical theatre, visual arts, crafts and a category for “other.” Participants lived or worked in the seven-county region. Six hundred surveys were completed and returned for a return rate of 6.5%. With this low response rate, care needs to be taken when interpreting these results.

#### Organization Survey

The Partnership mailed a 21-page survey to arts and cultural organizations in Northeast Ohio. Fifty-three completed surveys were returned, more than half of them from organizations located in the City of Cleveland (60%). Twenty-seven percent came from organizations located in Portage, Summit, Lake, Lorain, Medina and Geauga Counties. Organizations from Cuyahoga County, but not Cleveland, comprised the remaining 13%.

#### Market Analysis

This was secondary research, an investigation of 294,084 customer data files from a broad array of performing arts groups, cultural organizations and entertainment attractions throughout the region. This survey helped determine characteristics of arts and cultural patrons in the region and compared these characteristics to the overall population.

#### Public Survey

This survey consisted of 600 telephone interviews, 200 each from households in the City of Cleveland, in the remainder of Cuyahoga County, and in the remaining six counties. The goal was to learn about the resident adult population's awareness of, involvement with, attitudes toward, and support for arts and culture programs.

Households were chosen at random using probability sampling methods and were contacted up to five times in

order to obtain a representative sample of the population. The average survey took 17 minutes. The response rate was 42.4%.

The data were analyzed using generally accepted univariate measures of central tendency and dispersion. The data presented in this report are from “valid” cases. Unless otherwise noted, responses of “don't know” and refusals have been omitted.

#### Audience Survey

6,013 completed surveys were collected at 59 arts and cultural events between May and November 1998. A maximum of 100 surveys from each event was included in the final analysis data set. In those instances in which more than 100 surveys were returned, a randomly selected sample was drawn. The final analysis data set included 4,840 completed questionnaires.

### KEY FINDINGS

#### Key Informant Interviews

- The arts and cultural community is deeply concerned about the lack of government support for the arts and expressed need for mechanisms to develop public funding.
- The cultural sector is concerned about its own fragmentation, and sees more collaborations possible if funds were available to support them.
- Most collaborations are ad hoc, especially with schools.
- Developing multicultural and younger audiences is a top priority.
- Corporate funders expressed greater interest in more partnerships among arts and cultural organizations, earned income and audience development.
- The broader funding community wants to see shared administrative services and replication of models.
- The cultural sector sees a need to better inform the broad community about the diverse array of arts and culture in Northeast Ohio.
- Cultural sector representatives want the region to offer better access to arts and culture, and to that end they support grass-roots arts programs through schools, recreation centers, churches and neighborhoods.

- Cultural sector representatives expressed a desire for ongoing networking and forums across the region.
- Technical assistance is a “huge” issue.

### Individual Artists Survey

- The top five needs reported were notification of deadlines, increased performance and exhibition opportunities, access to and coverage by area media, networking and more collaborations.
- Only 22 % of artists earn a living wage from the creation of artistic products.
- Artists with separate living and working spaces report higher levels of satisfaction with their environment than artists who use a combined living/working space.

### Organization Survey

- Arts and cultural organizations invest:
  - ≈ \$11.3 million annually in education programs that provide 2.6 million services each year. Education and outreach programs in the schools diminish as grade level rises, with more programs available for elementary grades and fewer for secondary students.
  - ≈ \$2.3 million annually in outreach programs that provide 2.64 million services each year
  - ≈ \$2.2 million annually in cultural tourism programs that provide more than 9.3 million services each year to residents and visitors
- Funding is critical: if more funds were available, more services could be offered.

### Market Analysis

- More than 45% of all customer files fall into six specific marketing segments.
- While these segments contain high-education, high-income households, they also contain families with average income and educational attainment. Some of these segments represent older residents between 55 and 65 years old. Minority populations are represented in these six segments.
- Many areas of the region have a high likelihood of containing new customers for arts and culture.
- While some organizations share customers, many organizations demonstrate little overlap in their mailing lists and could benefit from joint marketing efforts.

### Public Survey

#### INVOLVEMENT IN THE ARTS AND CULTURE

- Interest in the arts for all three sample regions approaches or surpasses that reported by comparison markets and national data.
- The average reported attendance rate for arts and cultural events (weighted for population) is 8.6. Respondents report attending live performing arts events more frequently than other arts and cultural attractions (5.1 to 3.7 times).

#### CLEVELAND AREA ARTS AND CULTURAL CONSUMER SEGMENTS

- Core patrons, those who reported the greatest involvement in the arts in terms of both attitudes and conduct, are most prevalent among individuals from Cuyahoga County. This group typically lives in the near-in suburbs.

#### ATTENDANCE PATTERNS/BARRIERS TO ATTENDANCE

- Attendance patterns show the City of Cleveland as the hub of arts and cultural activities in the region. Respondents from each sample area are most likely to attend arts and cultural activities either where they live or the City of Cleveland.
- Respondents tend to attend activities in a particular section of Greater Cleveland because it either is close to home or to other activities they are interested in.
- Respondents said they do not attend arts and cultural activities more often because they are not interested or not aware of what is available.

#### ATTITUDES ABOUT ARTS AND CULTURE

- The vast majority of respondents agree that “Northeast Ohio’s arts and cultural offerings are a source of pride for our community.”
- The City of Cleveland is generally viewed as having offerings of higher quality, greater value and wider variety than other parts of the region.
- Support is high for inclusion of arts education in school curriculum for all three sample areas (particularly the City of Cleveland).

#### ASSOCIATION WITH ARTS AND CULTURAL ORGANIZATIONS

- A significantly lower percent of respondents from the six counties (14%) report subscribing to, or being a member of, an arts or cultural organization compared to 21% of Cuyahoga County respondents and 19% of respondents from the City of Cleveland.
- Approximately one-third of six counties respondents (31%) and City of Cleveland respondents (29%) contributed to an arts and cultural organization or fund. More Cuyahoga respondents contribute (41%).

#### TAXATION AND THE ARTS AND CULTURE

- The majority of respondents from each location say that local tax dollars should be used to fund arts and cultural programs.
- For all three segments of the sample, as the level of potential tax increase declines, approval rates increase.

### Audience Survey

- More than 96% of consumers rank the arts and cultural activities they participated in as either “good” or “excellent.”
- Consumers cite word of mouth, business contacts and co-workers, mail, local radio and subscriptions as their top five sources of event information.
- Respondents are satisfied with prices paid for cultural programs; 86.5% said that ticket prices or admission costs are “just right.”
- On average, out-of-region visitors to Northeast Ohio’s arts and cultural offerings spend more on shopping, travel, lodging and other entertainment than residents.
- Visitors staying overnight spend an average \$79.62 on lodging.

## RESEARCH PURPOSE AND STRATEGIES

The process had four principal components:

- 1. Economic Activity Analyses:** A mail-return survey of the arts and cultural sector's contribution to the regional economy
- 2. Cultural Leadership Descriptions:** A national study of arts and cultural leadership in select communities
- 3. Needs Assessment Interviews:** A series of interviews with arts and cultural leadership to learn the critical needs of the sector
- 4. Model Organizational & Program Research:** A national study of model arts and cultural service organizations and goal-related programs

## METHODOLOGY

### Economic Activity Analyses

The Partnership invited more than 400 regional arts and cultural organizations to participate; 68 organizations provided information on revenue and expenses, endowments, cash reserves, employees and capital expenditures. WKC used this information to calculate the sector's contribution to the regional economy using the US Department of Commerce's RIMS II Multiplier.

### Cultural Leadership Descriptions

WKC provided a preliminary report on arts and cultural leadership in 15 communities comparable to Northeast Ohio. WKC and The Partnership selected Atlanta, Houston, Pittsburgh, Minneapolis/St. Paul, Portland and St. Louis for in-depth analysis. WKC used telephone interviews, review of community websites and organizational literature to conduct this research.

### Needs Assessment Interviews

The Partnership conducted more than 50 on-site interviews with executive and managing directors of arts and cultural organizations. WKC and The Partnership developed a protocol to solicit additional information on organizational needs not collected during the Economic Activity Analyses.

### Model Organizational & Program Research

WKC and The Partnership selected four local arts agency models for in-depth analysis. Additionally, WKC suggested several model programs which would address needs identified in the planning process. WKC used telephone interviews and a review of background literature to conduct this research.

## KEY FINDINGS

### Economic Activity Analyses

- Economic activity generated by direct and indirect organizational and audience spending totaled more than \$1.3 billion.
- The nonprofit cultural sector reported about 3,700 full-time equivalent employees receiving salaries totaling nearly \$105 million.
- Total spending of 422 nonprofit cultural organizations in the seven-county region was more than \$242 million in 1996-1997.
- Nearly 50,000 volunteers contribute an estimated \$40 million in human resources to the region's arts and cultural organizations.
- The 6% of organizations with budgets over \$1 million account for four fifths (80%) of organizational spending. Four out of five organizations have budgets under \$250,000 but account for only 11% of the spending.
- Cultural organizations' revenues show 53% earned income from admissions and sales, 13% income from endowment and 34% contributed income. The earned income figure is relatively high compared to other communities.

- Local government support of operations in the seven-county region is only 2% of total revenues or roughly \$5 million.
- Thirteen out of thirty of the larger organizations have a relatively high level of long-term debt (55% of aggregate operating budgets), most of which (91%) is related to facility ownership.
- Organizations are budgeting carefully, and operating deficits are beginning to become less of an issue when compared to the recent past.
- Organizations do not meet national standards with respect to unrestricted cash reserves, which are 14% of operating budgets as compared with the benchmark figure of 25%.
- More than 70% of responding organizations do not meet existing national standards with respect to endowments (200%-500% of annual operating budgets).
- While a number of arts and cultural organizations report a relatively stable economic state, there is concern that current infrastructure cannot be sustained without new sources of revenue.

### Cultural Leadership Descriptions

This information was used as background material for The Partnership's executive steering committee.

### Needs Assessment Interviews

Participants cited the following as the cultural sector's most pressing challenges in the years to come:

<i>Issue</i>	<i>Percentage of Respondents</i>
Funding	81 %
Audience development/marketing	44
Staff	44
Board development/volunteers	31
Space/facility issues	31

### Model Organization and Program Research

See page 28 for a summary description of models studied in this research.

## RESEARCH PURPOSE AND STRATEGIES

The purpose of this study was to identify and inventory arts and cultural facilities; inventory the logistical and technical capabilities of each, including location, facility type, space specifications, seating capacity, equipment, parking, etc.; and identify current plans to increase, reduce or improve primary facilities.

## METHODOLOGY

1. Develop an editable database that combines arts and cultural facilities and organizations into one comprehensive source. This database would include as many existing facilities (as opposed to organizations) as possible in the seven-county region contiguous to Cleveland (Cuyahoga, Geauga, Lake, Lorain, Medina, Portage and Summit).
2. Develop and implement a survey that gathers physical data on the buildings, as well as qualitative information on other services provided, and reflects plans for facility renovations, expansions or relocations.
3. Select and visit 40 of these facilities to discuss future plans, assess the physical condition of the buildings, and determine their potential as possible alternate venues for other arts and cultural events/performances.
4. Graphically map the facilities with demographic, transportation and market information.

An initial name and address list of 439 arts and cultural organizations was developed into a database of 818 facilities that offer arts and cultural programs. 522 inquiry postcards and 276 surveys were mailed out; 92 postcards (18 percent) and 110 surveys (40 percent) were returned. These surveys are the study's primary data-gathering tools.

The visited sites were selected by van Dijk Pace Westlake and The Partnership from the list of surveyed facilities. Maps produced in conjunction with Cleveland State University compared the surveyed facilities with locations of known arts and cultural users, population growth, median income levels and public transportation users.

## KEY FINDINGS

- 48% of all survey respondents, 51% of performing arts survey respondents and 70% of visual arts survey respondents are planning some type of facility upgrade. van Dijk Pace Westlake estimates the aggregate cost of reported facility development plans to be in excess of half a billion dollars.
- 42% of survey respondents did not report compliance with the Americans with Disabilities Act (ADA).
- 61% of survey respondents are willing to rent out their facilities to other organizations; 76% of these supply some or all of the equipment necessary, 61% offer in-house technical support and 50% offer some type of marketing services to renters.
- 50% of survey respondents offer some type of educational programs at their facilities.
- 39% of surveyed facilities are located in census tracts with median income below \$20,000, 57% in census tracts with median income between \$20,000 and \$60,000, and 4% in census tracts with median income between \$60,000 and \$127,000.
- The majority of facilities are located in areas of declining or static populations.
- 63% of surveyed facilities are located in Cuyahoga County, 11% in Summit County, and the remaining 26% in Geauga, Lake, Lorain, Medina and Portage Counties. These percentages nearly parallel regional population distributions.
- 64% of surveyed facilities are located within 15 miles of Public Square in downtown Cleveland.
- Of the facilities visited, slightly more than half are in sound physical condition with plans in place for future upgrading.
- Some facilities fall well below their potential to serve arts and cultural users, and are "latent assets" for development. A large proportion of these facilities are in Cuyahoga County.
- Some facilities are in need of upgrades to maintain current services or improve their potential.

- Some facilities are in need of feasibility studies to determine appropriate strategies (improvements in place or relocation).

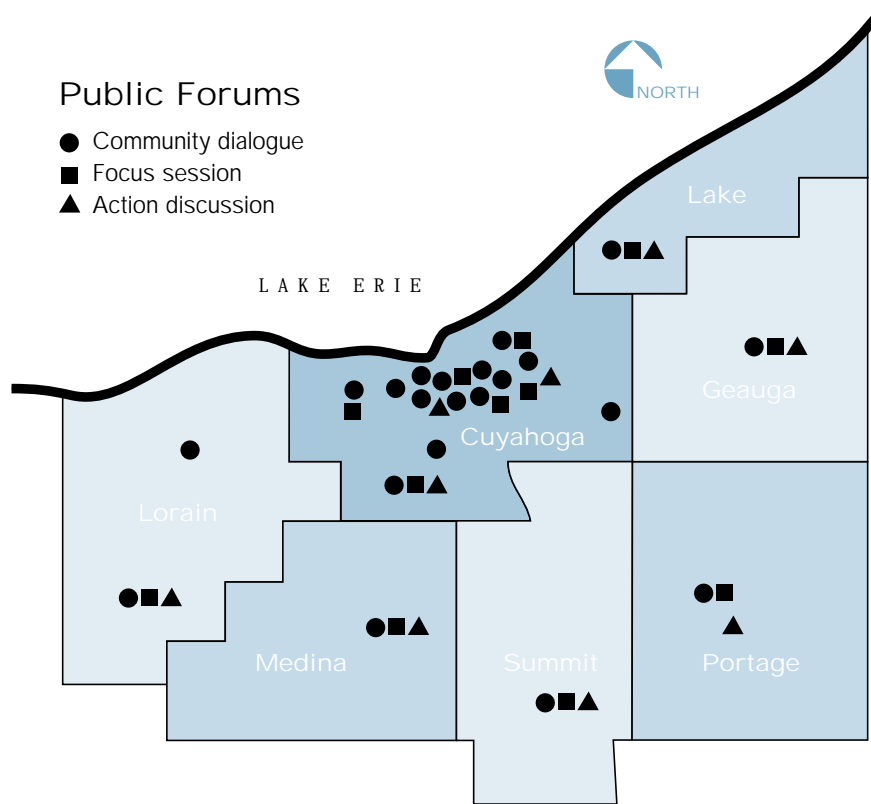
## SUMMARY OBSERVATIONS

- Most existing arts and cultural facilities are aging, particularly in Cuyahoga County.
- These facilities represent an enormous embodied investment, and it is desirable to sustain them.
- Statistics from the National Endowment for the Arts show that 70-80% of arts and cultural consumers live within 20 miles of the facilities they patronize. Consumers of cultural arts in Northeast Ohio fall within this same "catchment radius."
- Areas with the fastest population growth coupled with a propensity for arts usage are located on the fringes of a 20-mile radius around the University Circle, downtown Cleveland and downtown Akron urban arts and cultural cores, but still within the 20-mile radius.
- It makes sense to invest now in the existing arts and cultural infrastructure because it is still located where it can capture the 70-80% of its consumers within a 20-mile radius of facilities. In the future, if out-migration continues and primary arts and cultural consumers have moved well beyond the 20-mile radius around existing urban arts and cultural cores (particularly in areas such as southeast Geauga County, east Lake County and south Medina County), construction of new facilities or cultural centers to serve this population would be feasible without eroding or competing with the existing arts and cultural organizations.
- There is a need to match existing organizations or programs with facilities.
- Some locations in the region could benefit from the development of arts and cultural centers to present cultural offerings.
- Large underserved populations have the potential of more participation in arts and culture because of proximity to facilities.

## PARTICIPATING ORGANIZATIONS

AIA  
Actors' Summit  
Akron Art Museum  
Akron Civic Theater  
Akron Zoological Park  
American-Slovenian Polka Foundation  
Ameritech  
Apollo's Fire  
Arts Management Program - Mandel Center  
Beck Center for the Arts  
Berea Arts Fest, Inc.  
Broadway School of Music and the Arts  
Center for the Study of World Music  
Choral Spectrum (Oberlin)  
Citizens League Research Institute  
Cleveland Arts Prize  
Cleveland Botanical Garden  
Cleveland Center for Contemporary Art  
Cleveland Chamber Music Society  
Cleveland Chamber Symphony  
Cleveland Cinematheque  
Cleveland City Council  
The Cleveland Cultural Coalition  
Cleveland Film Society  
The Cleveland Free Times  
The Cleveland Foundation  
Cleveland Health Education Museum  
City of Cleveland Heights  
Cleveland International Piano Competition  
Cleveland Institute of Art  
Cleveland Institute of Music  
Cleveland Institute of Music  
Preparatory & Continuing Education Division  
Cleveland Jazz Orchestra  
Cleveland Metroparks, Outdoor Education Division  
Cleveland Metroparks Zoo  
The Cleveland Museum of Art  
Cleveland Museum of Natural History  
The Cleveland Music School Settlement  
Cleveland Opera  
The Cleveland Orchestra  
Cleveland Performance Art Festival  
The Cleveland Play House  
Cleveland Pops Orchestra  
Cleveland Public Theatre  
Cleveland Real Estate Partners  
Cleveland Restoration Society  
Cleveland San Jose Ballet  
Cleveland Tomorrow  
Committee for Public Art  
The Convention and Visitors Bureau of Greater Cleveland  
Cudell Improvement, Inc./Clifton Arts & Musicfest  
Cuyahoga County  
DANCECleveland  
Dobama Theatre  
Downtown Development Coordinators Inc.  
E. J. Thomas Hall  
Early Music America, Inc.  
Editorial and Media Services  
Ensemble Theatre  
Fairmount Fine Arts Center  
Federation for Community Planning  
Fine Arts Association of Willoughby  
Forest City Management  
Foundation Management Services  
Gottlob & Oka Dance Company  
Great Lakes Science Center  
The Great Lakes Theater Festival  
Grantmakers Forum  
GroundWorks DanceTheater  
The Health Education Museum of Cleveland  
Heritage Brass Quintet  
Hispanic Senior Center  
The Holden Arboretum  
Hungarian Scout Folk Ensemble  
Intermuseum Conservation Association  
Inventure Place  
James A. Garfield National Historic Site  
The Jewish Community Federation  
Jones, Day, Reavis, & Pogue  
Karamu House, Inc.  
Key Bank  
Kulas and John P. Murphy Foundations  
Lakewood Arts Coalition  
Lorain County  
Lyric Opera Cleveland  
The Medina County Arts Council, Inc.  
Medina County Schools  
Medina County Schools Fine Arts Tour  
Mentor Performing Concert Series  
Millisor & Nobil  
Mt. Zion Baptist Church  
Murtis H. Taylor Coordinated Arts Program  
Music & Performing Arts at Trinity Cathedral  
National Conference of Christians & Jews  
Nature Center at Shaker Lakes  
Near West Theatre  
Nord Family Foundation  
North Coast Pipe Band  
Northern Ohio Youth Orchestra  
NOVA (New Organization for the Visual Arts)  
Ohio Ballet  
PACT—Professional Alliance of Cleveland Theaters  
Phillis Wheatley Association  
Playhouse Square Foundation  
Rainbow Children's Museum  
The Repertory Project  
Rock and Roll Hall of Fame and Museum  
The Sculpture Center  
City of Shaker Heights  
Shore Cultural Centre  
Showtime at High Noon  
Singer's Club of Cleveland  
SPACES  
Stan Hywet Hall and Gardens  
Stocker Arts Center  
Summit Choral Society  
The Temple - Tifereth Israel  
Theatre Labyrinth  
Tri-C Jazz Fest  
URS Greiner  
WCLV Radio  
WCPN 90.3, Cleveland Public Radio  
WKSU-FM  
WVIZ/PBS  
The Western Reserve Historical Society  
Young Audiences of Greater Cleveland  
Anonymous responses from 600 randomly selected  
Northeast Ohio residents  
Anonymous responses from 600 performing, literary and  
visual artists from throughout the seven-county region





### Participation in research



Public policy forums	42 sites
Organization assessments	50 organizations
Technical assistance	50 services
Education	53 organizations
Outreach and tourism	53 organizations
Economic activity	68 organizations
Media or public presentations	80 events
Public task forces	110 individuals
Cultural plan updates	110 events
Facilities	110 organizations and 40 sites
Key person interviews	150 individuals
Advisory council	400 individuals
Public survey	600 individuals
Artist survey	600 individuals
Audience survey	6,000 individuals at 59 sites
Market analysis	250,000 households

### People who came to the public forums



- Architects
- Arts and cultural administrators
- Building developers and landlords
- Business consultants and analysts
- Chamber of commerce employees
- Clergy
- Community activists
- Convention and tourism workers
- Dancers
- Educators and teachers
- Elected officials
- Engineers
- Gallery owners
- Health/human service providers
- Homemakers
- Lawyers
- Musicians
- Neighborhood association members
- Neighborhood developers
- Occupational therapists
- Physicians and nurses
- Postal employees
- Print and electronic media employees
- Psychologists
- Public administrators
- Recreation and sports workers
- Restaurateurs
- Retailers and merchants
- Senior citizens
- Settlement house employees
- Social workers
- Students
- Theater staff and directors
- Truck drivers
- University and college faculty
- Urban planners
- Visual artists
- Writers and poets

**The following professionals from outside the region were involved in the research process for this project.**

*Titles are listed for identification purposes only and were accurate at the time the contact was made.*

Jerry Allen	Deputy Director, Office of Cultural Affairs, San Jose, CA
Darrell Ayers	Senior Program Manager, Education Department, The John F. Kennedy Center for the Performing Arts
Julie M. Bailey	Community Development Director, Iowa Department of Cultural Affairs
Mary Bauer	Community Relations, Regional Arts & Culture Council, Portland, OR
Mark Botterman	Corporate Director, Community Programs, Emerson Electric Co., St. Louis, MO
Cheryl Bowmer	Interim Services Director, Management Assistance and Organizational Development Enterprise, Cultural Arts Council of Houston/Harris County, Houston, TX
Carol Brown	President, The Pittsburgh Cultural Trust
Bill Bulick	Executive Director, Regional Arts and Culture Council, Portland, OR
Carolyn Bye	Executive Director, Metropolitan Regional Arts Council, Minneapolis, MN
Mary Campbell-Zoph	Arts in Education Director, Ohio Arts Council
Gregory Charleston	Deputy Director, Arts Council of Indianapolis
Randy I. Cohen	Vice President, Research and Information, Americans for the Arts
Lisa Cremin	Director, Metropolitan Atlanta Arts Fund
Claudette diNal	Grants Officer, Houston Endowment, Houston, TX
Ellen Dumm	Public Information Office, Scientific and Cultural Facilities District, Denver, CO
Christy Farnbauch	Community Arts Coordinator, Ohio Arts Council
Francis Ferguson	Communications Coordinator, Center in the Square, Roanoke, VA
José González	Director, Miracle Theater, Portland, OR
Mark A. Hager	Director of Research, Americans for the Arts
Hollis Headrick	Executive Director, The Center for Arts Education, New York, NY
Noel James	Aide/Chief of Staff for President, Minneapolis City Council
Rick H. Jones	Executive Director, Fitton Center for Creative Arts, Hamilton, OH
Adrian King	Manager of Arts and Cultural Programs, Coca Cola Foundation, Atlanta, GA
Wayne P. Lawson	Executive Director, Ohio Arts Council
Mike Lindberg	President, Oregon Symphony Foundation; Member, Oregon Arts Commission Regional Arts and Culture Council; Member, Governor's Task Force on Arts & Culture
Bud Lindstrand	President, Oregon Dental Services Health Plan; Chair, Northwest Business Committee for the Arts, Portland, OR

*“Arts and culture is a barometer  
of the quality of life within a community.”*

*“Learning arts and culture teaches structure, discipline and commitment,  
and those skills drive good academic performance.*

*We need the arts and culture to be part of daily education in our schools.”*

SUMMIT COUNTY COMMUNITY DIALOGUE

Sarah Lutman	Senior Program Officer, Bush Foundation, St. Paul, MN
Andrew Malveaux	Executive Director, Project Row Houses, Houston, TX
Marion McCollam	Consultant; Former Executive Director, Cultural Arts Council of Houston/Harris County
Jill McGuire	Executive Director, Regional Arts Commission, St. Louis, MO
Judy L. Mott-Geiger	Executive Director, The Montgomery County Arts and Cultural District, Dayton, OH
Diane Nance	Vice President for Programs, Greater Columbus Arts Council, Columbus, OH
Bill Neuhaus	Principal, Neuhaus Associates; Board Member, Cultural Arts Council of Houston/Harris County
Jill Nowak	Vice President, Finance, Arts & Education Council, St. Louis, MO
Jeanne Pearlman	Executive Director, Three Rivers Arts Festival, Pittsburgh, PA
Alberto Ràfols	Director, Grants and Community Programs, Regional Arts & Culture Council, Portland, OR
Irene Ray	Downtown Promotions and Events Director, Office of Cultural Affairs, San Jose, CA
Larry Redmond	Lobbyist, Minnesota Citizens for the Arts
Janet Sarbaugh	Program Officer and Director of Arts and Culture, Heinz Endowments, Pittsburgh, PA
Tim Sauers	Director of Programs, Urban Gateways, Chicago, IL
Kary Schulman	Director, Grants for the Arts, San Francisco, CA
Jan Selman	Executive Director, DeKalb Council for the Arts, Decatur, GA
Laura Smith	Acting Director, Arts & Science Council, Charlotte, NC
Shelton Stanfill	President, Woodruff Arts Center, Atlanta
Susan Kenny Stevens	President, The Stevens Group, St. Paul, MN
William Strickland Jr.	President, Bidwell Training Center, Pittsburgh, PA
Lori Swift	President, Cultural Education Collaborative, Charlotte, NC
Lawrence Thoo	Program Director, Cultural Equity Grants, San Francisco Arts Commission
Alice Valdez	Director, Multicultural Education and Counseling Through the Arts, Houston, TX
Heidi Warren	Managing Director, The Village of Arts and Humanities, Philadelphia, PA
Mary Ellen Williams	District Administrator, Scientific and Cultural Facilities District, Denver, CO
Sally Winter	Field Representative, Ohio Arts Council
Margaret J. Wyszomirski	Director, Arts Policy & Administration Program, The Ohio State University
Mary E. Young	Deputy Commissioner, Department of Cultural Affairs, Chicago, IL

## **TASK FORCE LEADERS**

### **Economic Impact Design Group, 3/25/98**

Robert Bergman	Executive Director, Cleveland Museum of Art (deceased)
Kathleen Cerveny	Senior Program Officer, Arts and Culture, The Cleveland Foundation
Richard Coyne	President, Great Lakes Museum of Science, Environment and Technology
Deena Epstein	Senior Program Officer, The George Gund Foundation
Richard Gridley	Management Consultant
Jack Kleinhenz, Ph.D.	Chief Economist, Greater Cleveland Growth Association
Howard Parr	General Manager, Ohio Ballet
Richard Shatten	Senior Lecturer, Public Policy and Management, Weatherhead School of Management, Case Western Reserve University
Jill Snyder	Executive Director, Center for Contemporary Art

### **Public Survey Design Group, 4/24/98**

Clara Amster	Managing Director, Lyric Opera Cleveland
Kathleen Cerveny	Senior Program Officer, Arts and Culture, The Cleveland Foundation
Susan Channing	Executive Director, SPACES
Kass Crooker	Executive Director, Stocker Arts Center
Deena Epstein	Senior Program Officer, The George Gund Foundation
Edna Fuentes	Executive Director, Julia de Burgos Cultural Education and Art Center
Scott Hamilton	Account Executive, Marketing Department, Rock and Roll Hall of Fame & Museum
Maureen Hildebrandt	Executive Director, Shore Cultural Center
James King	Executive Director, The Cleveland Museum of Natural History
Howard Landau	President, Wyse.Landau
David Pierce	Executive Director, Beck Center for the Arts
Michael Telin	General Manager, Performing Arts at Trinity Cathedral
Lynne Woodman	Director of Communications, The Cleveland Foundation

## **PLANNING LEADERS FOR COMMUNITY DIALOGUES**

### **African American community**

JoJo Kofi Badu	Curator, African-American Museum
Sonali Bustamante-Wilson	President, Cleveland Chapter of Links, Inc.
Margot James Copeland	Senior Director, Leadership Cleveland
Curtis English	Individual artist
Dale Goode	Individual artist
Donet Graves	Managing Partner, Graves and Horton
Reverend Blanton Harper Jr.	Senior Pastor, Liberty Hill Baptist Church
Adrienne Jones	Associate Professor, African American Studies, Oberlin College
Robert Madison	CEO, Robert P. Madison International, Inc.
Deborah McHamm	Executive Director, A Cultural Exchange
Nancy Nolan-Jones	Director, African American Museum
Nancy Oliver	Administrative Assistant, Liberty Hill Baptist Church
Oluremi-Ann Oliver	Poet
LaJean Ray	Director, Fatima Family Center
Greg Reese	Director, East Cleveland Public Library
Michael Ross	Commissioner, Lorain County
Tony Sias	Manager, Coordinated Arts Program, Murtis H. Taylor Community Center
Dr. Lawrence Simpson	Provost/Vice President, Cuyahoga Community College
Larry Skinner	President, Northeast Jazz Society

*“Arts and culture are who we are -  
they’re the legacy  
we leave to future generations.”*

**AFRICAN AMERICAN COMMUNITY DIALOGUE**

**Asian American community**

Stanley Eng	President, Cleveland Chinese Senior Citizens Association
Masumi Hayashi	Professor of Art, Cleveland State University
Harold Hom	Attorney, Hahn, Loeser & Parks
Dr. Jin Cook Lee	Immediate Past President, Korean American Association of Greater Cleveland
Patricia Harusame Leebove	Writer
David Namkoong	Founding President, Asian/Pacific American Federation
Frances Namkoong	National Vice President, Public Affairs, Organization of Chinese Americans
Noriko Paukert	Musician
David Shimotakahara	Director, GroundWorks DanceTheater
Hank Tanaka	President, Japanese American Citizens League
Usha Verma	Marketing Specialist, National City Bank

**Berea area**

Dr. Neal Malicky	President, Baldwin Wallace College
Deborah Sherwood	Festival Coordinator, Berea Arts Fest
Mayor Stanley Trupo	City of Berea
Sally Winter	Field Representative, Ohio Arts Council

**Cleveland Heights area**

Joyce Casey	Executive Director, Dobama Theatre
Kathleen Coakley	Executive Director, Committee for Public Art
Gail Gibson	City of Shaker Heights
Marlene Klanfer	Executive Director, The Civic
Reid Robbins	Executive Director, Shaker Square Area Development
Sandra Schwartz	Executive Director, National Conference for Community and Justice
Kim Steigerwald	Senior Development Officer, Planning & Development, City of Cleveland Heights

**Detroit/Shoreway area**

Teodosio Feliciano	Program Director, Hispanic Senior Center
Ginna Fleshood	Coordinator, Cleveland Community Building Initiative
James Levin	Executive Director, Cleveland Public Theatre
Councilman Tim Melena	Ward 17, City of Cleveland
William Whitney	Executive Director, Detroit Shoreway Community Development Organization

**East Cleveland area**

Eric Brewer	Interim Director, East Cleveland Community Theatre
Alan Huff	Former Executive Director, East Cleveland Department of Community Development
Edward Parker	Executive Director, Snickerfritz Museum
James Petty Reid	Assistant Director, East Cleveland Department of Community Development
Thelma Shepard	Executive Director, East Cleveland Neighborhood Center

**Fairfax/Glenville/Buckeye area**

Vicki Eaton-King	Executive Director, Fairfax Renaissance Corporation
Reverend Blanton Harper Jr.	Senior Pastor, Liberty Hill Baptist Church
Dr. Jack Licate	Director, Government Sponsored Programs, Cleveland Clinic Foundation
Gerri McClamy	Director, Karamu House

*“We need both public and private  
financial resources  
to bring our cultural assets  
to bear on the community.”*

ASIAN AMERICAN COMMUNITY DIALOGUE

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**Geauga County area**

Judith Albert President, Russell Women's Civic Club  
Donna Weiss Carson Russell Township Zoning Commission  
Marsha Curl Executive Director, Fairmount Fine Arts Center  
Kathy Leavenworth President, West Geauga School Board  
Lorraine Saab President, Fairmount Fine Arts Center Board of Trustees

**Hispanic/Latino community**

Dr. Nelson Bardocio Executive Director, El Barrio Inc.  
Edna Fuentes Casiano Julia De Burgos Cultural Arts Center  
Teo Feliciano Executive Director, Hispanic Senior Center  
Angel Guzman Executive Director, Hispanic Business Association  
Richard Levitz President, URS Greiner, Inc.  
Dr. Jack Licate Director, Hispanic Cultural Center  
Crystall Ivonne Llado El Centro  
Miguel Prieto Director, HUMADAOP  
Alex Sanchez, Esq. Executive Director, Esperanza, Inc.  
Alberto Vasquez Radio WSPL 90.7 FM

*“Arts and culture are  
another way of thinking,  
another way of problem-solving,  
just as valid as science.”*

HISPANIC/LATINO COMMUNITY DIALOGUE

**Lakewood area**

M. J. Neel Executive Director, Lakewood Chamber of Commerce  
David Pierce Executive Director, Beck Center for the Arts  
Paul Wingenfeld Director, Department of Planning & Development, City of Lakewood

**Lake County area**

Charles Frank Executive Director, Willoughby Fine Arts Association  
Linda Hensley Wickliffe Civic Center  
Maria Pucak Mentor Area Chamber of Commerce  
Len Zito Director of Cultural Affairs, City of Mentor

**Lorain County area**

Sharon Anderson Director, The MAD Factory  
Kass Crooker Director, Stocker Arts Center, Lorain County Community College  
Jack Kilroy Director, Grassroots Leadership Development Program  
Betsy Manderen Executive Director, Firelands Association for the Visual Arts  
James McLaughlin Director, The Heartland Circle  
Michael Ross Commissioner, Lorain County  
Karen Sayre Director, Arts & Culture, Nordson Foundation

**Medina County area**

Tom Bahr President, Medina County Arts Council  
De Haddad Director, Medina County Performing Arts Foundation  
Marcus Neiman Director, Fine Arts Tours; consultant for fine arts, Medina County Schools  
Nancy Sprowls Executive Director, Medina County Arts Foundation

**Native American community**

Bernice Begay American Indian Festival  
Faye Brings Them LENAC  
James Fenelon Professor, Department of Sociology, John Carroll University  
Clark Hosick Executive Director, North American Indian Cultural Center  
Gloria Poole American Indian Opportunities Center  
Maria Toledo American Indian Festival

**Parma area**

Norma Abdallah	City of Parma
Larry Bauman	Greenbriar Theatre
Ruth Benson	Parma Area Fine Arts Council
Victoria Hawke	Parma Chamber of Commerce
Terrance Hickey	City of Parma Heights
Deborah Lime	Councilwoman, City of Parma
Tia Vargo	City of Seven Hills
Jane Zamperdo	Parma Area Fine Arts Council

**Portage County area**

Charles W. Keiper II	Commissioner, Portage County
Mary Michel	Kent Area Chamber of Commerce
Beatrice Mitchel	President, McElrath Improvement Corporation
Lucille Reedy	Community Service Coordinator, Portage County Community Action Council
Joanne Tahar	Marketing and Development Manager, Kent State University Museum
Dr. James B. Tinnin	Director, Center for Public Administration and Public Policy
Richard Worthing	Dean, College of Fine and Professional Arts, Kent State University

**Solon/Orange/Chagrin area**

Alice Ake	Solon Historical Society
Cathy Keith	Executive Administrator, Orange Community Arts Center
Richard Mendelsohn	Councilman, City of Solon
Kevin C. Patton	Mayor, City of Solon
Ellen Thomas	President, Solon Chamber of Commerce

**Summit County area**

Ophelia Averitt	Akron President/National Board Member, Akron Branch, NAACP
Robert M. Bonchack	Vice President & Trust Officer, Firstmerit Bank
Libert Bozzelli	Akron Symphony Orchestra
S. Theresa Carter	GenCorp Foundation
Judith B. Isroff	Akron Art Museum
Mitchell Kahan	Director, Akron Art Museum
Ed Metzgar	Akron Symphony Orchestra
Pat Munka	Executive Director, Downtown Akron Partnership
Howard Parr	Director of Development, Akron Civic Theater
Linda Palko Witkowski	Principal Consultant, Cap Gemini

**Tremont area**

Jean Brandt	Director, Artswalk Tremont
Andy Fedynsky	Board Member, Ukrainian Cultural Museum
Christine Haff-Paluck	Director, Arts Renaissance Tremont
Emily Lipovan	Director, Tremont West Development Corporation
Gail Long	Director, Merrick House

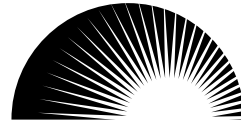
**WCPN Public Radio**

David Kanzeg	Program Director, WCPN
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*“Arts and culture are  
an important expression  
of people’s voices,  
and these diverse voices  
are the community.  
This is not an option:  
it is necessary for these voices  
to be felt, seen and heard  
for all the community  
to be present.”*

FAIRFAX COMMUNITY DIALOGUE



COMMUNITY **PARTNERSHIP** FOR ARTS AND CULTURE

### **Executive Steering Committee**

Andrew E. Randall, chairman	Executive Vice President & Chairman, Northeast Ohio Region Firststar
Tom Bahr	Commissioner, Medina County
Ann Womer Benjamin	State Representative, District 75 Portage County
David Bergholz	Executive Director, The George Gund Foundation
Robert Bergman	Executive Director, Cleveland Museum of Art ( <i>deceased</i> )
Richard Bogomolny	President, The Cleveland Orchestra
Jane Campbell	Commissioner, Cuyahoga County
Jeri Chaikin	Project Director, Euclid Corridor Improvement Project, RTA
Margot James Copeland	President, The Greater Cleveland Roundtable
Susan L. Eagan	Executive Vice President, The Cleveland Foundation
Richard Ehrlich	President, Western Reserve Historical Society
Traci Felder	Special Assistant to the Mayor of Cleveland (1997-98)
Rev. Blanton Harper Jr.	Senior pastor, Liberty Hill Baptist Church
Masumi Hayashi	Visual artist, Professor of Art, Cleveland State University
Charles W. Keiper II	Commissioner, Portage County, and vocalist
Theresa Kempf	Assistant for Special Events, Cleveland City Hall
William E. MacDonald III	President & CEO, National City Bank
Steven A. Minter	President and Executive Director, The Cleveland Foundation
Stephanie Morrison-Hrbek	Executive Director, Near West Theatre, performing artist
David Nolan	President, Convention and Visitors Bureau of Greater Cleveland
John Ong	Chair, Civic Study Commission; Chairman Emeritus, BF Goodrich Co.
Barbara Robinson	Chair, Ohio Arts Council
Michael Ross	Commissioner, Lorain County
John Ryan	Executive Secretary, AFL-CIO
Kate Sellers	Deputy Director, Cleveland Museum of Art
Leo Serrano	Serrano Nationwide Insurance; community activist
Dr. Lawrence Simpson	Campus President, Cuyahoga Community College
Mary Verdi-Fletcher	Performing artist, Cleveland Ballet Dancing Wheels
Mikelann Ward Rensel	Executive Director, Cleveland Neighborhood Development Corporation
Jerrold Wareham	President and General Manager, WVIZ-TV

### **Advisors to The Partnership**

Kathleen A. Cerveny	Senior Program Officer, Arts and Culture, The Cleveland Foundation
Anne DesRosiers	Acting Director, The Cleveland Cultural Coalition
Deena Epstein	Senior Program Officer, The George Gund Foundation
Richard Gridley	NACCO Industries, Inc.
Sheryl Sereda	Executive Director, The Cleveland Cultural Coalition (1997-99)
Lynne Woodman	Director of Communications, The Cleveland Foundation

### **The Partnership Staff**

Thomas B. Schorgl	President and CEO
John Paul Lucci	Vice President, Research & Operations
Barbara A. Finnegan	Executive Secretary
Kathryn M. Kaczmariski, Ph.D.	Fellow

*"We work not only to produce, but to give value to time."*

EUGENE DELACROIX, PAINTER

