



# A New View

A Strategic Plan  
to Strengthen Ohio  
Through the Arts  
2011-2013

*Ohio Arts Council*



This plan is dedicated  
to the thousands of citizens  
from all walks of life  
across Ohio who  
took part in creating it.

**Mission Statement:**

The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally and economically.

**Vision Statement:**

Providing leadership and voice for the arts to transform people and communities.

**About the OAC:**

The Ohio Arts Council was created in 1965 to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. With funds from the Ohio Legislature and the National Endowment for the Arts, the OAC provides financial assistance to artists, arts organizations, schools and other entities engaged in cultural programming.

The OAC is committed to the economic, educational and cultural development of the state. We accomplish our mission through two primary methods: first, through the various grant programs that the agency operates to support artists and to make arts activities available to a broad segment of Ohio's public; and secondly, by providing services that help strengthen the arts.

In fiscal year 2010, the OAC awarded \$5.5 million in grants and provided support for nearly 17 million arts experiences for Ohioans.



*Ohio Arts Council*

**John Kasich, Governor**

**Jeffrey A. Rich, OAC Board Chair**

**Julie S. Henahan, OAC Executive Director**

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## **Executive Office**

Julie S. Henahan, Executive Director

Mary Campbell-Zopf, Deputy Director

Karine Aswad, Assistant to the Executive Director

## **Public Information, Programs & Services Office**

Stephanie Dawson, Legislative Affairs and  
Public Information Assistant

Mary Gray, Riffe Gallery Director

Amy McKay, Public Information Office Director

## **Grants Programs and Services**

Kathy Cain, Program Coordinator

Susan A. dePasquale, Program Coordinator

Ken Emerick, Individual Artist Grants and Services  
Director and Percent for Art Program Director

Joanne Eubanks, Arts Learning  
Program Coordinator

Pat Henahan, Program Coordinator

Kathy Signorino, Program Coordinator

## **Grants Administration and Operations**

Dia Foley, Grants Office Director

Dan Katona, Research and Program  
Development Director

Earl Meadows, Information Systems Assistant

Carla Oesterle, Fiscal Office Assistant

Jim Szekacs, Grants Office Associate

Kim Turner, Grants Office Associate and  
ADA/504 Coordinator

## **Consultants**

Jerry Allen and David Plettner-Saunders  
The Cultural+Planning Group  
[www.culturalplanning.com](http://www.culturalplanning.com)

The Ohio Arts Council is an equal opportunity employer.



*Ohio Arts Council*



## **Contact the OAC:**

Rhodes State Office Tower, 33rd Floor  
30 E. Broad St.  
Columbus, OH 43215-3414

614/466-2613 Phone

614/466-4494 Fax

1-888/2GETOAC Toll-free

For TTY/TDD use Ohio Relay Service  
1-800/750-0750

Visit us on the Internet

[www.oac.ohio.gov](http://www.oac.ohio.gov)

# Message from the Chair and Executive Director

## **Dear Ohio Arts Council Constituents and Citizens of Ohio:**

In big cities and small towns, from Lake Erie to the Ohio River, Ohioans have long been proud of their state's cultural assets. However, our arts and cultural institutions, artists and arts educators should be seen as much more than just cherished resources; they are innovative entrepreneurs, drivers of economic development and an irreplaceable part of the solution to today's complex challenges. We believe in the economic power of the arts so much, in fact, that developing Ohio's creative economy is at the heart of the Ohio Arts Council's 2011-2013 strategic plan.

The five key goals identified in this plan represent our bold new view of the part the arts can play in restoring the prosperity of our state. Strengthening the role of the arts in creative economic development, job creation, business retention and community revitalization will become a primary focus for our agency. We will also be proactive about fueling the next generation of leaders with the creativity and innovation skills they need to succeed in the workforce of tomorrow. All the while, we will continue in the grant-making role that we have filled for more than four decades, investing wisely in Ohio's arts and culture.

After an unprecedented two-year planning process that invited thousands of Ohioans to join the conversation, we are confident this strategic plan reflects the hopes and aspirations of citizens for their communities and the state. Thank you to all who participated; your contributions were invaluable. Now, we pledge to carry out the actions described in this plan to the best of our ability and to report back to you annually on our progress.

We can't wait to get started.

With our gratitude and support,



Jeffrey A. Rich  
Chair



Jacquelyn Nance  
Immediate Past Chair



Julie S. Henahan  
Executive Director

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# Strategic Planning Process

**Over the course of two years, the OAC conducted extensive research and solicited stakeholder input in the development of this plan—more than for any prior strategic plan developed by the agency. Below is an overview of our planning process.**

## Statewide Listening Tours

In the fall of 2008, the OAC launched an extensive two-year listening tour as a prelude to the development of its next strategic plan. More than 1,000 Ohioans participated with the OAC in this statewide conversation. Ohioans from all walks of life shared their candid views on community life and how the OAC could help them as they sought to revitalize, and in some cases transform, their communities using local assets, arts and culture. Artists; those working in arts and cultural organizations; educators; elected officials; representatives of regional planning offices, economic development councils and businesses; and other citizens described the challenges they face each day, their appreciation for local assets and their dreams for what might be possible for their communities and Ohio.

## A number of major themes emerged from our conversations:

### Heritage and Culture

- A tremendous “pride of place” is present in most Ohio communities. Arts and cultural organizations, artists, history, architecture, natural resources, parks, historical and waterfront districts and other unique community assets are all seen as essential aspects of how the community views itself.
- In each community, the individuality of its residents is viewed as a resource—as part of the unique fabric of that community. Residents are respected and acknowledged for their spirit of cooperation, pride in their community and desire to give back to their hometowns.
- Citizens in the smaller cities and towns have respect and pride for small-town life and the benefits it offers for individuals and the community as a whole.

### Creativity and Innovation

- Arts and cultural assets (e.g., museums, theatres, performance spaces, artists, etc.) are seen as critical to the overall mix of assets that are needed to attract and retain knowledge-based businesses in a region.
- The presence of universities, colleges and branch campuses within a community is seen as an important contributor to the creative culture of the area.
- Many knowledge-based business incubators have been successfully implemented and have brought extensive benefits to the community, including a broader tax base and a redefining of the local economy. A sense of place is critical to attracting and retaining innovative firms and talented workers.

## Education

- Universities and branch campuses are seen as key community assets—both for adult education opportunities and for the presence of their faculty and staff within the community.
- There is an overwhelming belief that parents need to be better educated about the essential role that arts education plays in the development of young people’s minds, and in their ability to become creative thinkers and competitive participants in the 21st century workforce.
- Parents want their children to have well-rounded educations and hope that their children will live and work in Ohio.

## Public Policy and Planning

- Communities recognize the importance of support and leadership from elected officials for economic development efforts. When broad-based community and regional planning efforts are implemented, the contributions of different sectors—including the creative sector—are recognized as invaluable to the success of the community.
- Where partnerships exist between arts organizations, convention and visitors bureaus, chambers of commerce and parks and recreation departments, the collaborations are seen as extremely beneficial. Communities that lack such partnerships aspire to develop and nurture such relationships.

# Strategic Planning Process

- There is a strong desire for the agency's continued presence in terms of grant dollars and other resources, including workshops and advice on a variety of subjects, such as cultural planning, fundraising, marketing, promotion and capacity building. The OAC is also seen as a vital facilitator for the continued collaboration within communities.

## Community Revitalization and Stabilization

- Downtown revitalization efforts, even those in the planning stages, are seen as crucial to economic development, maintaining community pride and attracting visitors.
- Public art is respected for what it contributes to the overall fabric of the community and more is desired. Several communities specifically mentioned a hope for more interactive projects, especially those involving young people in the creation of the arts.
- Loss of jobs and young people moving out of state are primary concerns across Ohio. Opportunities for creativity and innovation are believed to be particularly effective counteragents to these concerns.

## Ohio Statewide Arts & Culture Opinion Survey

To widen the circle of public involvement, the agency staff—with the help of Jerry Allen and David Plettner-Saunders of The Cultural+Planning Group and Linda T. Flynn of The Tara Group—developed and conducted a statewide online opinion survey. The survey was administered in June and July 2010 and was disseminated electronically to a diverse group of Ohioans, including constituents of more than 70 state and county agencies; community organizations; business and civic associations; student groups; and arts, cultural and education organizations.

The survey was also promoted online through a variety of media and social networking organizations. The survey was completed by a total of 5,748 respondents from 87 of Ohio's 88 counties.

As with telephone surveys, responses were weighted to assure that results would be a statistically valid representation of statewide citizen opinion.

Respondents identified the most important things the state of Ohio should do to meet citizens' cultural needs as:

1. Help ensure arts education for all students
2. Help Ohio's local communities develop their own arts and cultural resources
3. Fund professional arts organizations and artists
4. Help ensure arts learning opportunities for citizens of all ages

This support extends to state spending. A sizeable majority of Ohioans would pay an additional \$5 per month in sales tax if it went directly to preserving Ohio's quality of life through its state parks, historic sites, arts and culture, and arts education.



Courtesy: YS Kids Playhouse

# Strategic Planning Process

## Discussion Groups & Interviews

To highlight the findings from the listening tours and the *Ohio Statewide Arts & Culture Opinion Survey*, the OAC staff with the help of its planning consultants designed and held a series of small group discussions and interviews with OAC board members and staff, artists, grantees from a wide variety of nonprofit organizations and schools, and legislators. These participants were asked to identify the strengths of the OAC, including attributes that should be preserved. Key findings included:

- Virtually all respondents spoke about the experienced staff's high level of service and individual technical assistance to the field.
- Agency stakeholder groups praised the OAC for having adapted well to recent staff and budget cutbacks, retaining the core programs.
- Many grantees felt that funding from the OAC constituted a "stamp of approval" that assisted their organizations in leveraging funding from other agencies.
- Virtually all participants voiced the need for redoubled efforts to share the public value of the arts with citizens and elected officials.



Courtesy: Southern Theatre

- A clear consensus emerged that Ohio needs to find an alternative means of providing public support for the arts. Interest was expressed in the creation of a new, dedicated funding source to enable restoration and enhancement of OAC funding. The strategy most often mentioned was an effort similar to the Minnesota Legacy Amendment where voters authorized the dedication of a modest increase in the sales tax to support arts and culture in Ohio.

## Additional Planning Activities Included:

- Interviews with staff in the Governor's Office and with key state legislators, senior staff in state agencies and other community leaders.
- Staff roundtable discussions and interviews, and board and staff priority-setting exercises.
- OAC board planning retreat.
- A review of the agency's plans and studies to provide an understanding of the agency's programs and capacities, and to contextualize the challenges of the current situation.

# Overview of the Plan



Courtesy: Cleveland Public Theatre

This strategic plan was developed during a time of unprecedented change for the Ohio Arts Council and the constituents we serve. Over the past few years, the economic downturn in Ohio necessitated painful budget cuts and a significant downsizing of our agency. While diligently striving to provide high-quality service with a vastly reduced staff, we made it a priority to re-examine the ways in which we meet the cultural needs of Ohio's citizens.

The purpose of our strategic planning process was to both identify more effective ways of fulfilling our agency's mission as well as adapt to our changed circumstances. Long-term trends in the ability of government to fund quality of life services, such as arts and culture, suggest a continuing decline in arts budgets. Meanwhile, not only is technology having an increased impact on the way the arts are produced, consumed and discussed, but also young people are expressing their creative interests differently, often emphasizing an interactive—not passive or observational—experience. Additionally, more and more arts-related activities are occurring outside the nonprofit arts community in the wider, commercial sector of the creative economy.

Given these and other trends, we asked ourselves, how can the OAC adapt to these new circumstances and continue to fulfill our mission? Our planning process identified a clear mandate for change. Nearly all planning participants agreed that the OAC must adapt to not only survive, but also to maintain our effectiveness in a radically altered environment. The strategic plan we developed as a result of this process identifies our overarching goals for the future, calls out specific objectives for each goal and outlines strategies for how to meet those objectives.

## The plan has five main goals:

**Goal One**    **Protect Ohio's Quality of Life**

**Goal Two**    **Connect Ohioans to Arts and Culture**

**Goal Three**    **Help Citizens of all Ages Learn and Thrive Through the Arts**

**Goal Four**    **Establish Arts and Culture as a Partner in Community, Regional and State Development**

**Goal Five**    **Develop Leadership for Arts and Culture**

## GOAL ONE

# Protect Ohio's Quality of Life

Across Ohio, citizens talk about the tremendous “pride of place” they have for their communities. Arts and cultural organizations, artists, architecture, natural resources, parks, historical and waterfront districts, and other unique community assets are all seen as essential aspects of how the community views itself and are important economic, educational and community development drivers. In 2010, the Ohio Arts Council provided support to 602 artists and nonprofit arts and cultural organizations that are a critical part of their community's fabric of life. The state's return to prosperity is inextricably tied to having vibrant communities that attract and retain innovative firms and talented workers. Today, every effort must be made to protect the investment citizens have made in Ohio's artistic and cultural heritage.

### **Objective 1:**

Invest in Ohio's rich arts and cultural resources

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### **Objective 2:**

Preserve Ohio's cultural heritage

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### **Objective 3:**

Promote job creation and economic development through creative economy initiatives

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### **Objective 4:**

Secure new revenue sources to meet the artistic and cultural needs of Ohio citizens and communities

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### **Objective 5:**

Leverage the Ohio Arts Council's resources for greater effectiveness and efficiency

# GOAL ONE

## Protect Ohio's Quality of Life

### Findings

- The *Restoring Prosperity* study published in 2010 by the Brookings Institute and the Greater Ohio Policy Center emphasizes the importance of quality places. The study points out that Ohio's return to prosperity and economic resurgence depends on the growth and success of quality places across the state.
- In 2009, the National Governors' Association issued a policy brief, *Arts and the Economy: Using Arts and Culture to Stimulate State Economic Development*, that highlights the vital role of arts and culture in state economic development.
- A 2010 National Endowment for the Arts (NEA) report, *Creative Placemaking*, reviewed how communities small and large have strategically shaped their physical, economic and social landscapes through the arts and culture. Cleveland's Gordon Square Arts District is one of the 14 featured case studies from across the country.
- *Livable Cities: Challenges and Opportunities for Policymakers*, the first of two Economist Intelligence Unit reports issued in 2010, examines the global issue of livable cities. It focuses on what city residents, including those in the U.S., want from their cities and how city leaders can deliver on those needs. Eighty-five percent of respondents agreed that cultural and social attributes of cities are equally as important as good infrastructure.

### Cultural Tourism—Ohio: Quilt Barn Trails

From their humble beginnings in Adams County in 2001, **quilt barns** have expanded beyond Ohio to communities across the entire nation. Appalachian Ohio can proudly lay claim to this groundbreaking community art project and cultural phenomenon that is sweeping the nation. In 2008, the National Geographic Society rolled out the Appalachian Driving Tours Map, an insert in their April issue, which featured four Ohio trails, including the Clothesline of Quilts Trail in Adams County, which was the source of inspiration for similar efforts across the country.



Courtesy: Dairy Barn Arts Center  
(photo by Benjamin Pollock)

### Community Developers Partner with Theaters—Gordon Square Arts District

Led by a community development corporation, three nonprofits in Cleveland's **Gordon Square Arts District** are raising funds from public and private philanthropic sources to renovate two theaters and build a new home for a third. A dazzling, artist-created streetscape now serves as the district's central spine. The district has revitalized retail business while preserving and adding low-income housing units. This \$30 million revitalization will generate half-a-billion in economic development activity in an inner city Cleveland neighborhood, according to the NEA's 2010 *Creative Placemaking* study.



Courtesy: Cleveland Public Theatre

# GOAL ONE

## Objective 1

Invest in Ohio's rich arts and cultural resources

### Introduction

The depth and breadth of the arts infrastructure in Ohio is one of our state's proudest achievements and the envy of many other states. As part of Ohio's creative economy, arts and cultural organizations provide direct economic benefits to the state and local communities by creating jobs, attracting new investments, generating tax revenues and stimulating tourism and consumer purchases. Many of Ohio's performing, visual and literary artists market and sell their art works outside the state; however, they spend their income from the sale of those works in the Ohio communities where they live.

### Findings

- Through the OAC's 2010 *Ohio Statewide Arts & Culture Opinion Survey*, more than 5,700 Ohioans identified the four most important things state government should do to meet citizens' cultural needs:
  1. Help ensure arts education for all students (67 percent)
  2. Help Ohio's local communities develop their own arts and cultural resources (60 percent)
  3. Fund professional arts organizations and artists (49 percent)
  4. Help ensure arts learning opportunities for citizens of all ages (45 percent)
- The *Ohio Statewide Arts & Culture Opinion Survey* also revealed that nearly every Ohio resident attends cultural events/places, such as museums, live music performances, libraries, art galleries, films, theater performances and festivals.
- Repeat iterations of the National Endowment for the Arts' *Survey of Public Participation in the Arts* have shown that festivals and fairs collectively attract more unique audience members per year than most arts events. More than 917,000 Ohioans take part in fairs and festivals funded by the OAC.
- Grants to Ohio cultural organizations and schools provide nearly 17 million arts experiences to Ohio citizens. Nearly 5 million of those experiences are for young people.



Courtesy: Dayton Opera

Noelle Chun photographed by Stephanie Matthews



*Aurora (Green)*, Barry Underwood  
(Courtesy: Riffe Gallery)



Courtesy: Passion Works Studio



Courtesy: Cleveland Orchestra

# GOAL ONE

## Objective 1

Invest in Ohio's rich arts and cultural resources

### Strategic Activities

- Support the nonprofit cultural component of Ohio's creative economy (e.g., arts and cultural organizations and artists) through OAC grants, resources and services.
- Recognize the outstanding accomplishments of Ohio artists through OAC fellowships, awards, residencies, special initiatives and Riffe Gallery exhibitions.
- Publish the Ohio Arts Festival and Competitions Directory to increase cultural participation in community arts festivals that boost cultural tourism and galvanize civic engagement, volunteerism and local pride.
- Ensure that children have access to high-quality, educational experiences that nurture creativity through the outstanding nonprofit arts and cultural organizations that receive OAC operating grants.
- Continue support for activities to reach underserved areas and populations, which include rural or isolated communities, people of color, people with disabilities, children and older adults.



Courtesy: Dancing Wheels



Courtesy: Cleveland Public Theatre

### Ohioans Gather to Celebrate Creativity and Heritage

**Parade on the Circle**, held every June in Cleveland's University Circle neighborhood, is a free, interactive, multicultural celebration. The highlight of the day's events is a festive parade with citizens marching in their fanciful, handmade costumes. The 20-year-old parade boasted 1,500 parade participants and more than 75,000 spectators in 2010. In preparation for the 2010 parade, 136 community arts workshops were held.

**Cincinnati May Festival** is the oldest (1873) continuous choral festival in the Western Hemisphere and one of the few choral festivals that remain in the country today. Featuring the May Festival Chorus and the Cincinnati Symphony Orchestra, the festival presents a concentrated choral repertoire rarely found in the usual concert season. Four hundred artists participate in the festival, with more than 56,000 individuals attending performances and 70,000 individuals listening to broadcasts.

**Cityfolk Festival**, an award-winning, free, three-day event, presents the finest traditional musicians, dancers and artists from across the U.S. In 2010, it attracted 80,000 visitors to downtown Dayton.

**Ohioana Book Festival**, a free, four-day event that celebrates and recognizes the best of Ohio's writers in poetry, fiction and nonfiction, drew more than 3,000 attendees in 2010.



Courtesy: Cityfolk

# GOAL ONE

## Objective 2

Preserve Ohio's cultural heritage

### Introduction

The diverse cultural landscape of Ohio has been shaped by a multitude of peoples from all over the world. From the bluegrass musicians and basket-makers who live in the state's southern hills to glass blowers and polka bands in the northern industrial cities, the daily lives of Ohioans are affected by traditions passed from generation to generation.

### Findings

- The foreign-born share of Ohio's population rose from 2.4 percent in 1990, to 3 percent in 2000, to 3.7 percent in 2008, according to the U.S. Census Bureau. Ohio was home to 427,040 immigrants in 2008, which is roughly equal to the total population of Miami, Fla.
- The Latino share of Ohio's population grew from 1.3 percent in 1990, to 1.9 percent in 2000, to 2.6 percent (or 298,634 people) in 2008. The Asian share of Ohio's population grew from 0.8 percent in 1990, to 1.2 percent in 2000, to 1.5 percent (or 172,289 people) in 2008, according to the U.S. Census Bureau.
- The Somali Community Access Network estimates that Central Ohio is home to more than 45,000 Somali Americans—making it the second largest Somali population in the U.S., second only to Minneapolis, Minn.

### Strategic Activities

- Continue support for individual artists in folk and traditional arts through the Traditional Arts Apprenticeship program, Ohio Heritage Awards, Ohio Traditions website and performance opportunities across the state.
- Expand Ohio Traditions website through National Endowment for the Arts-funded field work and referrals by partners, including Cityfolk, the Ohio Humanities Council and The Ohio State University Center for Folklore Studies.
- Increase visibility of folk and traditional artists through public media, including the Ohio Channel and Our Ohio, a television series focused on rural Ohio and produced by Think TV in partnership with the Ohio Farm Bureau Federation.
- Publish commissioned research on Ohio's Latino communities, including artists and organizations, and add profiles to the Ohio Latino Arts Directory.
- Initiate commissioned research on Ohio's African immigrants to document their artistic and cultural work, as well as their experiences living and working in Ohio.



Traditional master Weichih (Rosa) Lee with apprentice Anna Luu



Traditional master Whitt Mead with apprentice Elizabeth Hoffman



Courtesy: Cityfolk

# GOAL ONE

## Objective 3

Promote job creation and economic development through creative economy initiatives

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### Introduction

An essential component of Ohio's creative economy is its nonprofit arts and cultural sector. This sector helps Ohio attract and retain businesses and people, support community redevelopment, generate new tax revenues and bolster local economies. Ohio's creative economy includes a large collection of arts-related businesses and activities, representing an opportunity to leverage economic growth and create desirable new jobs. The OAC offers support for individual artists as creative entrepreneurs, and we have expanded our Project Support program to fund community efforts that address creative economic growth through job creation and matching income stimulus, revitalized communities and downtowns, and cultural tourism.

### Findings

- *Ohio's Arts: A Foundation of Innovation, Creativity and Economic Strength*, a 2009 study conducted by Bowling Green State University's Center for Regional Development, the Northwest Ohio Arts Exchange and Ohio Citizens for the Arts, found that the arts and creative industries generate more than \$25 billion for the state's economy, create hundreds of thousands of jobs and result in nearly \$2.84 billion in federal, state and local tax revenues.
- Across the country, communities are using the findings from the Urban Institute's *Investing in Creativity* report, published in 2002, to build stronger communities through support of artists. In 2010, *Leveraging Investments in Creativity* published 14 stories about communities that are rich with artists and creativity and how they are using those assets to find innovative solutions for the challenges facing post-industrial cities—foreclosures, loss of jobs and local businesses, as well as the loss of human capital. One story focused on the work of the Community Partnership for Arts and Culture in Cuyahoga County.
- Participants in the OAC listening tours cited numerous community examples of how arts and culture are being embraced as a tool for development and for creating more livable and prosperous communities that capitalize on local assets.



Courtesy: Ingenuity Festival

The “**From Rust Belt to Artist Belt II**” conference report, published in 2010 by the **Community Partnership for Arts and Culture** in Cuyahoga County, outlines research and presents practical advice on how Rust Belt cities can actively address redevelopment challenges through artist-based community development and strong partnerships with innovative community developers, artists, arts administrators and policy makers. This conference was held in Cleveland's Detroit-Shoreway neighborhood, which is rapidly changing through artist-based community development projects and the growth of the Gordon Square Arts District.

*Ava (Heads Above Water Series)*, Laura Sanders, Individual Excellence Award recipient FY2009



# GOAL ONE

## Objective 3

Promote job creation and economic development through creative economy initiatives

### Strategic Activities

- Increase the number of Creative Economy Project grants to assist communities that are strategically using arts and culture as catalysts for strengthening their economic development, livability and cultural tourism.
- Identify the scope and nature of Ohio's creative sector and its competitive opportunities through contracted research associated with the second OAC State of the Arts report.
- Foster and highlight artist-driven community development efforts through OAC General Project and Creative Economy Project grants, programs, publications and OAC and Ohio Traditions websites.
- Research the possibility of offering micro-grants to artists to develop their entrepreneurial skills, improve the marketing of their work, or develop business plans.



Courtesy: Cleveland Museum of Art



*The Pearl Necklace*, Roberta and David Williamson, Individual Excellence Award recipients FY2009



Courtesy: Inlet Dance Theatre

# GOAL ONE

## Objective 3

Promote job creation and economic development through creative economy initiatives

### What is the “Creative Economy”?

The creative economy includes the full range of arts and culture: fine arts as well as popular, ethnic, commercial and design arts. It also includes cultural events, such as festivals and celebrations, concerts and dances in the parks, and the preservation of history and heritage. It encompasses all individuals, businesses and nonprofit organizations that directly or indirectly produce cultural products or services. Also, it includes thinkers and doers who are trained, whether formally or informally, in specific cultural and artistic skills.

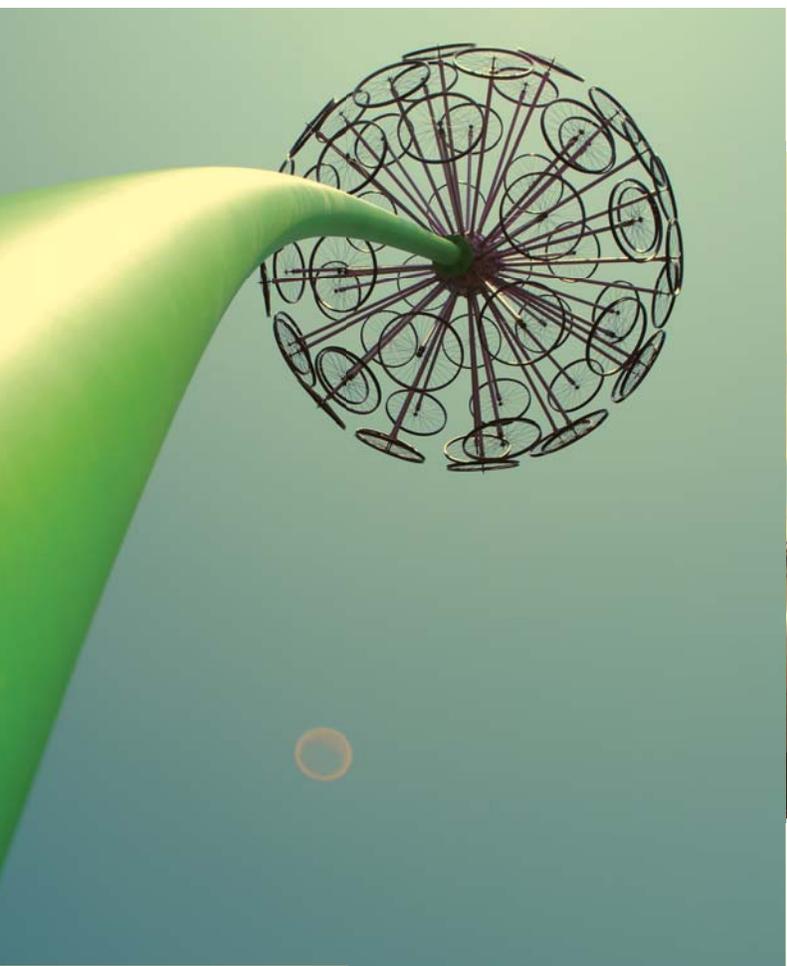
**Creative individuals** include visual artists, performing artists, designers, media artists, film makers, arts educators, craftspeople, architects, writers, chefs, production technicians, volunteers and others.

**Creative businesses** include advertising, marketing, architecture, design, digital media, music and dance clubs, art galleries, arts-related retail stores, film production and post-production, arts-related printing, live theaters, festivals, “foodie” restaurants and others.

**Creative nonprofits** include all types of arts and cultural organizations, historical and heritage organizations, professional and volunteer associations, arts-related departments within a college or university and others.



Courtesy: Cleveland Public Art (2)



Courtesy: Cleveland Public Art (2)



Portrait of a Puppy, Janis Mars Wunderlich, Individual Excellence Award recipient FY2009

# GOAL ONE

## Objective 3

Promote job creation and economic development through creative economy initiatives

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### Public/Private Partnership Success Stories

**Federal Plaza Corridor** is seen as a key to revitalizing downtown **Youngstown**. For a long time, Youngstown has been an example of Rust Belt glory days gone by. Today, however, community leaders have created a vision and economic revitalization plan through the Federal Plaza Corridor that embraces the arts, innovation and imagination and emphasizes the role a dynamic arts community plays in attracting knowledge-based industries. Nearby, more than \$12 million has been invested in a Tech Block business incubator for technology companies and related start-ups.

First opened in **Columbus** in 1928, the **Lincoln Theatre** is a landmark in African-American and jazz history. Having recently completed a \$13.5 million renovation funded by a partnership of public and private support, the theater has re-opened as a multi-use, state-of-the-art performing arts and education center serving the diverse Central Ohio community and 10 resident Columbus arts organizations.

Residents of the Kennedy Heights and Pleasant Ridge neighborhoods in **Cincinnati** started a civic effort to promote neighborhood revitalization through the creation of an arts district by the **Montgomery Road Arts Collaborative**. In 2011, construction will begin on the **Kennedy Heights Cultural Center**, which will connect the Kennedy Heights and Pleasant Ridge communities and foster even greater development along the corridor in Cincinnati. The project's primary partners are the Cincinnati Art Museum, Kennedy Heights Montessori Center and Kennedy Heights Arts Center. The project has garnered enthusiastic support from the mayor, council members and staff of the city of Cincinnati, as well as the Kennedy Heights Development Corporation. The entire project has a budget of \$2.5 million.



Courtesy: Cleveland Public Art

### Creative Communities

The arts are a natural component to creating more livable, walkable, environmentally sustainable communities," said U.S. Housing and Urban Development Secretary **Shaun Donovan**. "They can play a key role as a partner that is able to enhance the unique characteristics of communities and increase our economic competitiveness through supporting creativity and innovation."



Lincoln Theatre (Courtesy: Columbus Association for the Performing Arts)



Courtesy: Cleveland Public Art

# GOAL ONE

## Objective 4

Secure new revenue sources to meet the artistic and cultural needs of Ohio citizens and communities

### Introduction

Across the country, state governments face monumental challenges: record-breaking budget shortfalls, rising unemployment, widespread home foreclosures and escalating needs for public assistance. Ohio is no exception. As a result, the OAC and the state's arts and cultural sector have been hit hard by Ohio's budget crisis. In the summer of 2009, the OAC board and staff began researching special funding mechanisms used to supplement existing resources from the state's general revenue fund.

### Findings

- According to the National Conference of State Legislatures, 38 states and Puerto Rico anticipate budget gaps totaling \$89 billion for FY2012.
- Multiple sources report that Ohio is facing an estimated \$8 billion budget shortfall in FY2012-2013.
- State funding for the OAC has declined steadily each biennium since FY2001.
- Ohio is the seventh most populous state in the U.S. and in FY2010 we ranked 31st nationally in terms of per capita funding for the arts (57 cents per citizen annually).
- The OAC's 2010 *Ohio Statewide Arts & Culture Survey* revealed that 83 percent of Ohio residents think Ohio's state government should play a major role in supporting and expanding arts, culture and entertainment programs in their community.

### Model Program:

#### Denver's Dedicated Arts Funding

Denver's seven-county **Scientific and Cultural Facilities District** shows the breadth of the returns on public investment in the arts. Created in 1988 as the result of a cultural plan, the district dedicates 1/10th of 1 percent of its sales tax ("a penny for every 10 dollars") to its arts and culture organizations, including the science and natural history museums. This tax generates approximately \$42 million annually, or \$16 per capita, for unrestricted operating support.

This revenue source has helped stabilize the cultural community, providing a reliable level of support, thereby increasing the capacity of these organizations to serve the public. Access and exposure to the arts for school children increased 104 percent over 10 years and total community attendance more than doubled. There were 16.4 million visits to scientific and cultural organizations in 2007, 9.4 million of them free. Less obviously, but still an important result, these revenues have facilitated the development of diverse arts organizations in suburban areas, as Denver has become an ex-urban region. They also have supported neighborhood arts districts and historic preservation.

Economic impact is surprising, substantial and a driver of growth. Total economic activity in Denver in 2007 was \$1.7 billion, including \$392 million in "new money" attracted from outside the region. Growth in cultural economic impact and jobs was much greater than average over a 10-year period. Total employment was 8,244 and total tax revenue was \$213 million.



Courtesy: Butler Institute of American Art



Courtesy: Springfield Arts Council

# GOAL ONE

## Objective 4

Secure new revenue sources to meet the artistic and cultural needs of Ohio citizens and communities

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### Strategic Activities

- Diversify agency funding streams through supplemental public and private revenue sources.
- Explore a “vibrant quality of life” coalition that links related interests, such as arts and culture, historic sites, parks and outdoor resources, in a tax initiative for a dedicated revenue source.
- Seek opportunities to identify funding for community-wide and regional initiatives through strategic partnerships at the local level involving other governmental entities, community foundations and economic development corporations.



Courtesy: Art Opportunities



Courtesy: Cincinnati Musical Festival Association

### Model Program: Minnesota Legacy Amendment

In 2008, Minnesota voters approved the **Clean Water, Land and Legacy Amendment**, a statewide “quality of life” initiative representing a coalition of groups, including parks, outdoor sportsmen, environmentalists, arts and culture and history. The purpose of this amendment is “... to protect our drinking water sources; to protect, enhance, and restore our wetlands, prairies, forests, and fish, game, and wildlife habitat; to preserve our arts and cultural heritage; to support our parks and trails; and to protect, enhance, and restore our lakes, rivers, streams, and groundwater.” The amendment increased the statewide sales and use tax rate by 3/8ths of 1 percent for a 25-year period (from 6.5 percent to 6.875 percent). This equates to 38 cents on every \$100 of purchases. Total revenues from the increase are projected at approximately \$275 million annually, starting in 2011.

### Cuyahoga County: Arts and Culture Nonprofits Share Public Funding from Local Cigarette Tax

In 2006, **Cuyahoga County** voters approved Ohio’s first locally dedicated, countywide arts revenue source generated from a local cigarette tax. This type of tax requires a ballot initiative and is the ultimate test of citizen support. To ensure voter accountability of public funds, the tax must be renewed every 10 years. In fact, taxes dedicated to the arts often grow in popularity because the public perceives their value. In communities where arts taxes are up for voter renewal, frequently they have been re-adopted by voters at higher margins than their original approval. Since the voters of Cuyahoga County approved this tax measure, nearly \$65 million has been invested in arts and culture programs through Cuyahoga Arts and Culture, the special unit of local government that collects and distributes the tax in the form of matching grants, making the county the fifth-largest public arts funder in the U.S. During the 2011 funding cycle, more than 130 new and returning organizations from across the county will share in nearly \$15 million.



Blue Dairy Cart, William Sommer (Courtesy: Riffe Gallery)

# GOAL ONE

## Objective 5

Leverage the Ohio Arts Council's resources for greater effectiveness and efficiency

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### Introduction

The OAC's core functions were prioritized by our board and staff during the strategic planning process. The three highest priorities are: funding/grant-making, leadership development and communication. To preserve and enhance these functions, we will use our financial and human resources in new ways, and will shed other functions in order to free up organizational capacity for Creative Economy initiatives and cultural policy development.

### Findings

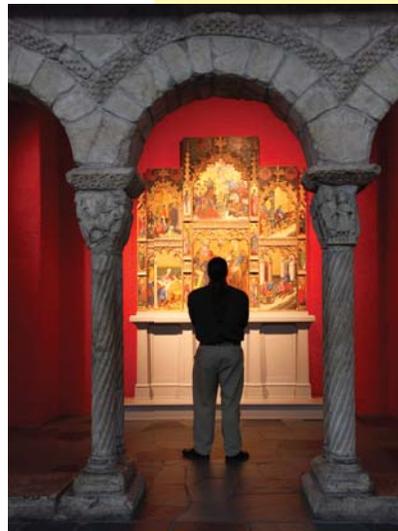
- The OAC is rethinking its business model in response to its significant and ongoing reductions—specifically, a 47 percent reduction in its budget and a 45 percent reduction in agency staffing from the beginning of the 2008-2009 biennium.
- The agency revised its FY2012-13 grant guidelines to allow for more multi-year grants. Longer grant cycles will reduce the administrative workload of processing applications and panel reviews. Grantees that have an established track record with the agency will only have a full annual review every four years that is augmented by bi-annual site visits by staff.



Courtesy: Lancaster Festival



Courtesy: Cleveland Public Art



Courtesy: Toledo Museum of Art

# GOAL ONE

## Objective 5

Leverage the Ohio Arts Council's resources for greater effectiveness and efficiency

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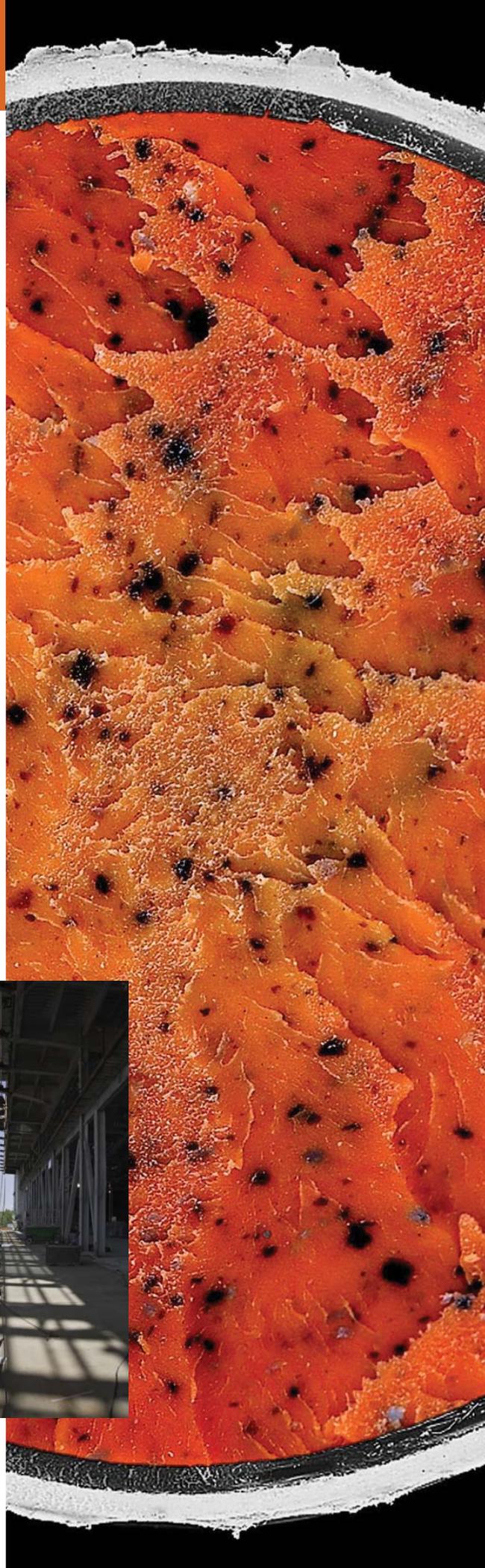
### Strategic Activities

- Maintain and streamline grant programs, especially operating support grant categories (Sustainability and Arts Access), to lengthen grant award cycles for organizations that have strong track records with the OAC and fully digitize all grant application materials to reduce costs associated with grant review panels.
- Reorganize staff efforts to accommodate new functions related to creative economy initiatives, research and cultural policy development.
- Identify and eliminate grant processes that are duplicative or no longer necessary in order to streamline daily operations.
- Use technology to streamline the grant-making process, reduce panel meeting costs, increase access to board and panel meetings, and improve communication with constituents and citizens of Ohio.
- Continue to implement the state government Cost Efficiency Standards, including local print consolidation, server virtualization, office space allocation standards and paperless state accounting.
- Continue to use strategic partnerships that help the agency save money, reduce duplication of services and expand expertise and reach across the state.
- Design and implement performance audits to achieve further cost-savings and efficiencies related to the grant-making process.



Courtesy: Cleveland Museum of Art

*Number 377 (Interior Design series),  
James Friedman, 2011 Governor's  
Award for the Arts recipient*



## GOAL TWO

# Connect Ohioans to Arts and Culture

Each day, Ohio's nonprofit arts and cultural organizations go about the vitally important work of bringing the benefits of the arts—imagination, captivation, renewal and connection to the long arc of human accomplishment—to individuals and audiences across the state. Connecting Ohioans to the arts has been at the heart of our work for more than 45 years. Since 1965, Ohio's cultural landscape has become more diverse, vibrant and accessible, whether one lives in a rural area, a small town or a big city. Today, the nonprofit arts and cultural sector is one of the state's proudest achievements.

Not only has Ohio's cultural landscape evolved over the years, but so have the ways in which individuals and audiences participate in the arts. Changes in participation reflect changes in the arts, society, the economy, technology, communication and how people live their lives. Today's arts consumers, especially younger generations, want to be more than patrons or subscribers; they crave interactive and immersive experiences and seek out opportunities to become involved and create on a personal level, often in virtual space. While these changes present some challenges, they also provide enormous opportunities for arts and cultural organizations to re-examine their missions and the ways they engage visitors and audiences, and build relationships with them over time.

### **Objective 1:**

Cultivate strategic partnerships to promote arts and culture

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### **Objective 2:**

Engage citizens in ongoing dialogue about the arts and the work of the Ohio Arts Council

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### **Objective 3:**

Raise public awareness of the value of the arts in every Ohio community

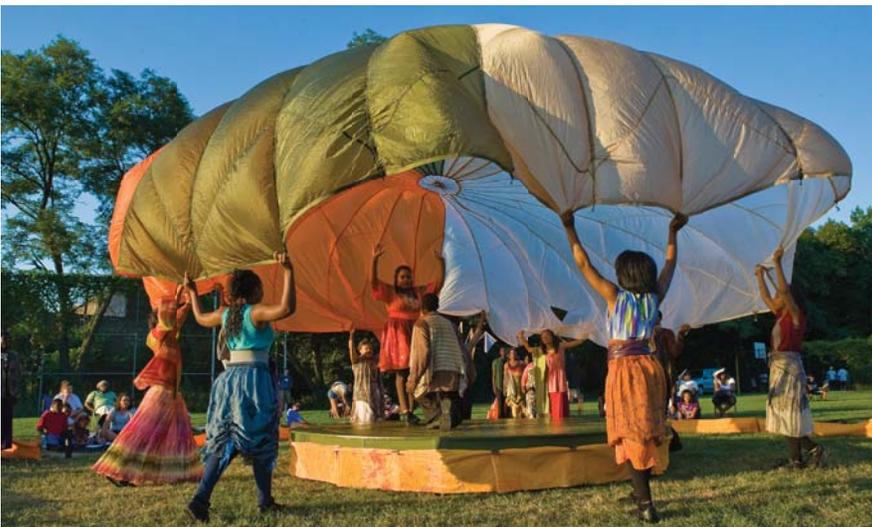
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## GOAL TWO

# Connect Ohioans to Arts and Culture

### Findings

- In 2005, the Pew Internet and American Life study revealed that 12 million teens are actively creating new cultural content online.
- In 2008, the National Endowment for the Arts' (NEA) *Survey of Public Participation in the Arts* showed that 118 million adults downloaded, watched or listened to music, theater or dance performances online. With the exception of theater, more Americans view or listen to broadcasts and recordings of arts events than attend them live.
- The 2009 Americans for the Arts *National Arts Index* documented that the number of Americans who personally participated in an artistic activity increased 5 percent between 2005 and 2009, while volunteering also jumped 12 percent.
- In 2010, the NEA's *How Technology Influences Arts Participation* survey revealed that Americans who engage in art through media technologies attend live performances or arts exhibitions at two to three times the rate of non-media arts participants.
- NEA research also revealed that older Americans, rural community residents and people from racial or ethnic minority groups are more likely to experience certain arts forms through media rather than live performance.



Courtesy: Cleveland Public Theatre



Cloud Man, Jack Earl (Courtesy: Canton Museum of Art)

## GOAL TWO

# Objective 1

Cultivate strategic partnerships to promote arts and culture

### Introduction

Realizing the full potential of arts participation begins with access and accrues over time through carefully designed experiences that help people forge profound personal connections to the arts and art-making, as well as their communities. The arts are, indeed, part of Ohioans' everyday lives. Building healthy creative communities begins with an individual arts experience that is extended and enriched through partnerships that weave the social, civic, physical, economic and spiritual aspects of a community together. Mutually beneficial partnerships are helping organizations deepen and enrich arts experiences, reach new audiences, reduce administrative costs and address barriers to arts participation. Promoting arts and culture is not just about marketing or public relations, it is about helping all Ohioans have greater access to the arts and experience the full range of personal and public benefits associated with arts participation.

### Findings

- *Gifts of the Muse*, a 2004 study published by the RAND Corporation, highlighted that life-time involvement in the arts typically begins in childhood with a "gateway" arts experience that is fully engaging—emotionally, mentally and sometimes socially. Additionally, individuals will continue their involvement with the arts if they find their arts experiences personally worthwhile and satisfying.
- The participatory culture is growing—35 hours' worth of new videos are uploaded to YouTube every minute, 10 million people in the United States alone maintain their own blogs, Facebook has 600 million active users, Wikipedia boasts nearly 2 million articles written by more than 50,000 people, and during the eighth season of *American Idol* 640 million votes were recorded.
- During the OAC listening tours, community members repeatedly told OAC staff they wanted to learn more about how to increase cultural participation and promote their arts and cultural activities to a wider range of people.
- Listening tour participants also noted that partnerships between arts organizations, convention and visitor bureaus, chambers of commerce, and parks and recreation departments are seen as extremely beneficial. And communities that lacked such partnerships aspire to develop and nurture such relationships.



Courtesy: Dayton Contemporary Dance Company

### Ohioans' Creative Lives

Nearly every Ohio resident personally participates in arts and cultural activities, including:

- Reading books (83%)
- Taking photographs (63%)
- Making crafts—ceramics, quilting, woodworking (34%)
- Playing a musical instrument (32%)
- Drawing or painting pictures (29%)
- Writing stories or poems (22%)
- Dancing socially (20%)
- Making movies/designing on a computer (22%)
- Singing in choir/group (18%)
- Performing in plays and/or musicals (17%)
- Writing or performing songs or rap (11%)

Source: OAC 2010 *Statewide Arts & Culture Opinion Survey*



Courtesy: Royal Shakespeare Company, Victoria Ellwood

# GOAL TWO

## Objective 1

Cultivate strategic partnerships to promote arts and culture

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### Strategic Activities

- Collect and disseminate success stories of increasing arts participation through inventive delivery models, new forms of social media, as well as tried-and-true methods and creative partnerships.
- Continue to emphasize the importance of access and quality arts experiences through OAC operating, project and arts learning grant categories, web resources and *Arts Part of the Solution* stories.
- Strengthen access and participation through OAC grants and programs, such as *Poetry Out Loud* and IMPACT (International Music and Performing Arts in Communities Tour) in eight of the OAC's least-funded counties in partnership with local arts organizations and businesses.
- Maintain existing and develop new partnerships with other agencies and organizations (e.g., Ohio Departments of Natural Resources, Tourism and Government Telecommunications; Ohioana Library Association; Ohio public television and radio stations; the Ohio State Fair, etc.) to increase participation in the arts for citizens across the state.
- Expand partnerships with travel and visitors bureaus statewide to support ArtsinOhio.com and increase the number of participating organizations and individuals using this online resource.
- Continue partnership with the Columbus Metropolitan Library to maintain the Ohio Online Visual Artist Registry ([www.ohionlinearts.org](http://www.ohionlinearts.org)) of more than 7,000 images from 1,000 artists from Ohio and around the world representing a wide range of art.



Courtesy: Columbus Asian Festival



Traditional basket, Cindy Taylor

### Access to Excellence

**Playhouse in the Park** contributes \$20 million to Cincinnati and Hamilton Counties' economies and serves more than 200,000 people every year. The two-time Tony® Award-winning theater has focused national attention on Cincinnati as the home of extraordinary theater. Its economic impact and national reputation are welcome outcomes of the theater's programs, but equally important is the impact the theater has on the people of the area. Subsidized tickets are provided to qualifying residents, including local men and women in recovery programs and children who might otherwise never have the opportunity to see live theater.

### Public Art – A Phone Call Away

In 2010, the **Dublin Arts Council** began work on a cell phone tour designed to enhance visitors' experiences with their extensive Art in Public Places Program's 50 pieces. The cell phone tour provides instant access to information on each piece, including details about the artist and his/her inspiration in creating it, while highlighting the collection as a community and cultural resource. By tracking calls received through the system, the arts council will better understand their visitors' experience and thoughts about the art works.



Courtesy: Greater Columbus Arts Council

# GOAL TWO

## Objective 1

Cultivate strategic partnerships to promote arts and culture

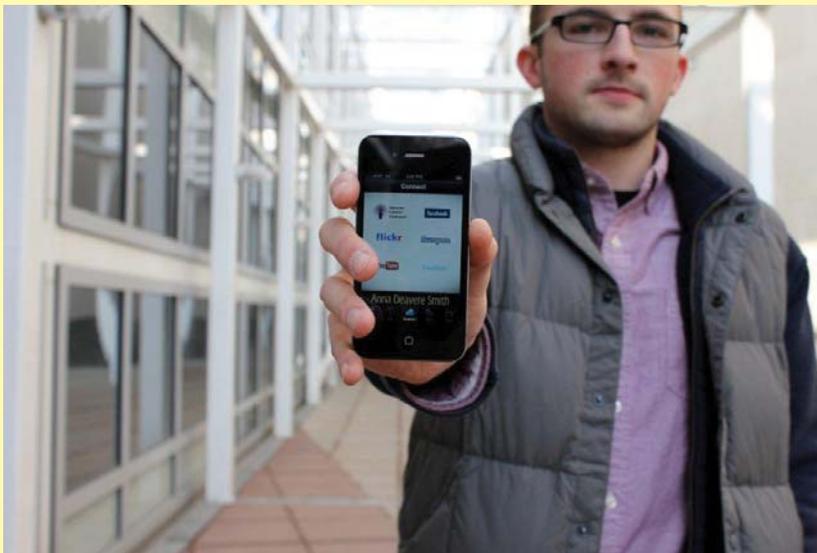
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Courtesy: Greater Columbus Arts Council



Courtesy: Columbus Asian Festival



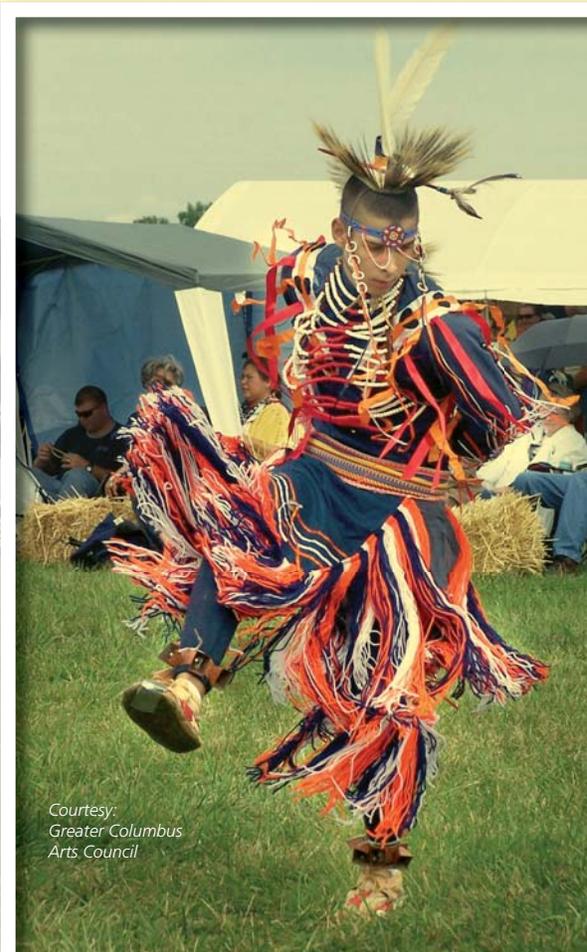
Courtesy: Wexner Center for the Arts

### Take Your Arts Organization with You

In the fall of 2010, the **Wexner Center for the Arts** in Columbus launched a mobile application designed for use on the Apple® iPhone® and iPod Touch® to help visitors learn about upcoming events. Users can download the app for free and gain access to event information across all programming areas, visitor information, blog posts, podcasts and videos, as well as social media streams. The Wexner Center also went a step further—sharing a development document for other institutions interested in improving their mobile development efforts. The document is posted online at their extensive blogroll at [www.wexarts.org](http://www.wexarts.org).

### Partners in Building Participation

In 2008, 12 of Toledo's premier cultural organizations, including the Toledo Zoo, entered into an annual partnership called **Arts Gone Wild**. Cross-marketing informed more than 500,000 patrons of the first ever Arts Gone Wild celebration and project partners—representing dance, theater, music, visual arts and other attractions—and then showcased their offerings during a four-day festival at the Toledo Zoo. The celebration attracted more than 32,000 visitors—almost 50 percent above the zoo's average daily attendance—nearly half of whom reported attending specifically because of the arts presence. Two hundred local artists participated and all festival events were free with zoo admission. Some partners, including the Toledo Symphony, gained season subscribers after the event. Other partners added participants by using a coupon book distributed to all attendees offering free admission to classes or tickets for future performances. The partnership demonstrated that arts organizations working together can attract and engage new participants in ways they never could on their own.



Courtesy:  
Greater Columbus  
Arts Council

# GOAL TWO

## Objective 2

Engage citizens in ongoing dialogue about the arts and the work of the Ohio Arts Council

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### Introduction

The character and scope of arts participation is changing across Ohio and the country. Driving some of this change is the deepening influence of technology on the way the arts are produced, consumed and discussed. Another influence is the re-awakening of creative participation by citizens, in some ways, much like in the 19th century with its emphasis on personal art-making—drawing, painting, singing and other forms of music-making. It's an exciting time to discuss arts experiences in the era of pervasive electronic media; or the ways in which amateur and professional art-making can influence one another and be a bridge to the other; or how established artists, curators and other arts professionals are valuable resources for young people, emerging artists and the general public. Now more than ever it is essential for OAC staff to seek input from constituents and citizens and highlight the creative ways artists, educators and arts and cultural organizations are addressing trends in arts participation and designing enriching arts experiences for all audiences.

### Findings

- More than 5,700 Ohioans—from 87 of 88 counties—responded to the OAC's 2010 *Ohio Statewide Arts & Culture Opinion Survey* to share their views on community life and how the OAC could help them as they seek to revitalize and, in some cases, transform their communities using local assets, including arts and culture.
- During the OAC planning process, stakeholders repeatedly emphasized the value of agency communication for learning and connecting in a variety of ways, and the importance of providing both financial and informational support.
- The OAC Facebook page and Twitter feed continue to grow in popularity. More and more constituents are using these feeds as a quick reference for information about the agency, the arts, education, cultural activities and related trends.

Courtesy: Columbus Asian Festival



Courtesy: YS Kids Playhouse



Courtesy: Cincinnati Symphony

### Standards of Accountability

The OAC upholds the Standards of Accountability established by the National Endowment for the Arts:

- Inclusive planning
- Responsive plans
- Evaluation of performance in relation to plans
- Fair decision-making
- Partnerships for the arts
- Reporting on funded activities, in accordance with the National Standard for Arts Information Exchange
- Principles of open government—transparency, participation and collaboration.



Courtesy: Cleveland Orchestra

# GOAL TWO

## Objective 2

Engage citizens in ongoing dialogue about the arts and the work of the Ohio Arts Council

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### Strategic Activities

- Enhance communication with constituents and the general public through:
  1. More frequent and targeted communications through OAC newsletters, conference calls, e-briefs, social media, the agency's website and other electronic formats.
  2. Web streaming of board meetings, grant review panels and other professional gatherings.
- Simplify and re-orient the OAC website to make it a more user-friendly resource that fosters participatory content through blogs, discussion boards and networking.
- Continue to highlight innovative and effective ways to enrich arts experiences and increase arts participation through all agency communication methods.
- Provide technical assistance for constituents through the General Project Support grant category, organizational self-assessment tools, site visits, online resources, and publicize the learning and funding opportunities provided by others.
- Begin transition to a more participatory approach to professional development through a peer advisory network that taps the expertise of constituents and Ohio organizations—arts administrators, arts educators, artists, colleges and universities and service organizations.



Courtesy: Cityfolk



Courtesy: Columbus Asian Festival

### Ohio's Creative Spirit

In 2008 and 2009, the **Ohio Arts Council** embarked on a 14-community listening tour to find out what Ohioans value about the arts, creativity and their communities. Through meetings with elected officials, community leaders, artists, arts professionals and citizens in large and small communities across the state, we learned a great deal about what makes Ohioans proud, what they are concerned about and what they celebrate.

In East Liverpool we heard citizens say "our town was built on creativity." In Toledo, citizens told us they were proud of the diversity of their community. Kent attendees highlighted their community's spirit of volunteerism and support of locally owned businesses. In Cincinnati we heard about the role of amateur art-making and how it complements the professional arts scene. Clevelanders were excited about what they viewed as a growing synergy between the nonprofit and for-profit arts organizations in town.

In each of the other communities we visited—Youngstown, Marietta, Coshocton, Archbold, Chillicothe, Columbus, Dayton, Mansfield and Wapakoneta—we discovered that Ohioans' struggles, accomplishments and aspirations were more similar than they were different. Findings from the meetings were all posted online and helped guide the development of this strategic plan.



Courtesy: Springfield Arts Council

# GOAL TWO

## Objective 3

Raise public awareness of the value of the arts in every Ohio community

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### Introduction

From 2002 to 2005, the Ohio Arts Council along with 12 other state arts agencies participated in a unique program sponsored by The Wallace Foundation called *State Arts Partnerships for Cultural Participation, or START*. The purpose of START was to help state arts agencies improve arts participation through focused grant-making and program strategies that create a climate of support for the arts and build understanding for the many benefits of the arts. As Ohio recovers from the Great Recession, communicating the value of the arts for individuals, communities and the state is critically important.

### Findings

- The OAC's 2010 *Ohio Statewide Arts & Culture Opinion Survey* revealed that 83 percent of Ohio residents think state government should play a major role in supporting and expanding arts, culture and entertainment programs in their communities.
- The survey also documented that 95 percent of Ohio residents with children in their households take them to arts and cultural activities, and nearly half (47 percent) that do not have children in their households take others' children with them.



Lincoln Theatre (Courtesy: Columbus Association for the Performing Arts)



Courtesy: Greater Columbus Arts Council



Courtesy: Portsmouth Area Arts Council



Courtesy: Greater Columbus Arts Council



Courtesy: Hartman Rock Garden

## GOAL TWO

### Objective 3

Raise public awareness of the value of the arts in every Ohio community

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#### Strategic Activities

- Raise awareness of the social, economic and educational value of the arts:
  1. Publish the OAC Biennial Report with examples of the personal and public benefits of the arts.
  2. Recognize the significant contributions to our state's culture through the Governor's Awards for the Arts in Ohio.
  3. Introduce the Mayors' Arts Challenge—short video testimonials from mayors that highlight how the arts and culture make their communities better places to live, work and visit—in partnership with Ohio Government Telecommunications.
  4. Establish a regular column in ArtsOhio highlighting the value of the arts through OAC-funded programs and activities from across Ohio.
  5. Collaborate with *Ohio Magazine* and other media outlets to raise awareness of the benefits of arts and cultural activities and effectively tell the story of the arts in Ohio.
- Promote the value of the arts through communication with policy-makers:
  1. Share public value stories and the work of the agency with the General Assembly.
  2. Provide agency funding information to House and Senate districts.
  3. Expand the OAC Arts Ambassadors program to empower Ohioans to share their stories about the value of the arts in their lives and communities.
  4. Continue to provide regular information about the OAC and its work with legislators.



Ohio Arts Council Executive Director Julie S. Henahan



Courtesy: Franklin Park Conservatory

## GOAL THREE

# Help Citizens of All Ages Learn and Thrive Through the Arts

The world is facing unprecedented challenges in a variety of areas and society needs all the ingenuity and know-how it can muster to confront and solve the most pressing problems of today. Thriving in the 21st century will require imagination of the highest order, as well as the ability to see relationships between disciplines—the arts, science and humanities. Successful societies will be those that invest in human capital so that citizens are prepared to use their creative talents to fuel innovation in multiple sectors—business, education, health, government—as well as find success and fulfillment throughout their lives.

### **Objective 1:**

Cultivate creativity and imagination in preK-12 learning

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### **Objective 2:**

Ensure arts learning opportunities for citizens of all ages

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### **Objective 3:**

Pursue policy initiatives to strengthen arts education in schools

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## GOAL THREE

# Help Citizens of All Ages Learn and Thrive Through the Arts

### Findings

- In 2007, a national poll conducted by Lake Research Partners for the Arts Education Partnership found that 91 percent of voters believe an education in and through the arts builds capacities of the imagination.
- This 2007 poll also revealed that 59 percent of Americans fear the United States is losing its position as a worldwide innovator.
- A 2008 Conference Board study found that 75 percent of U.S. employers rate creativity/innovation among the top five skills that will increase in importance over the next five years.
- Through the OAC's *Ohio Statewide Arts & Culture Survey*, two of the four items Ohioans identified as *the most important things* state government should do to meet citizens' needs relate to arts education:
  1. Help ensure arts education for all students (67 percent)
  2. Help ensure arts learning for citizens of all ages (45 percent)



Courtesy: Muse Machine



Courtesy: Project Jericho

### Where Fine Arts and Engineering Meet

According to *Time* magazine, one of the 15 hottest professions is industrial design—a process that combines knowledge of engineering and technology with skills in the visual arts and an understanding of people. Patrick Walker, an industrial designer, has shared his creative process in K-12 classrooms through the OAC's **Artist in Residence** program. Walker has guided students as they design new spaces, furniture and other items for real or imaginary rooms in their school. In this way, the students and their communities learned that the arts can provide an opportunity to combine research, problem solving, math, science and artistic knowledge and skills to improve their living and working environments. The arts put learning and creativity to work!

### Finding Success in Life

**Project Jericho**, funded in part through the OAC's Arts Partnership program, is a collaborative program between the Clark State Performing Arts Center and the Clark County Department of Job and Family Services. It provides performing arts workshops, artist residencies and family performances for at-risk youth and families. The program is based on recent research that demonstrates the positive impact of arts programs on at-risk youth and families. Winner of a 2008 Coming Up Taller award from the President's Committee on the Arts and the Humanities, Project Jericho "demonstrates the power of human potential for young people who receive nurturing guidance to create and perform works of art," says Adair Margo, former chairman of the President's Committee. Young people learn to contribute to their communities in lasting ways as they forge a path to success in school and in life.

# GOAL THREE

## Help Citizens of All Ages Learn and Thrive Through the Arts



Courtesy: Arts Commission of Greater Toledo

### Visual Art-Making Cultivates Interdisciplinary Thinking

Eighth grade students at the **Dayton Regional STEM School** spent an entire quarter focusing on immigration, comparing past and current immigration experiences. Through the OAC's **Artist Express** program, Artist in Residence artist Migiwa Orimo, an immigrant herself, introduced art as a framework for exploring and understanding personal and societal experiences. Drawing, taking pictures, writing, charting, mailing letters, mapping, collecting information and finding objects are all part of this process. Students and teachers in science, language arts, Chinese, mathematics, health and wellness, social studies and the arts collaborated to create an art installation that reflects and synthesizes interdisciplinary concepts and experiences in order to illuminate the immigrant experience in America.



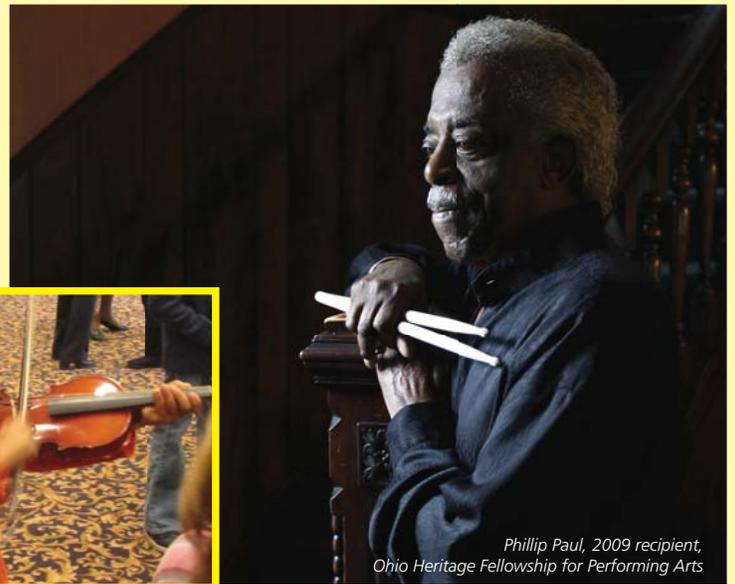
Courtesy: Cleveland Public Theatre



Courtesy: Zygote Press



Courtesy: Cincinnati Symphony



Phillip Paul, 2009 recipient, Ohio Heritage Fellowship for Performing Arts

# GOAL THREE

## Objective 1

Cultivate creativity and imagination in preK-12 learning

### Introduction

**In the changing economy of the 21st century, arts education is essential. A strong background in the arts helps students develop the necessary skills for becoming the innovators, problem solvers and collaborators the world needs. Research shows that involvement in the arts elevates academic performance, deters delinquency and raises graduation rates. People across the country want students to have a broad and engaging education—one that prepares them for success, especially in knowledge-based industries where ideas matter—including the arts, software, science and technology.**

### Findings

- A 2008 study by the Dana Foundation, conducted by leading neuroscientists from six prestigious universities, demonstrated a “tight correlation” between exposure to the arts and improved cognition skills and attention for learning.
- A 2009 College Board study showed that students who took four years of arts classes in high school scored 91 points better on their SAT than students who took arts classes for only six months or less.
- In 2010, a research initiative sponsored by the Office of Juvenile Justice and Delinquency Prevention and the National Endowment for the Arts found that arts programs for at-risk youth in three cities reduced court referrals for delinquency while increasing school achievement, effective communication skills and teamwork.
- In the OAC’s *Ohio Statewide Arts & Culture Survey* of more than 5,700 Ohioans, 67 percent of respondents said the most important thing state government should do to meet citizens’ cultural needs is “help ensure arts education for all students.”

### Creative Oklahoma: More Than a State of Mind

Imagination, creativity and innovation will drive America’s economy in the 21st century, according to **Creative Oklahoma**, a statewide effort that seeks to transform the state through initiatives that lead to a more entrepreneurial and vibrant economy, along with a better quality of life for its citizens. Oklahoma has become a “District of Creativity”—part of an international network of delegates from 12 regions around the world that are working together in the field of creative innovation policies. In just a few short years, Creative Oklahoma has attracted worldwide attention and contributed more than \$1.8 million in economic impact to Oklahoma City by sponsoring a *Creativity World Forum* in November 2010.

### The Art and Science of Papermaking

Ann Silverman, an Artist in Residence artist, worked with students at the **Chase STEM Academy** in Toledo. This visual arts residency, partially funded by a grant from the OAC, involved students, teachers and Silverman as collaborators in examining the process and science of making paper. Studying and researching the history of paper helped participants understand the changes raw materials and fibers undergo to become paper pulp. After much exploring, natural materials were selected from the marsh and grounds around the school and used in the actual paper-making process, which resulted in a large collaborative paper piece resembling a quilt.



Courtesy: Art Opportunities



Arts Learning: Migiwa Orimo

# GOAL THREE

## Objective 1

Cultivate creativity and imagination in preK-12 learning

### Strategic Activities

- Support arts learning in schools through resources, services and OAC grant programs—Artist Express, Artist in Residence and Arts Partnership.
- Explore the role of creativity and innovation in learning through pilot artist residencies, workshops and online and print publications, such as *Links and Threads*.
- Share relevant research and information about model arts programs with existing networks of arts teachers, education directors and representatives from education service organizations.
- Provide two webinars per year on planning effective residencies for educators and artists.
- Commission an evaluation of the Artist in Residence (AIR) program to gauge changes in participants' creative thinking and other important learning outcomes.
- Based on the evaluation findings, update all AIR-related resources, including publications and professional development for artists and program sponsors.

### Integrating the Arts with Science and Math

A four-week artist residency, conducted in December 2010 by Artist in Residence artist Tom Evert, gave students at **New Albany Elementary School** an opportunity to integrate science and math with dance. Using Antonio Vivaldi's *The Four Seasons* as a starting point, students studied meteorological change and the vocabulary of geometry with Evert's help. Evert then taught basic choreographic principles and used concepts such as horizontal, diagonal, parallel and perpendicular to create dance movements that could be repeated in a pattern and used to physicalize the science of weather. The final work featured interpretations of each of the seasons as well as accompanying sonnets. "Students became more enthusiastic and involved in their learning through this authentic, hands-on experience," said school coordinator Shelley Cervantes. "They developed knowledge of geometry, self-control and an appreciation for dance while meeting a wide range of objectives from the Ohio Fine Arts Academic Content Standards. ... It was a wonderful experience."



Courtesy: Dancing Wheels



Courtesy: Columbus Museum of Art



Jackson Hille, 2006 Poetry Out Loud Ohio and National Champion

### Poetry Out Loud

Funded in part by the National Endowment for the Arts, **Poetry Out Loud** is a free OAC program that offers a unique and engaging way to bring poetry into the classroom. As part of this recitation competition, high school students memorize and perform classical and contemporary poetry, which helps them master public speaking skills, build self-confidence and learn about their literary heritage. Using a pyramid structure, much like a spelling bee, teachers organize contests and the winners advance to the state finals in Columbus. The winner at the state level receives an all-expense-paid trip to Washington, D.C., to compete for the national championship. The OAC partners with the Ohioana Library Association and the Thurber House to present Poetry Out Loud. In 2011, more than 8,000 students participated.



Courtesy: Granville Studio of Visual Arts

# GOAL THREE

## Objective 2

Ensure arts learning opportunities for citizens of all ages

### Introduction

Learning doesn't stop once formal schooling is complete. People continue to learn throughout life in ways that are flexible and diverse. It is a continuous process that includes mastering skills as well as acquiring the knowledge that contributes to the complete development of mind and body, intelligence, sensitivity, aesthetic appreciation and spirituality. The arts play an important role in lifelong learning and can serve as a catalyst for creative expression, individual fulfillment and healthy aging. Whatever the stage of life, all people benefit from an education in the arts.

### Findings

- Older adults who actively participated in ongoing, community-based arts programs conducted by professional artists experienced more physical and mental benefits than participants in non-arts activities, according to recent research supported by the National Institutes of Health, AARP and the National Endowment for the Arts.
- The NIH/AARP/NEA research also showed that active participation in the arts correlated positively with older adults' health outcomes and their sense of independence, potentially reducing risk factors that drive the need for long-term care.



Courtesy: Cleveland Museum of Art



Courtesy: Cincinnati Symphony

### Imagination Conversation

Imaginative thinking is important in a wide range of disciplines and professions. Leaders in business, government and education recognize that it is a prerequisite for success in this century. In response to this need, the Lincoln Center Institute in New York City launched a national project called the **Imagination Conversations**. These conversations bring together panels of practitioners from the arts, education, the sciences, business, public policy and the humanities to share stories about how imagination plays a role in their fields and professional lives. In Ohio, the OAC, the Ohio Alliance for Arts Education, OhioDance, the Columbus Museum of Art and the Ohio Department of Education worked together to sponsor a series of conversations in four Ohio venues. The culminating event, held at the Columbus Museum of Art, featured actor and writer Antwone Fisher as well as other distinguished leaders in business, fashion, medicine and science. The discussion, which focused on the impact of creativity on work in a variety of spheres, sparked a dialogue about the importance of putting imagination at the forefront of school curricula.

### Creative Writing Residency Focuses on Conflict and Resolution

The Dayton Literary Peace Prize Foundation sponsored a residency at the **Dayton Early College Academy** that encouraged students to voice their concerns about increased violence in their families and community. Through an OAC Artist in Residence grant, students had an opportunity to express their experiences or concerns through creative writing. High school seniors learned from and were supported by Chiquita Mullins Lee, who taught them the tenants of memoir writing, including: how to generate writing ideas; organizational strategies; establishment of a clear outline; use of precise language; and the importance of editing and re-writing. Students even had the opportunity to publicly present their own original material—creative pieces that detailed their lives, often capturing moments of conflict. Through this writing process, students were encouraged to reflect on how violence in their own families or in their community had impacted them and to consider possible ideas for how to avoid violence or resolve issues in a peaceful manner.

# GOAL THREE

## Objective 2

Ensure arts learning opportunities for citizens of all ages

### Strategic Activities

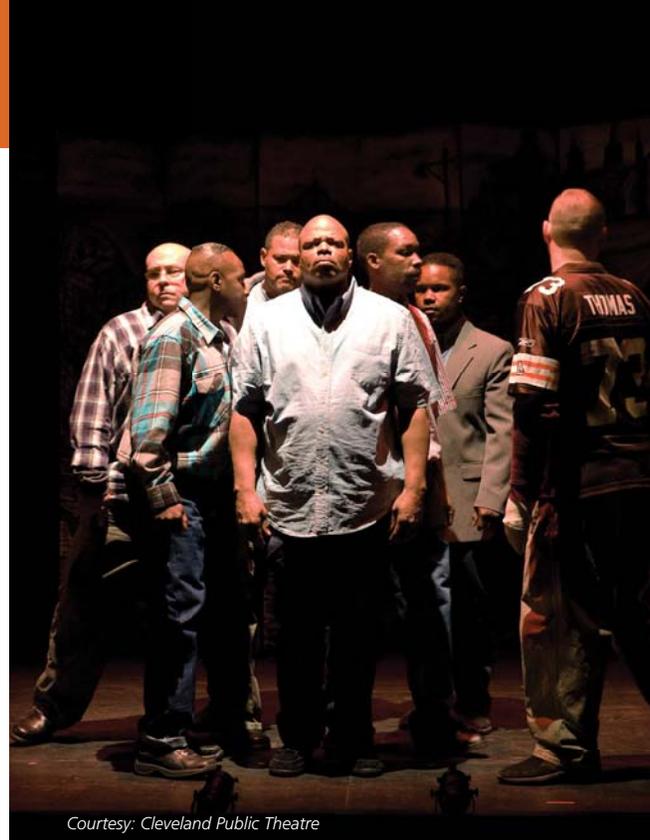
- Support life-long learning through the Artist Express, Artist in Residence and Arts Partnership grant programs in order to increase the number and quality of arts experiences for Ohioans at all stages of life.
- Communicate with and contribute to regional and statewide networks of education directors who work at nonprofit arts and cultural institutions in order to promote lifelong learning in the arts.
- Develop partnerships with local and statewide aging organizations, such as the Central Ohio Area Agency on Aging and the Benjamin Rose Institute, to expand arts opportunities for older adults through OAC grants and programs.



Courtesy: Butler Institute of American Art



Courtesy: VSA Ohio



Courtesy: Cleveland Public Theatre

### Theater from the Streets

Sponsored by Cleveland Public Theatre (CPT), the **Y-Haven Theatre Project** is an arts education and job skills program for homeless men who are recovering from addictions and mental illness. A 10-year partnership between CPT and a transitional home and treatment center, the program, funded in part through the OAC, develops skills in the arts that the men can draw upon to maintain sobriety and transition to employment, permanent housing and independent living. The men receive rigorous vocal, movement and acting training with CPT teaching artists. As they learn about theater arts, they create an original play and perform it for peers, students and the public, touring the production to shelters, detention centers and schools. Participants reclaim lost or unknown parts of themselves as they become creative, collaborating artists.



Courtesy: Cleveland Public Theatre

# GOAL THREE

## Objective 3

Pursue policy initiatives to strengthen arts education in schools

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### Introduction

Although the arts are recognized as a core academic subject in Ohio and across the U.S., access to arts education in Ohio schools is uneven and resources for teaching the arts vary from district to district and school to school. Music and visual arts classes are widely available, but theater and dance courses are less common. Twenty-nine percent of school districts do not have an arts education curriculum that aligns with the Ohio Fine Arts Academic Content Standards and has been adopted by the local school board. The number of arts-related field trips has declined significantly in the last 20 years. While Ohio schools have much to be proud of regarding arts education, challenges remain. Teachers, parents, school administrators, representatives of higher education, policy-makers and individuals from state-level education and arts education organizations need to work together to ensure that all students have access to a high-quality education that includes the arts.

### Findings

The 2010 Ohio Arts Education Survey conducted by the Ohio Alliance for Arts Education, the OAC and the Ohio Department of Education, revealed the following:

- 97 percent of elementary, middle and high schools report offering at least one course in music.
- 88 percent of elementary schools, 93 percent of middle schools and 98 percent of high schools report offering at least one course in visual art.
- 94 percent of middle schools and 61 percent of high schools do not offer theater courses.
- 99 percent of middle schools and 93 percent of high schools do not offer dance courses.
- 64 percent of classroom teachers are receiving no professional development in the arts.
- 58 percent of schools report that they do not identify gifted and talented students in the arts.
- 19 percent of schools report that they annually spend \$1 or less per student on the arts.
- The number of arts-related field trips taken by schools has declined 25 percent in the past 20 years. In 1989, 97 percent of schools sponsored arts-related field trips, but by 2010 that number had declined to only 72 percent of schools.



Courtesy: Cincinnati Symphony



Courtesy: Greater Columbus Arts Council



Courtesy: Greater Columbus Arts Council

# GOAL THREE

## Objective 3

Pursue policy initiatives to strengthen arts education in schools

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### Strategic Activities

- Continue partnerships with the Ohio Department of Education, the Ohio Alliance for Arts Education and other public and private educational programs to ensure that the Ohio Department of Education's operating standards are fully understood and implemented on the local and state levels.
- Maintain awareness of research and other resources distributed by the Arts Education Partnership, the National Assembly of State Arts Agencies and others that advance arts learning and education. Promote significant findings through online publications, such as *Links & Threads*, and at the Arts Learning fall conference.
- Disseminate information, including best practices, emerging models and credible research about the importance of comprehensive arts education, through online and print publications, workshops and public presentations.
- Identify and support exemplary partnerships between arts organizations and higher education institutions through Arts Partnership grants. Promote these efforts through online and print publications in order to strengthen teaching and learning.

### 2010 Ohio Arts Education Survey

Accurate information is the starting point for good decision-making. For more than 20 years, Ohio has been a leader in the collection and dissemination of comprehensive data about the status of arts education in schools. Since 1989, the **Ohio Alliance for Arts Education**, in collaboration with the **OAC** and the **Ohio Department of Education**, has conducted periodic surveys to examine access to arts education in schools throughout the state. Data was collected for the latest survey in the spring of 2010 and results are scheduled for release in the spring of 2011. Working with Quadrant Arts Education Research and Cypress Research Group, the 2010 survey will help the project's partners and Ohio's learning community understand the impact of Ohio's arts education programs, the level of student involvement with the arts and how to align resources with areas of need. The ultimate beneficiary of this work will be Ohio's students and teachers.



Kate Kern, Arts Learning Artist in Residence



Courtesy: Inlet Dance Theatre



## GOAL FOUR

# Establish Arts and Culture as a Partner in Community, Regional and State Development

Ohio has the opportunity to both improve livability and boost state and local economies by crafting government policies that are responsive to the state's unique conditions. These enterprising policies should seek to produce synergy across multiple sectors, including arts and culture. During our listening tours, we saw first-hand how cross-sector partnerships (e.g., for-profit and nonprofit businesses, media, colleges and universities, philanthropies and government, etc.) were solving community issues, such as job creation, downtown revitalization, attracting and retaining a talented workforce, and improving residential and commercial properties.

In an era of increased austerity for most businesses and organizations, cross-sector alliances are both a necessity and often preferred when tackling difficult public challenges. This type of collaboration expands expertise and increases the likelihood that development efforts will be thoughtfully designed and implemented. Cross-sector development efforts with arts and culture partners are underway across the state in all types of communities, including Cincinnati, Cleveland, Columbus, Dayton, Mansfield, Nelsonville, Springfield, Toledo, Wapakoneta and Youngstown, just to name a few.

### **Objective 1:**

Contribute to the development of local, state and regional cultural policies

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### **Objective 2:**

Develop a statewide and/or regional cultural vitality index

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### **Objective 3:**

Encourage local communities to engage in community cultural planning

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## GOAL FOUR

# Establish Arts and Culture as a Partner in Community, Regional and State Development

### Findings

- In his 2010 testimony before the U.S. Senate Appropriations Subcommittee on Interior, Environment and Related Agencies, Rocco Landesman, chairman of the National Endowment for the Arts, emphasized that sustainable communities are created through collaborations that draw on the know-how and resources of multiple agencies.
- During the OAC listening tours, participants talked about the importance of support and leadership from elected officials for economic development efforts. When broad-based community and regional planning efforts are implemented, the contributions of different sectors—including the creative sector—are recognized as invaluable to the success of the community.
- During planning sessions with OAC board members, policy development and creative economic development were ranked as the second- and third-highest work priorities for the agency.



Courtesy: Cincinnati Opera



Courtesy: Stuart's Opera House



Courtesy: Johnstown Opera House



Courtesy: Bell's Opera House

# GOAL FOUR

## Objective 1

Contribute to the development of local, state and regional cultural policies

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### Introduction

In Ohio, the strongest cross-sector collaborations grow out of visionary leadership, a shared understanding of community problems, inventive partnerships, focused policy development and inclusive community planning. Over the last decade, cultural policies have evolved from a focus on nonprofit arts and cultural organizations to a focus on the entire creative economy, including for- and nonprofit enterprises. Public/private alliances have emerged as essential to advancing economic progress and redevelopment efforts with the arts and culture sector. These civic compacts are using a wide range of policy strategies, including live/work zoning ordinances, earmark taxes, infill development, designated cultural districts, investment and development zones, and creative economy research and planning.

### Findings

- Since opening in 1999, MASS MoCA (Massachusetts Museum of Contemporary Art) has become known as one of the world's premier centers for making and showcasing the best of contemporary art. The museum is also known for its seminal role in transforming the economic fortunes of a dying mill town, North Adams, Mass., which at one point had 80 percent of its downtown buildings closed.
- In March 2000, the Artist Relocation Program was initiated in Paducah, Ky. This extraordinary public/private partnership has become a national model for artist-driven economic development. To date, the program has relocated at least 50 artists from across the country to the LowerTown Arts District. Most have taken advantage of the financial incentives offered through the program. More than \$30 million has been invested in the neighborhood since the program's inception and many architecturally significant properties have been saved in the process.
- The OAC's *Ohio Statewide Arts & Culture Opinion Survey* revealed that Ohioans believe one of the most important things state government should be doing to meet citizens' cultural needs is "helping local communities develop their own arts and cultural resources."



*Entering the Great Plains, Todd Price, Individual Excellence Award recipient, FY2009*

### Historic Public Square Transformed into Arts District, Nelsonville

For 50 years, **Stuart's Opera House** in Nelsonville sat empty, until 1976, when the nonprofit Hocking Valley Museum of Theatrical History was formed to restore the opera house as a viable theater and cultural center. The story of this restoration has been filled with drama and inspiration since its earliest days when, in 1980, a devastating fire nearly destroyed the opera house and the community's hopes for its future. In 1997, however, the opera house finally re-opened its doors, paving the way for a cultural renaissance in downtown Nelsonville. Such cultural activities are a perfect complement to the area's history and natural beauty and provide a much needed boost to the local economy.

### Adams Arts Program, Massachusetts

In 2004, in response to the positive economic outcomes generated by the creation of MASS MoCA, the Massachusetts state legislature established the **Adams Arts Program** at the Massachusetts Cultural Council. This grant program is designed to leverage the assets of the creative sector—artists, cultural organizations and arts-related businesses—to generate income and to benefit residents and visitors alike. For more information on the town of North Adams's revitalization following the creation of MASS MoCA, check out the acclaimed film *Downside Up: How Art Can Change the Spirit of a Place* by Nancy Kelly, a North Adams native.

### Oregon Arts District Initiative, Dayton

In Dayton, the **Oregon Arts District** is showing that the arts can serve as the catalyst for an area's economic growth and sustainability. Visionary leadership on the part of the initiative's lead investor, Dr. Michael Ervin, has helped this initiative, which began in 2008, attract nearly \$5 million in public and private investment, create more than 100 full- and part-time jobs at new arts district businesses, and fill up empty historic storefronts alongside popular bars and restaurants on downtown Dayton's East Fifth Street. The city of Dayton also has made significant investments to improve parking, streetscapes and lighting.

# GOAL FOUR

## Objective 1

Contribute to the development of local, state and regional cultural policies

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### Strategic Activities

- Identify and share exemplary culture-based development strategies, initiatives and public/private partnerships that are addressing complex community issues.
- Promote culture-based development strategies through the OAC's website, partners' websites, social networking platforms, publications, etc.
- Develop a database featuring culture-based development policies from across Ohio as a resource for individuals, communities and government entities.
- Determine the feasibility of enacting state and/or regional policies that strengthen Ohio's creative industries and overall economic competitiveness.



Courtesy: Greater Columbus Arts Council

### Discovery District, Columbus

In 1989, Assistant Executive Director Rubye Kyles of the Columbus Metropolitan Library brought together a group of educational and cultural institutions with the goal of highlighting the unique attributes of the eastern area of downtown Columbus. With funding from the OAC, the Ohio Humanities Council and other public and private sources, the project was successfully launched.

The concept of the **Discovery District** quickly developed into a master plan for the area and was adopted by Columbus City Council in 1990. The purpose of the plan was to re-zone the area for commercial and residential use (instead of manufacturing) and make it more attractive and people-centric. Today, with major businesses, four major education institutions, dozens of nonprofits and the beloved Topiary Park, the area draws hundreds of thousands of visitors each year and is quickly identified in the Columbus skyline by the bright red ART arch on the campus of the Columbus College of Art and Design.

### Creative Economy Project Support, Ohio Arts Council

In 2011, the OAC introduced, as part of its Project Support category, a **Creative Economy** grant. These grants will be made for either planning or implementation for projects that create jobs and income, revitalize communities or downtowns and draw cultural tourists. Creative Economy grants must leverage the assets of the creative sector that are intrinsic to all Ohio communities—artists, arts and cultural organizations and arts-related businesses—in order to improve a community's economic conditions and overall quality of life.



Courtesy: Passion Works Studio

### Live Passionately

Since 1998, Passion Works Studio in Athens, Ohio, has supported collaborations between artists with and without developmental disabilities. Studio artists have created countless one-of-a-kind art pieces and have translated some of those pieces into saleable items including jewelry, ornaments and greetings cards. Sales—in person, online, at outlets nationwide or even via a Passion Works Home Party—sustain operations and create local employment opportunities. The studio, now seen as a national model, has hosted more than 25 visiting artists and presented 40 exhibitions, as well as participated in numerous projects and residencies.

# GOAL FOUR

## Objective 2

Develop a statewide and/or regional cultural vitality index

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### Introduction

A cultural vitality index identifies a comprehensive set of indicators that illustrate a community's definition of success and measure its performance over time. An index could be modeled on others created at the local or national level, and would measure a variety of economic, financial, participation, education, capacity and competitiveness factors as defined by the OAC. The development of a consistent, visible and accepted measure for success could serve as an effective tool for communities and the entire state as it attempts to track, improve upon and celebrate its cultural health.

### Findings

- Through its Arts and Culture Indicators in Communities Project, the Urban Institute defines cultural vitality as the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.
- In 2000, New England's Creative Economy Initiative assessment identified two primary and inter-related components—creative enterprises and creative workers—that led to increasing the competitive edge of a geographic area, thus improving its quality of life and its ability to attract economic activity.
- The 2003 *Culture and Commerce: Traditional Arts in Economic Development* report, published by the Urban Institute, highlights the ways in which the traditional arts can support economic development by strengthening communities, stimulating demand for local products and supporting the economic activities of local businesses.



Courtesy: Greater Columbus Arts Council



Mamadou Diabate, 2008 Ohio Arts Council IMPACT artist



Courtesy: Cincinnati Art Museum

# GOAL FOUR

## Objective 2

Develop a statewide and/or regional cultural vitality index

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### Strategic Activities

- Extend current research on Ohio's creative industries to include a deeper economic analysis of Ohio's cultural industries and workforce; identify creative communities; and, eventually, track participation in the arts and culture through a cultural vitality index to be introduced in 2015.
- Assess existing cultural vitality indices, including the Urban Institute's Arts and Culture Indicators in Communities Project, Americans for the Arts' National Arts Index and Local Arts Index and The Boston Foundation's Indicators Project, to determine the best approach to such research in Ohio.
- Organize a series of forums for OAC board members, staff and other public agencies who are interested in Ohio's creative economy and its role within the state's economic development plan.



Courtesy: Lancaster Festival

### Little Cities of Black Diamonds

In 1995, the Little Cities of Black Diamonds Council was formed to promote the story of the **Little Cities of Black Diamonds** region in the southern Perry, northern Athens and eastern Hocking counties, where the impact of the extractive industries of coal, oil, clay and iron ore have significantly influenced the region's way of life since the late 1800s. The council, made up of individual citizens and representatives of community organizations, governmental bodies, tourism-related entities and educational institutions, oversees tours and educational projects that promote the historical, cultural, civic and environmental assets of the region. Since the council was formed, accomplishments have included the publication of community and thematic histories; a local history curriculum for nearby schools; and annual events, including Chautauquas, Little Cities of Black Diamonds and Appalachian Spring festivals and the "Voices of the Little Cities" theatrical reading project.

### Live Work Create Toledo

After many years of economic decline, downtown Toledo is undergoing an economic transformation due in part to culture-based development efforts. In 2007, with financial support from the OAC, the Arts Commission of Greater Toledo and the city of Toledo established the **Live Work Create Toledo** initiative, a broad plan focused on exploring and implementing opportunities for economic development and revitalization through the arts. The initiative seeks to attract artists as permanent residents and business owners of the central city. Coupled with an Art Walk series, Gallery Loop events and a multi-weekend outreach extravaganza called "Artomatic 419!," these improvements are bringing financial stability to hundreds of artists and entrepreneurs—as well as generating additional revenue for dozens of nearby eateries, boutiques, bars and entertainment venues. The initiative's success quickly gained attention; in September 2010, the Art Walk program was recognized by a Toledo City Council resolution co-sponsored by Councilman Tom Waniewski, who said of the local artists in the area, "They are a tremendous economic development engine."



Courtesy:  
YS Kids Playhouse



Courtesy: Cleveland Public Theatre

# GOAL FOUR

## Objective 3

Encourage local communities to engage in community cultural planning

### Introduction

Community cultural planning yields significant benefits at the local level. In most cases, the planning process heightens visibility for the arts in the community, identifies new resources and articulates strategies for programs and initiatives to promote local arts development. New cultural facilities, public art legislation, arts education support, and economic and community development are other potentially beneficial outcomes.

### Findings

- During the OAC listening tours, participants expressed a strong desire for continued OAC presence, both in terms of grant awards and other forms of support, such as workshops and resources on a variety of subjects (e.g., marketing, promotion, cultural planning, etc.).
- Another finding of the listening tours was the importance of partnerships with convention and visitors bureaus, chambers of commerce, parks and recreation departments, and arts organizations to advance community development ventures. The communities that lack these partnerships aspire to develop and nurture such relationships.
- According to a 2008 study by the National Assembly of State Arts Agencies, eight states have adopted policies that support cultural district development, which have led to the establishment of 127 local cultural districts. Typically, such policies mean that a state authority actively encourages cultural districts by certifying them, promoting their benefits and/or providing tax incentives for their development.

### Strategic Activities

- Support cultural planning through the OAC Project Support grant category.
- Collect and disseminate the work of successful local planning efforts that include the arts and culture and have strong potential for replication in other parts of the state.
- Initiate a pilot program to test the feasibility of a challenge grant program (OAC funds matched 2:1) with community foundations or development corporations that would support cultural planning efforts while maximizing the impact of state funding at the local level.



Courtesy: Ingenuity Festival

### Local Strategic Planning for the Arts, St. Mary's

In 2008, Arts Place, Inc. began a planning process to identify and prioritize potential improvements in arts services delivery in Auglaize and Mercer counties. Work was conducted over 18 months and included staff research, community surveys, focus groups and active board participation. Findings described a lack of amenities in the organization's St. Mary's facilities, including insufficient gallery, workshop and theater space. In response, **Arts Place** partnered with the **St. Mary's Community Development Corporation** and, in 2010, embarked on a planning process funded in part by an OAC Capacity Building grant. This process focused on determining a facilities plan for new space (operated by Arts Place) and identification of an architectural firm. Recent downtown revitalization activities in St. Mary's have included historic preservation, creative re-use, new construction and canal waterfront development. Including the arts is a natural next step, and promises to contribute a great deal to the renewal of St. Mary's.



Columbus Museum of Art Center for Creativity  
(photo by Greg Miller)

### Columbus Museum of Art Center for Creativity

The **Columbus Museum of Art** recently opened an 18,000-square-foot space where the seemingly ordinary meets the extraordinary on a daily basis. A place that will "foster imagination, critical-thinking and innovation," the museum's **Center for Creativity** is an interactive, multi-gallery creative environment that encourages visitors of all ages to interact with the arts, technology and each other. Through activities, diverse learning programs and resources for children, teachers, families and community members, the center acts as a conduit for personal and group creativity. It is a place where developing creativity is just as important as developing good reading and comprehension skills. In this era of innovation and technology, encouraging and practicing creativity can only strengthen our ability to lead and succeed in an ever-competitive world.

## GOAL FIVE

# Develop Leadership for Arts and Culture

Ohio has long been known for its innovation and creativity—from the Wright brothers and Thomas Edison to Maya Lin, James Thurber, Toni Morrison and rock ‘n’ roll—and its arts and cultural institutions, large and small, are nothing short of world-class. But to sustain and build on that proud legacy, Ohio must continue to identify and cultivate arts and cultural leaders, prepare them for the challenging and demanding environment they are entering, and attract and retain emerging leaders who can guide arts organizations into the future. The long-term sustainability of Ohio’s arts and cultural sector depends on talented, adaptive, creative leadership at all levels, both in senior management and among younger leaders. Only by investing in and capitalizing on the power of its greatest resource—its people—will Ohio’s arts and cultural sector continue to thrive and expand on its rich legacy of success.

### **Objective 1:**

Develop new and emerging leaders in Ohio’s arts and cultural sector

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### **Objective 2:**

Cultivate leadership for arts and culture through ongoing education and relationship-building

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### **Objective 3:**

Support organizational capacity-building and constituent professional development

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## GOAL FIVE

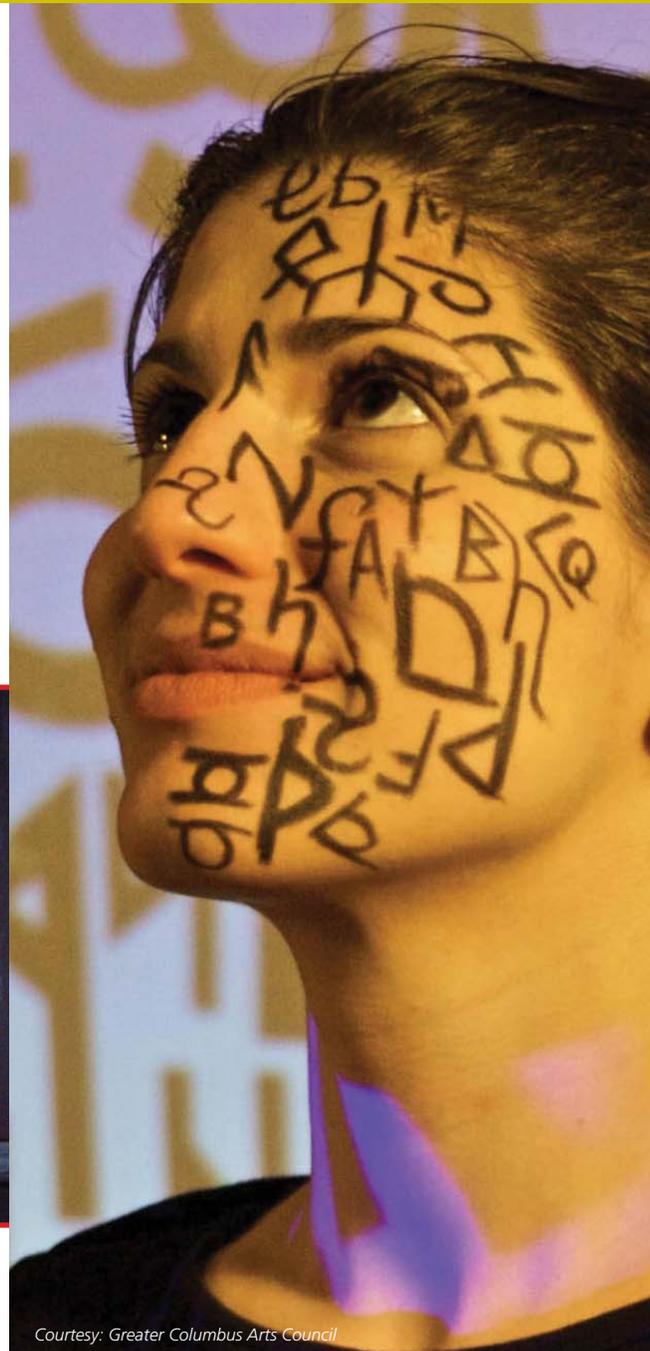
# Develop Leadership for Arts and Culture

### Findings

- According to the 2010 National Arts Index, arts and culture is losing its market share of philanthropy to other charitable areas, such as human services and health. The share of all philanthropy going to the arts has dropped from 4.9 percent to 4.0 percent over the past decade. If the arts sector had merely maintained its 4.9 percent share from 2001, it would have received \$14.9 billion in contributions in 2009 instead of \$12.34 billion—a \$2.5 billion difference.
- According to a 2009 survey, the Americans for the Arts Emerging Leaders Network—comprised of arts professionals age 35 and younger, as well as administrators of any age who are new to the field—has grown to include 32 local networks around the country, each self-created and managed, sponsoring 45 to 50 “creative conversations” each October that attract nearly 2,000 participants.
- Research conducted in 2003 by the Social Welfare Research Institute estimates that in the next four decades, charitable bequests conservatively estimated at \$6 trillion will flow to the nonprofit sector.



Courtesy: Dayton Contemporary Dance Company



Courtesy: Greater Columbus Arts Council

# GOAL FIVE

## Objective 1

Develop new and emerging leaders in Ohio's arts and cultural sector

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### Introduction

While many things remain unknown about what tomorrow holds for Ohio's arts and cultural organizations, one thing is certain: new leadership will be needed. Across the state and nation, scores of long-tenured leaders who have guided the nonprofit arts field since the 1960s have begun to retire in large numbers—a trend that will only accelerate over the next decade. Diligent attention must be paid to the development of the next generation of Ohio's arts leaders to ensure that Ohio remains positioned as a home to world-class arts organizations and artists. These new leaders will face challenges different from those addressed by their predecessors, and require broad knowledge in a variety of areas to be successful, including technological fluency and cross-sector collaboration. The ability to work productively in a rapidly changing environment will enable new leaders to bring greater stability to the arts and culture sector and to ensure its sustainability.

### Findings

- By 2030, all of the more than 77 million Baby Boomers in the U.S. will be over age 65, representing an estimated 20 percent of the population, according to U.S. Census Bureau data.
- According to the 2006 *Nonprofit Sector's Leadership Deficit* report from the Bridgespan Group, the nonprofit sector as a whole will have to find 640,000 new leaders in the next 10 years.
- A 2010 Steppenwolf Theatre Company/Doris Duke Charitable Foundation study found that marketers who connect powerfully with Millennials (those who were between 15 and 31 years old in 2011) do three things well: make a lifestyle connection, use content to transfer knowledge and provide a platform for participation.



Courtesy: Contemporary Youth Orchestra



Courtesy: Contemporary Youth Orchestra



2010 Governor's Awards for the Arts in Ohio



Marc Folk, 2010 Governor's Award for the Arts recipient

# GOAL FIVE

## Objective 1

Develop new and emerging leaders in Ohio's arts and cultural sector

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### Strategic Activities

- Investigate the development of a statewide emerging leaders advisory board that can speak on behalf of younger arts leaders throughout the state regarding arts policy.
- Promote local efforts to hold ongoing community conversations among emerging leaders modeled on the Americans for the Arts' Creative Conversations series.
- Include at least one emerging arts leader on every grant review panel.
- Promote online resources aimed at identifying and recruiting new arts professionals for Ohio's arts and cultural sector, including job and internship openings listed on the OAC's Art\$Work website, and higher educational and professional development opportunities.



2010 Governor's Awards for the Arts in Ohio



Columbus Museum of Art

### Today's Learners, Tomorrow's Leaders

The **Next Generation of Leaders Fellowship** program, a partnership between **The Arts Initiative at The Ohio State University** and **The Academy for Leadership & Governance**, seeks to identify and develop emerging second-level administrators in Central Ohio cultural organizations. Each year's class includes around 10 fellows who take part in four-hour professional development sessions focused on career exploration, knowledge assessment and personal development. Prospective fellows are nominated for participation by their colleagues. Class members are ultimately selected by program board members. Groups meet once a month for nine months. Sessions feature executive speakers and coaches from regional cultural organizations, and include extensive time for individualized attention and in-depth discussion.

More than 100 emerging arts and cultural leaders have completed the program since its inception in 1999, many of whom have begun rising through the ranks of the region's arts and cultural institutions and making prominent contributions to the sector. "The Next Generation of Leaders Fellowship gave me two invaluable gifts: a room full of thoughtful, caring peers and the time and guidance to learn more about myself and my career," said Emily Swartzlander, formerly of the Greater Columbus Arts Council. "It's an incredible experience."



*the light which can be heard*, Olga Ziemska, Kent State University, Roe Green Center Percent for Art project

# GOAL FIVE

## Objective 2

Cultivate leadership for arts and culture through ongoing education and relationship-building

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### Introduction

Ongoing professional development and relationship-building are essential for up-and-coming arts professionals, especially given the rapid rate of change in the arts sector today. The interconnectedness of the arts sector, combined with the numerous benefits of cross-sector collaborations and public-private partnerships, require that arts professionals and artists engage in constant relationship-building and networking. Continuing to grow as professionals through professional development helps arts leaders position their organizations for sustainable success and growth and propels the field as a whole toward a more adaptive and successful future.

### Findings

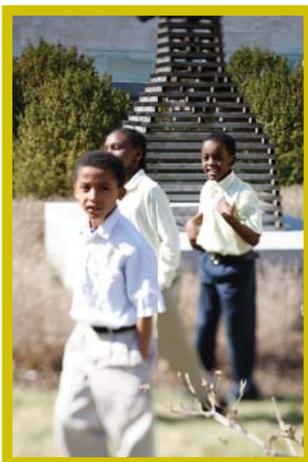
- According to a 2005 Committee for Economic Development study, between 1980 and 2000, the pool of men and women aged 34 to 54 years in the U.S. expanded by 35 million. From 2000 to 2020, the number of people in this traditional senior-executive age bracket will grow by only 3 million, creating a great deal of competition for the arts and cultural sector as it seeks to attract talented executives.
- Leadership development for Ohio arts and cultural organizations was the second-highest priority agency function named by the Ohio Arts Council board and staff in a 2010 priority-setting session.
- Professional development opportunities abound in Ohio, which boasts 194 colleges and universities, the fifth-highest total of any state. There are also more libraries and a higher rate of library circulation per capita in Ohio than in any other state.



2010 Governor's Awards for the Arts in Ohio



Courtesy: VSA Ohio



Courtesy: Toledo Museum of Art



Courtesy: Butler Institute of American Art

# GOAL FIVE

## Objective 2

Cultivate leadership for arts and culture through ongoing education and relationship-building

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### Strategic Activities

- Engage constituents, consultants and other contributors to the state's capacity-building infrastructure (e.g. colleges and universities, foundations, nonprofit organizations, the Ohio Grantmakers Forum, the Ohio Association of Nonprofit Organizations, etc.) in designing practical leadership development activities that will contribute to the growth and sustainability of arts organizations.
- Facilitate ongoing opportunities for grantees and applicants in various affinity groups to learn about one another's work, engage in peer mentoring and networking, share promising practices, and collaborate on programming and administrative functions.
- Design professional development opportunities in conjunction with constituents to improve business practices.
- Create an online learning community to engage arts professionals in ongoing discussion about critical issues facing the arts sector.



2010 Governor's Awards for the Arts in Ohio



Courtesy: Inlet Dance Theatre

### Building for the Future

**ArtsLab** is a unique, three-year capacity-building program that was launched in 2008 to help strengthen smaller arts organizations in Minnesota. Created via a \$1.85 million collaboration between major foundations that support the arts, ArtsLab, managed by **Arts Midwest**, goes beyond traditional capacity-building approaches to strengthen operational management. It was designed in a holistic manner to improve individual leadership capacity and to bolster the Midwest region's arts sector within a community context. The program has two peer groups (a metro and a rural group), each consisting of eight nonprofit arts organizations, that learn together, share best practices and receive support to strengthen their organizational infrastructure. Participating organizations benefit from a diverse set of activities, including an in-depth organizational assessment process, quarterly peer learning gatherings, one-on-one consultative support, distance learning and modest operational support grants. In 2011, ArtsLab partnered with the Ohio Arts Council, the Indiana Arts Commission and the Michigan Council for Arts and Cultural Affairs to offer a capacity-building workshop focused on strategic thinking and community engagement for arts organizations in their states.

### Relationship-Building by the Book

Since its inception in 1987, nearly 1,000 authors have participated in the annual **Buckeye Book Fair** held on The Ohio State University's Wooster campus. As the largest one-day literary gathering in the state, the Buckeye Book Fair featured 92 authors and attracted more than 3,000 attendees in 2010. Ultimately, however, the event's most important function may be relationship-building. The fair offers authors and illustrators uniquely structured opportunities to meet with other artists and book industry professionals. It also provides writers accustomed to working in a solitary fashion the chance to network with one another, build relationships and improve their craft.

# GOAL FIVE

## Objective 3

Support organizational capacity-building and constituent professional development

### Introduction

Both organizational capacity-building and constituent professional development are key ingredients for the future success of Ohio's arts and cultural organizations. Today's organizations must increasingly cope with a challenging fundraising climate, demanding accountability standards, a decline in governmental funding and stiff competition for top talent. Organizational capacity-building enhances an organization's ability to accomplish its mission, typically with a focus on systems, strategies and outcomes. To be effective, this work must be well-thought-out. Careful needs assessment and planning ensure that capacity-building addresses real needs and, if successful, will result in measurable change, observable outcomes and improvement in an organization's ability to serve its community. Continued attention to the capacity-building and professional development needs of Ohio's arts organizations and their staffs ensures that the state's arts infrastructure is equipped to innovate and remains nimble enough to adapt to the challenges of the 21st century.

### Findings

- Forty-nine separate capacity-building projects were funded by the OAC during the 2008-09 biennium, totaling nearly \$200,000.
- According to the National Assembly of State Arts Agencies, in fiscal year 2010 state arts agencies invested \$307 million to create and sustain arts infrastructures in communities across the nation.
- Nearly 150 colleges and universities in the U.S. offer graduate courses in nonprofit management, a definite increase from only 32 schools in the early 1990s.



Courtesy: St. Mary Central Catholic High School, Sandusky, Ohio; artist residency with Kate Gorman and Patty Mitchell



Field Corn, Sarah E. Fairchild, 2008 (Courtesy: Riffe Gallery)



Courtesy: Greater Columbus Arts Council



Courtesy: Cleveland Museum of Art



Courtesy: Ingenuity Festival

# GOAL FIVE

## Objective 3

Support organizational capacity-building and constituent professional development

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### Strategic Activities

- Provide a proven and reliable organizational assessment system that gauges capacity and strengths, and suggests areas in need of improvement.
- Continue funding individual organizations' capacity-building activities at high levels via the Project Support grant category and other initiatives.
- Develop a systemic approach for tracking the outcomes of organizational capacity-building efforts.
- Offer ongoing professional development opportunities to arts professionals, including online opportunities, as well as periodic workshops modeled on past activities, shop talks and out-of-state initiatives.



### Extreme Home Makeover

The **Westcott House Foundation** (WHF) was formed in 2000 to purchase and restore the Burton and Orpha Westcott house, which was designed by the pre-eminent American architect Frank Lloyd Wright in 1906-08. After five years of work, the house opened to the public in 2005 to rave reviews and higher-than-expected attendance, but additional work was needed to address capacity-building needs within the organization. WHF responded by engaging two consulting firms to work with its board and staff to develop, test and refine a sustainable operations/ business plan, and received OAC capacity-building funds to assist. Tasks include developing a multi-year business plan, expanding the board's size, establishing realistic board goals and responsibilities, increasing board and staff skills, and addressing lingering restoration debt. With strengthened leadership from an expanded board, a stabilized and focused staff and a growing base of volunteers, WHF now has a unique opportunity to build on the success of its recent re-opening and position itself for even greater accomplishments in the future.



Courtesy: Westcott House Foundation (3)



# Appendix

## OHIO ARTS COUNCIL LISTENING TOUR QUESTIONS

### **MORNING SESSION** **with Local Business** **& Community Leaders**

1. What do you value most about living in this community? When you host guests, what do you like to show or tell them about your community?
2. What have been your community's greatest accomplishments in the past few years (arts or non-arts)?
3. What are your major concerns for your community?
4. As a leader, what have been some of your contributions to improving the quality of life in your community?
5. In what ways are creativity and innovation important to the life of your community today and in the future?
6. To what extent do children and young people have access to artistic experiences that help them develop their imaginations and creative talents?
7. What tools or resources (besides money!) do you need to create your vision of an artistically and culturally vital community?
8. In what ways could the Ohio Arts Council help you achieve important community priorities over the next five years?

### **AFTERNOON SESSION** **with Representatives from the Arts** **and Arts Education Communities**

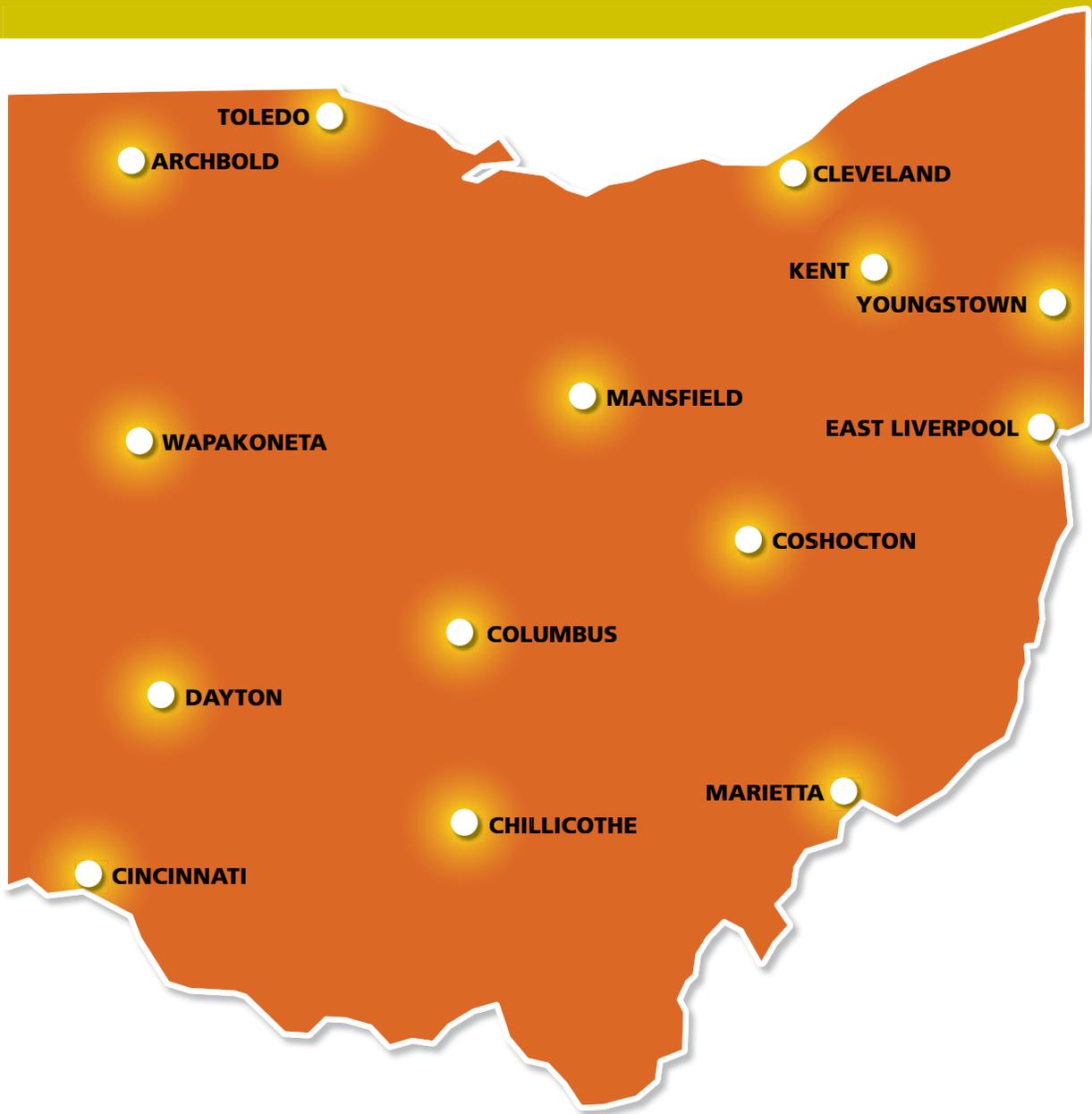
1. What do you value most about living in this community? When you host guests, what do you like to show or tell them about your community?
2. What have been your community's greatest accomplishments in the past few years (arts or non-arts)?
3. What are your major concerns for your community?
4. What opportunities exist that could contribute to your community's success and quality of life (arts or non-arts)?
5. To what extent do children and young people have access to artistic and cultural experiences that help them develop their imaginations and creative talents?
6. What tools or resources (besides money!) do you need to create your vision of an artistically and culturally vital community?
7. What role do you see the Ohio Arts Council playing in your community over the next five years?

### **EVENING SESSION** **(Town Hall Meeting) with** **General Public**

1. What do you value most about living in this community? When you host guests, what do you like to show or tell them about your community?
2. What have been your community's greatest accomplishments in the past few years (arts or non-arts)?
3. What opportunities exist that could contribute to your community's success and quality of life?
4. To what extent do children and young people have access to artistic and cultural experiences that help them develop their imaginations and creative talents?
5. What artistic opportunities would you like to explore in the future?
6. What tools or resources (besides money!) do you need to create your vision of an artistically and culturally vital community?
7. What role do you see the Ohio Arts Council playing in your community over the next five years?

# Appendix

## OHIO ARTS COUNCIL LISTENING TOUR SITES



# Appendix

## OVERVIEW OF OHIO ARTS COUNCIL GRANT PROGRAMS

The **Arts Access** program provides two-year operating support for organizations with annual budgets under \$30,000. Arts Access applications can address a wide variety of expenses in the general operation of an organization, including artistic or administrative expenses, program planning, education and evaluation.

The **Artist in Residence** program places accomplished professional artists in a variety of educational and community settings. Artists engage participants of varying ages, cultures, experiences and ability levels in making art within a creative learning environment. Grants awarded to the residency sponsor will cover two-thirds of the artist's fee. Residencies may be planned for between two and eight weeks in length.

The **Arts Partnership** program provides one- or two-year grants to support activities that enhance the quality of and access to learning in the arts for learners of all ages, backgrounds and experience levels.

The **Artist Express** program provides an opportunity for schools or community organizations to collaborate with an artist for one or two days. Applicants should exhibit an interest in the work of a particular artist from the Arts Learning Artist Directory that supports collaborative learning.

The **Building Cultural Diversity** program provides support to arts and community organizations whose mission, programs, staff and board are rooted in culturally specific communities and that offer Ohio citizens the opportunity to experience a full and vibrant cultural life.

The **Individual Excellence Awards** program recognizes outstanding accomplishments by artists in a variety of disciplines. Individual Excellence Awards give the artists who receive them the time and resources to experiment, explore and reflect as they develop their skills and advance their art form. This program is highly competitive; less than 10 percent of applicants receive funding.

The **Traditional Arts Apprenticeship** program allows dedicated apprentices to work with master artists in a time-honored method to acquire an understanding of and proficiency in valued art forms. A traditional master artist and an apprentice artist apply together for a year-long apprenticeship.

The **Project Support** program provides funding to help organizations complete short-term projects addressing a wide variety of goals. **General Project** grants support a broad range of activities, including routine programming of first-time applicants, one-time special initiatives, agency capacity building endeavors and unforeseen opportunities over and above organizations' regular programming. **Creative Economy Project** grants, which may be funded at either the planning or implementation stage, support partnership projects that create jobs and income, revitalize communities or downtowns, and draw cultural tourists.

The **Sustainability** program provides two-year general operating support to arts and cultural organizations with annual budgets over \$30,000 that make an important contribution to the health and vitality of Ohio communities. Sustainability grants ensure that public support of the arts continues to play an integral role in sustaining the rich past and vibrant future of Ohio through flexible and reliable funding for annual arts programming.

The **Artists with Disabilities Access Program** is designed to help artists with disabilities move to a higher level of artistic development, help ensure that Ohio remains a leader in cultural access and make the arts accessible to all Ohioans.



# A New View



A Strategic Plan  
to Strengthen Ohio  
Through the Arts  
2011-2013

*Ohio Arts Council*