

The Creative Economy

Leveraging the Arts, Culture and Creative Community
for a Stronger Columbus

Presented by:
Creative Columbus Policy Steering Committee
27 March 2007

From the Steering Committee Chairman

In a letter dated 17 January 2006, former Columbus City Council President Matt Habash articulated the need for this task force: “City Council is moving forward with a thoughtful review of arts and cultural funding...Columbus City Council created the Greater Columbus Arts Council nearly thirty years ago. [Since then,] the environment has changed for arts and culture organizations, particularly in regards to the new economy.”

City Council asked this task force to reexamine how the character and implementation of the City's arts and cultural policy could best advance the community's creative interests. We were asked to make policy recommendations about a cooperative approach to community arts and cultural support, one that could promote the viability of long-established, community-embraced organizations and that would encourage the future growth of our local arts and cultural community.

After 12 meetings, which took place from July 2006 to January 2007 with a diverse representative group of leaders from various sectors of this community—and with input from suburban arts councils and city arts councils from other parts of the state and nation, as well as representatives from city groups like Experience Columbus—we are pleased to present our findings.

The ideas in this document are not set in cement. They should be changed and updated from time to time to reflect the most current thinking. It is a document that should help move us all toward understanding what makes for a creative community and why it can be successful. Ultimately, we must all work together to build a creative Columbus.

My sincere thanks to the task force, who worked so hard to create this report, and to City Council, who cares so much about the creative interests of our city.

— Wayne P. Lawson, Ph.D
Chairman, Creative Columbus Policy Steering Committee

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1 OVERVIEW

The Steering Committee

Objectives

- To **re-examine** how the character and implementation of the City's arts and cultural policy can best advance the community's creative and economic interests.
- To **understand** that the creative sector must simultaneously manage a triple bottom line: financial sustainability, creative vitality and public value.
- To **develop** a policy vision that will leverage the City's many creative assets and improve and strengthen our creative ecology for years to come.

Members

<u>Name</u>	<u>Title</u>	<u>Organization</u>
Beverly Bethge	Partner/Chief Creative Officer	Ologie
David Chesebrough, Ed.D.	President & CEO	COSI
Mary Jo Green	VP, Public Affairs	Time Warner Cable
Stephanie Hightower	VP for Institutional Advancement	Columbus College of Art and Design
Lisa Hinson	President	Hinson Ltd Public Relations
Chad A. Jester	President	Nationwide Foundation
Wayne Lawson	Director Emeritus	Ohio Arts Council
Jeffrey Lyttle	VP Community Relations	JPMorgan Chase & Co.
Nannette V. Maciejunes	Executive Director	Columbus Museum of Art
Robert H. Milbourne	President & CEO	The Columbus Partnership
Jerry Saunders	President & CEO	Africentric Personal Development Shop, Inc.
Priscilla Tyson	President	Star Arts Gallery, Ltd.
Margaret Wyszomirski	Professor & Program Director	The Ohio State University

*See appendix for biographies.

1 OVERVIEW | A Key Assumption

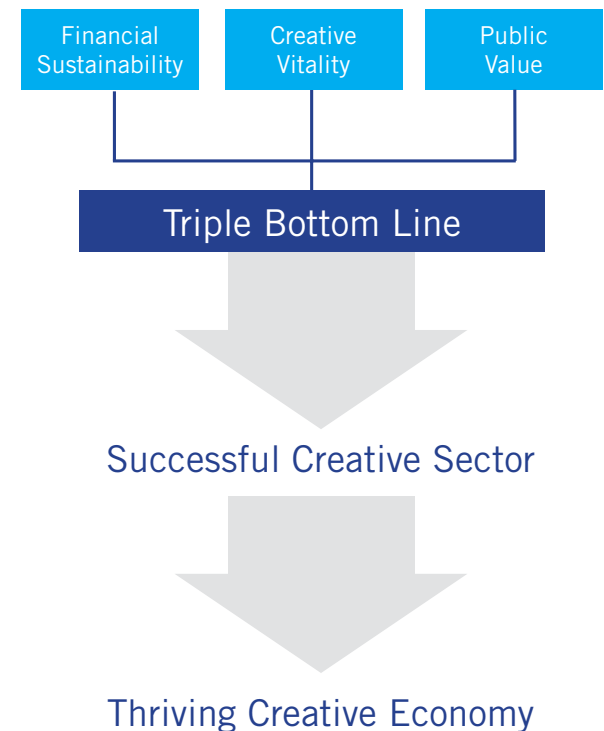
The Triple Bottom Line of the Creative Sector

The arts and culture can make a significant contribution to a thriving creative economy in Columbus only if the creative sector itself is strong and healthy. But how can the health of the creative sector be assessed? No one measure is sufficient. Multiple criteria are needed to assess the health of the arts and culture and to identify where improvements need to be made.

Artists, arts and cultural organizations, and arts-oriented businesses must simultaneously manage a triple bottom line if they are to be engines of a thriving creative economy and hallmarks of a community with a high quality of life. The three measures of the triple bottom line are: creative vitality, financial sustainability, and public value.

Obviously, a healthy creative sector exhibits **creative vitality**, which includes excellent technique and artistry, creativity, and authenticity. But artistic quality is not, by itself, the only measure of a thriving creative economy. A healthy creative sector requires financial resources to sustain the creation, production, presentation and preservation of the artistic workforce and creative businesses and organizations. When the creative sector is **financially sustainable**, it can generate cultural and economic value both for individual consumers and for communities. It will be strong enough to be a resource for community development and can add value to other planning strategies. Finally, just as businesses are expected to act as corporate citizens contributing to the general welfare of the community, the members of the creative sector must also demonstrate that they are a valuable part of the community in which they operate. A thriving arts and cultural sector can be a source of civic pride and identity, a key component of high quality of life, and an educational asset—in other words, it has **public value** above and beyond economic value or artistic quality. When people of a community recognize this public value, they are, in turn, more likely to support the arts and culture through commitments of time, money and attention.

When effectively managed, the three elements of the triple bottom line generate a positive synergy where public value encourages artistic quality and provides financial sustainability which in turn cultivates more public value. Effectively managing the triple bottom line requires creative leadership, both within arts and cultural organizations and within the sector's fields and industries. Effectively managing the triple bottom line also requires a community partnership of public and private sectors with the arts and culture.



1 OVERVIEW

Some Additional Background

Where we have been . . . and not been.

Like artists, arts and cultural organizations are in the midst of a rapidly and profoundly changing ecology. Similarly, the role of the arts and culture in the cityscape, regional economy, and municipal image is changing around the world. But productive environments must be nurtured, changes must be acknowledged and navigated, and **successfully integrating the arts and culture into city development strategies requires an articulate cultural policy framework.**

It has been thirty years since Columbus viewed its arts and cultural assets with a wide-angle lens. In that time, the scope and scale of the arts and culture in Columbus has increased and diversified. **The arts and culture have evolved from being a luxury for the few to being a quality-of-life ingredient for all.** Public and civic leadership groups have all recognized that the arts, culture and creative services are now a core and growing industrial cluster for the region.

The city's cultural policy approach has essentially remained in the public subsidy model that was established in the late 1970s and has been administered largely by the GCAC for the past three decades. The work of the Steering Committee as presented in this report represents an important step in the efforts of the Columbus City Council to move into a 21st-century cultural policy model: one that sees the arts, culture and creativity as vital assets of a thriving city, the local economy, and places to live and work—and thus worthy of serious public support and attention. Formulating and implementing this transformation requires offering a new vision, widely engaging the general community as well as the arts and culture community to form a consensus, and committing the resources necessary to realize new goals. **This document offers a vision for a revitalized cultural policy along with suggestions for steps or actions that we believe will be necessary to engage the public and advance cultural planning.**

1 OVERVIEW

The Evolving Creative Ecology

1951 Columbus Symphony Orchestra is established
1962 Columbus Arts Festival starts
1963 Columbus Children's Theatre is formed
1964 COSI opens on East Broad Street
1969 CAPA undertakes renovation of Capitol Square theatres
1973 GCAC is incorporated
1973 Jazz Arts Group begins operating
1978 BalletMet begins performing
1978 ProMusica Chamber Orchestra is established
1978 GCAC receives City funding via a hotel/motel tax allocation
1981 Opera Columbus is formed
1984 Contemporary American Theatre Company (CATCO) opens
1984 Thurber House opens as a living museum and literary center
1986 Cultural Commission Report is submitted
1987 King Arts Complex is built on the site of the historic Pythian Theatre
1989 Wexner Center opens on High Street on the OSU campus;
The Riffe Center opens on Capitol Square
1992 The annual Wexner Prize begins, awarded to a contemporary artist
whose work reflects exceptional innovation and excellence
1992 Ameriflora exhibit occurs at the Franklin Park Conservatory

1993 Phoenix Theatre begins offering drama productions and outreach
programs for children
1994 Arts Stabilization Project begins with award of an NEA Challenge
Grant, Columbus Museum of Art builds new wing
1995 Columbus Convention Center Opens
1997 Thurber House awards the first Thurber Prize for American Humor
1998 Value City Arena at the Schottenstein Center opens on the OSU
campus as a venue for athletics, special events, concerts, family
shows and touring productions
1999 The Great Southern Theatre reopens
2000 The new COSI opens on West Broad Street
2000 Short North Neighborhood Foundation is created to advance the
creative spirit, diversity and vitality of the Short North area
2000 Nationwide Arena opens as home to the Columbus Blue Jackets
hockey team and as a venue for touring productions and concerts
2005 Ballet Met, Jazz Arts Group, Opera Columbus, and the Columbus
Public Schools receive a three-year grant from the U.S. Department
of Education
2006 CMA and COSI win EXPY Awards from Experience Columbus for
"Renoir's Women" and Titanic artifact exhibitions
2006 WOSU-TV's *Artzine* is honored by National Educational
Telecommunications Association
For additional milestones, see BUILDING BLOCKS (page 8)

1 OVERVIEW

Process and Timing

Progress to Date

Building Blocks

2003–2006

- ✓ • New leadership at many Columbus arts and culture organizations
- ✓ • Search for new leadership for GCAC
- ✓ • *United Cultural Fund Feasibility* study
- ✓ • Report on the *State of the Arts and Culture in Columbus*
- ✓ • Porter report on *The Competitive Advantage of Regions*
- ✓ • *Building Creative Capital* report (endowment study)
- ✓ • *Capital Campaign* study (Columbus Foundation)
- ✓ • COSI ballot proposition for an earmarked levy defeated
- ✓ • GCAC revises its guidelines and requirements for grants
- ✓ • Short North, Campus Gateway and Arena District become lively creative scenes
- ✓ • Columbus Film Commission established
- ✓ • Arts Stabilization Project (1999–2004)
- ✓ • *Widening the Focus* report for Columbus City Council
- ✓ • Columbus Cultural Leadership Consortium established
- ✓ • Columbus Chamber *Public Policy Agenda* Report
- ✓ • “*Compete Columbus*” Report

1 OVERVIEW | Process and Timing

Current and Future Scope

Learning

SUMMER 2006

- ✓ • Established Task Force
- ✓ • Reviewed Other Models
- ✓ • Assessed Creative Assets
- ✓ • Identified Key Drivers
- ✓ • Preliminary Policy Vision

Planning

FALL 2006

- ✓ • Preliminary Implications
- ✓ • Consensus Building
- ✓ • Drafted Recommendations
- ✓ • Report Revisions

Next Steps

2007+

- Public Release of the Creative Columbus Policy Steering Committee Report
- Short-Term, Mid-Term and Long-Term Implications for:
 - Leadership
 - Financial Capital
 - Creative Capital
 - Visibility

CURRENT SCOPE

FUTURE SCOPE

LEARNING

Research and Discovery

2 LEARNING

What We Did

Three Critical Inputs

As part of our discovery process, we closely examined three key inputs toward building a stronger creative economy:

OTHER MODELS Many other cities across the U.S. are working to develop their creative industries and workforce, to attract tourists, and to improve the quality of life for their citizens. Columbus can learn from the experiences of other cities—not merely to copy them, but to understand the range of strategies used and what is likely to work in Columbus.

EXISTING ASSETS Columbus is beginning to appreciate the full range of creative activity in the community—classic and popular, fine and folk, professional and amateur, individual artists, nonprofit arts organizations, entertainment and arts-related businesses. Currently there is no single and accurate inventory and database of this broad set of cultural resources; thus exact numbers are unavailable and even estimates vary considerably. It was generally agreed upon however, that the number of nonprofit arts and cultural organizations and program activities has expanded significantly and that the number of arts-related businesses has grown since the mid 1970s.

COLUMBUS DRIVERS Realizing a thriving creative economy for Columbus and the central Ohio region will require a coalition of public and private efforts and resources to drive the process of cultural and economic development. The Steering Committee was convened at the request of a key public policy driver—the Columbus City Council. Steering Committee members include individuals who are affiliated with various arts, cultural, civic and private leadership groups. And the Steering Committee invited representatives of other drivers to discuss current and imminent activities that bear on the future cultural policy vision of the city.



2 LEARNING | Agenda

May 18, 2006

Kickoff Meeting

June 8, 2006

Organizing the Agenda for the Work of the Steering Committee

July 6, 2006

City Cultural Plans and Planning

Janet Seibert, Cultural Arts Division, City of Austin

July 27, 2006

Economic and Social Benefits of the Creative Sector

Ty Marsh, President and CEO, Columbus Chamber

Doug Kridler, Executive Director, Columbus Foundation

David Powell, Executive Director, Compete Columbus

Paul Astleford, Executive Director, Experience Columbus

August 24, 2006

Perspectives of Regional Arts Councils and Art Education

Arts Council Representatives

David Guion, Executive Director, Dublin Arts Council

Elizabeth Jewel, Executive Director, Worthington Arts Council

Lynette Santori-Au, Executive Director, Upper Arlington Cultural Arts Division

Education Representatives

Mary Campbell-Zopf, Director, Office of Arts Learning, Ohio Arts Council

Jackie Calderone, Independent Arts Consultant and Former Director of Capacity, CAPA

Dr. Karen Hutzler, Assistant Professor, Art Education, The Ohio State University

September 7, 2006

Meeting the Triple Bottom Line: The Creative Workforce and New England Cultural Planning

Ann Galligan, Professor, Northeastern University and City Cultural Planning Consultant

September 21, 2006

Mapping Creative Columbus: A Menu of Cultural Development Tactics

Columbus Cultural Leadership Consortium

Bob Breithaupt, Executive Director, Jazz Arts Group

Cheri Mitchell, Executive Director, BalletMet

Suzanne Jaffe, Executive Director, Thurber House

Margaret Wyszomirski, Professor and Director, Graduate Program in Arts Policy and Arts Administration, The Ohio State University

October 5, 2006

Meeting the Triple Bottom Line: Public Value and Advocacy

Alicia Oddi, Director, Grants and Services, Greater Columbus Arts Council

Tom Schorgl, President, Community Partnership for Arts and Culture, Cleveland

October 26, 2006

Review of Learning and Deliberation

November 2, 2006

Review of Report – First Draft

December 6, 2006

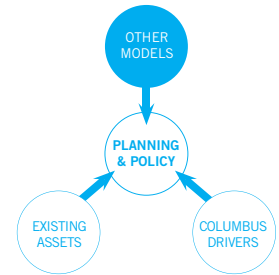
Draft and Deliberate Recommendations

January 26, 2007

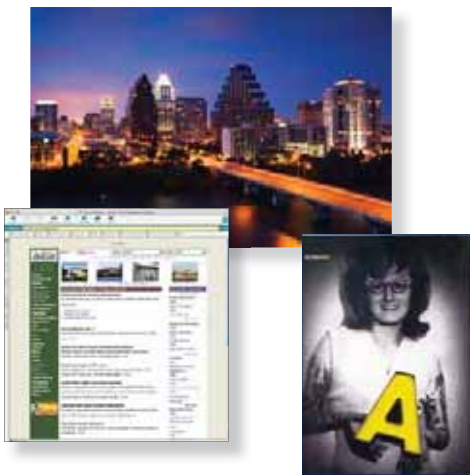
Final Steering Committee meeting and review of report

2 LEARNING

Other Models



AUSTIN



“The arts are seen by Austin city officials as a means to economic development.”

— “Creative Columbus briefed on Weird Austin,” *Suburban News* 7/19/06

Perspectives and observations offered:

- City officials clearly see arts as means to economic development.
- Artists and arts organizations receive public technical, operational and project-specific support (\$3.5 million in 2007).
- City’s arts identity was first formed by a strong live music scene.
- Cultural planning process is inclusive and public.

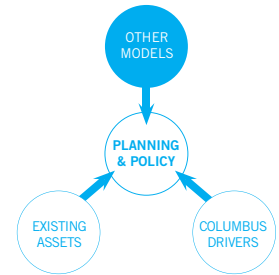
NEW ENGLAND



Perspectives and observations offered:

- The relationship between the arts and municipalities is changing.
- Cultural policy works in partnership with tourism, planning, real estate, education and workforce policies.
- Arts and culture policies are most successful when tailored to existing assets.
- Effective plans are not static but continue to evolve.

2 LEARNING | Other Models



CLEVELAND



Perspectives and observations offered:

- In the absence of a local arts council, the Cleveland Partnership for Arts and Culture (CPAC) was created as an advocacy and service organization for the arts community and was funded primarily by the Cleveland and Gund foundations.
- CPAC led a planning process that involved 42 public dialogue meetings in seven northeast Ohio counties, which elicited broad public engagement.
- Voters in 7 counties approved a November 2006 ballot initiative to raise \$20 million per year to support the arts in northeast Ohio through a tax on cigarettes.

2 LEARNING

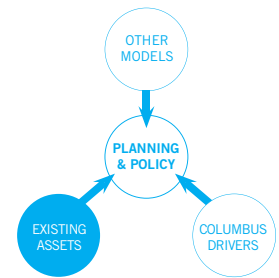
Existing Assets

COLUMBUS CULTURAL LEADERSHIP CONSORTIUM (CCLC)

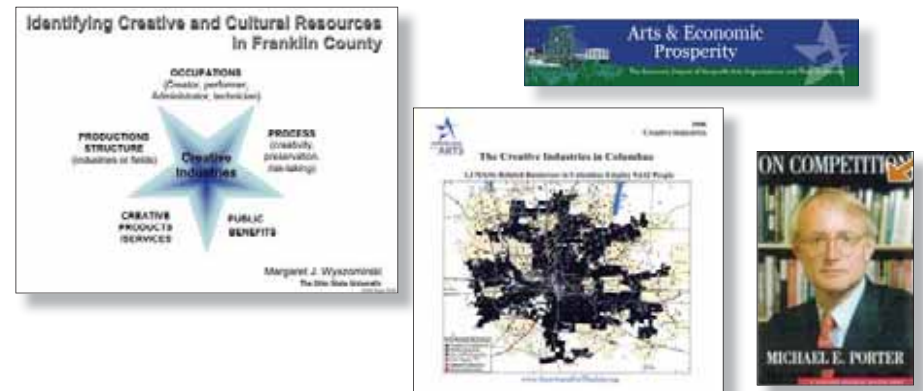


Perspectives and observations offered:

- For both cultural and community development purposes, the meaning of arts and culture includes both nonprofit and for-profit activities and organizations.
- Financial sustainability is essential for creative vitality. Therefore, community funding resources for the arts and culture need to be both deep and diverse.
- Arts education for both children and adults helps cultivate the skills and capacities needed by the creative workforce in the new knowledge economy.
- Representatives of the arts and culture community can make valuable contributions to city and regional planning efforts.
- An environment and reputation for creativity improves the quality of life for residents, attracts visitors, and attracts additional artistic talent to the city.
- According to a 2005 *Columbus Business First* survey, CCLC members employ more than 2,400 people in the city, which ranks the CCLC 22nd among the largest employers in the Greater Columbus area. In addition, Columbus's arts and culture create a magnetic pull that helps attract new "creative class" recruits to the city.



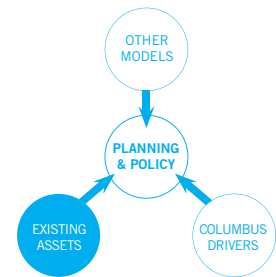
CREATIVE CLUSTER



Perspectives and observations offered:

- Michael Porter's study identifies art, culture and creative services as one of four priority targets for Columbus's economic development
- The full depth and range of arts and culture assets in Columbus is underestimated in current data because there is no single source that includes nonprofit, for-profit, entertainment, and community-based arts and culture.
- The vitality of the creative cluster of industries depends on adequate support systems, including financing, media and information, education and training, equipment and supplies, associations and mutual benefit groups, policy, and advocacy.
- The members of the creative cluster are not adequately interconnected and thus miss opportunities to realize the benefits of synergy and cross-fertilization. Synergy is the outcome while collaboration, cooperation and partnerships are a means toward that end.

2 LEARNING | Existing Assets



SUBURBAN ARTS COUNCILS



Perspectives and observations offered:

- Currently, there is no formal network for arts councils in the central Ohio region because each is focused on the municipalities that fund them.
- Making the arts more accessible for residents in both public and private spaces is a major concern of the suburban arts councils.
- Greater collaboration between the GCAC, Columbus arts and culture organizations, and the suburban arts councils would enrich the creative experiences, find efficiencies, and expand the reach of all involved communities.

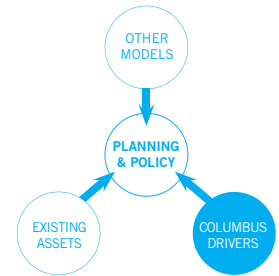
ARTS EDUCATION



Perspectives and observations offered:

- Arts education gives children critical thinking and problem-solving skills that are highly valued in the creative industries and knowledge economy.
- An arts-rich environment attracts and retains talented young people.
- Arts education helps counter the negative effects of social and economic inequities.
- Despite the success that local higher education institutions have in attracting and training creative talent, the community is less successful in retaining these members of the creative class.

2 LEARNING | Columbus Drivers



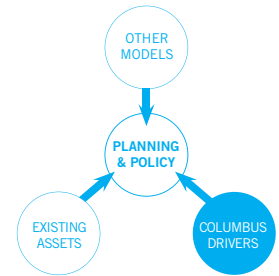
GOVERNMENT: CITY, COUNTY, STATE, FEDERAL



Perspectives and observations offered:

- Government funding for arts and culture is now regarded as an investment designed to leverage other financial support as well as secure public benefit dividends.
- For the past thirty years, GCAC has been the city's primary agent for allocating operating and program funding to nonprofit arts and cultural organizations.
- Capital funding for arts and culture in the city of Columbus would benefit from a broader strategic perspective and strategic planning.
- Public funding designated to support arts and culture can come from many sources: earmarked taxes (e.g., a bed tax at the city level, zoo property tax levy at the county level), general revenues, fees, capital budgets, etc.
- Government policies other than cultural policy—such as neighborhood development, tourism, transportation, and education—affect the futures and fortunes of the arts and culture sector.
- In 2006, Ohio arts and cultural organizations became eligible for inclusion in the state capital budget request. As a result, a procedure for selecting cultural capital projects will need to be devised.
- Regional cooperation among cultural organizations and arts agencies is a long-term goal but is currently difficult because public funding resources are limited to supporting only those arts activities that occur within the jurisdiction of each arts agency.
- Currently, funding tends to be reactive and formulated rather than proactive and guided by a strategic plan.
- The Ohio Arts Council is a major funding source for Columbus arts organizations, GCAC, artists, and arts activities. In FY 2004, these grant awards totaled over \$1.3 million.
- In FY 2006, the National Endowment for the Arts awarded \$1,482,300 in grants to Ohio arts organizations. \$140,000 of this was received by Columbus-area artists and arts organizations.

2 LEARNING | Columbus Drivers



EXPERIENCE COLUMBUS



Perspectives and observations offered:

- Arts and culture are an important part of a larger community-wide convention and tourism strategy.
- Building stronger trust among the members of the arts community, as well as between the arts/culture community and other civic groups and city development drivers, will facilitate cooperation and collaboration to build an identity for Columbus.
- Replacing a project mentality with a strategic vision for the downtown area will improve progress toward cultural and economic development.

COLUMBUS PARTNERSHIP

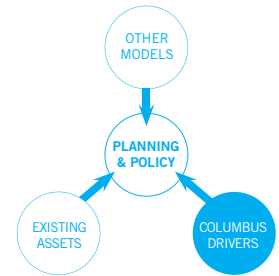


Perspectives and observations offered:

- Business leaders are more likely to support arts and culture organizations when they have clear long-term plans.
- New ways of thinking about arts and culture need to be developed to adapt to the changing environment.
- Support for the arts develops community identity and contributes to a strong economy.

2 LEARNING

Columbus Drivers



COMPETE COLUMBUS

“Creative workers (architects, designers, writers, artists) generate technical innovation, drive design, cultivate change and bring fresh thinking to old problems.”

“The arts and culture sector is itself an important industry with considerable multiplier impacts on regional economies.”

“Workforce development programs that involve arts and culture provide dual benefits, opening up careers in the creative industries for some, while enhancing the overall workforce preparedness of others.”

“The creative sector cannot be taken for granted any longer.”

Perspectives and observations offered:

- “Scaling up” creative assets will help attract and retain technical, managerial, and scientific members of the “creative class.”
- Science and high-tech development initiatives and creative sector development initiatives have a natural synergy since both seek to encourage innovation and creativity.
- The city’s image and brand will be strengthened if Columbus can find a way to characterize its unique mix of arts and culture.

CHAMBER OF COMMERCE

ColumbusChamber
go>ahead



“The Columbus Chamber advocates the locations and funding of creative services downtown.”

Perspectives and observations offered:

- Both the Chamber and the arts and culture community can learn from and build upon the Chamber’s new Creative Workforce Initiative.
- Greater development capacity and momentum can be generated by broader collaborations—between public, non-profit and commercial sectors, as well as across regional boundaries.
- Neither local economic development organizations nor the general public has a clear understanding of the economic significance of the creative sector.

PLANNING

A New Vision

3

PLANNING

Putting Together the Pieces

Even a quick review of the “overview” and “learning” sections of this report demonstrates that the Columbus community has a history of investing in a growing set of arts and cultural assets and that the local cultural ecology has changed dramatically over the past thirty years. The list of “building blocks” (on page 8) of this report indicates that the community is keenly aware of the need for a new vision for the arts and culture in Columbus. Within the past three years, a number of specific issues, concerns, and possible tactics have been explored in the search for a cultural development strategy.

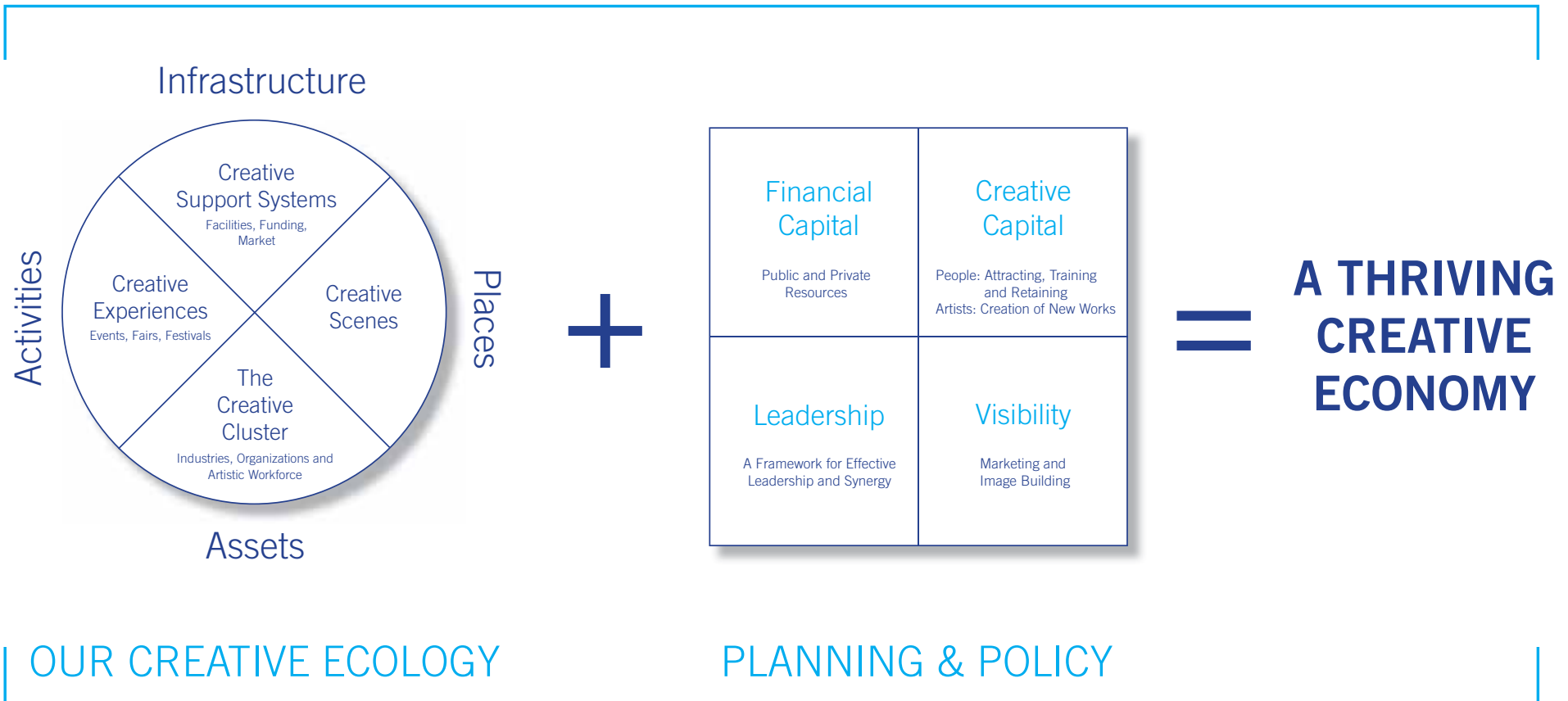
A number of themes emerge from all of these sources:

- **The arts and culture are a key resource for economic development**, city image building, educational improvement, and community development.
- **Arts and cultural resources take many forms**: talented and skilled workers; nonprofit organizations and commercial businesses; events and places; engaged consumers, volunteers, and patrons.
- Developing the community’s creative resources into effective engines of economic development requires an **understanding of the creative ecology**: all kinds of arts and cultural resources as well as the support systems that constitute their infrastructure.
- Turning the community’s creative resources into effective engines of economic and community development will require **simultaneously addressing all three components of the triple bottom line**.
- Many stakeholders as well as the general public **lack a clear understanding** of the breadth or economic significance of the creative sector.
- Effective strategy requires **cooperation among many stakeholders and a clear plan**, and will not happen overnight.
- Although the initial focus for a cultural development strategy may be limited to the city of Columbus, in the long-term, this will need to expand into a **regional focus** on the greater Columbus area or central Ohio.
- For Columbus, a healthy creative ecology is likely to be characterized by **mix and variety** rather than by an iconic building, a dominant art form, or a single development target.

3 PLANNING

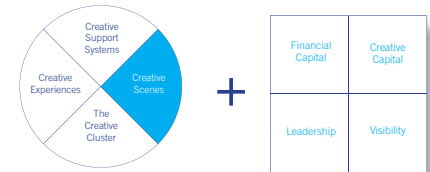
A New Vision

Creative Economy Framework



3 PLANNING

Creative Places



“The Scene”: An Emerging Creative Axis

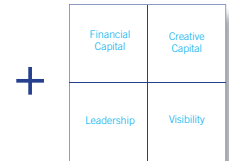
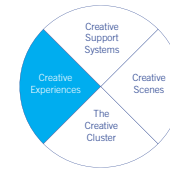
Lively and creative street-scapes can take many forms. They might be characterized by a cluster of small arts businesses, restaurants, and boutique shops, like the Short North. Creative scenes might grow around colleges and universities to include bookstores, a movie complex, cafes, and other businesses—such as Campus Gateway. Alternatively, they might surround a major arts or cultural institution such as the downtown theatre cluster, or link established with new or renovated facilities such as the King-Lincoln initiative. They might build upon a neighborhood historical identity—such as German Village or Italian Village. Yet other scenes can develop around clusters of artist studios, artist live-work facilities, and arts business and talent incubators. Civic-minded and innovative real estate developers have played a key role in many of these initiatives.

Columbus has invested in a number of such “creative places” on a project-by-project basis but now has the opportunity to **strategize on a larger scale in selecting future cultural development initiatives.** Examples are indicated on the adjacent map. Zone #1 represents the downtown cluster of CAPA theaters, where various local anchor arts organizations and commercial touring companies perform. Zone #2 is an example of developing a creative scene around “institutional islands,” namely the Columbus Art Museum and CCAD, which includes presences both on Broad and Gay Streets. Other “institutional islands” that could be the focus of cultural development include the Franklin Park Conservatory and COSI. Zone #3 indicates that the King Arts Complex was such as “island” but has recently been paired with the redevelopment of the Lincoln Theatre and has the potential for becoming a creative scene. If the Gay/Broad streets scene can eventually be linked with the King/Lincoln district, then another large creative corridor can emerge. Zone #4 is a development gap that could be targeted for cultural development in order to complete the High Street creative scene corridor that runs from the Short North to OSU and the Wexner Center. Meanwhile, a COSI/Veterans area might develop (Zone 5), become better linked with downtown arts venues and then hook into both the Arena District and to 315 Science & Tech corridor.



3 PLANNING

Creative Experiences



Activities

Not all **arts activities** are involved in producing and presenting a season of events for audiences. Indeed, if the focus is shifted to the demand side and infrastructure, a much richer tapestry of creative activities and experiences becomes obvious. Events such as public concerts (which are sometimes free), festivals, fairs, and gallery tours expand the opportunities available for people to participate in the arts and culture. Similarly, **arts learning** is a significant category of creative experiences that includes in-school arts education as well as artists in residence and after-school arts programs to reach future generations of artists, audience members and patrons. Mentoring, higher education programs, and continuing education for both adults involved in the arts as professionals or as amateurs also fall into this category. Such experiences are seldom counted as part of the arts and culture audience but clearly engage both residents and tourists.

Arts information, available from many sources (newspapers, radio and television, online) and disseminated in many formats (print, online calendars, advertising), is crucial to connecting audiences and markets to arts and cultural activities. Making such information sources timely, lively and accessible is key to a healthy arts ecology and to spreading the word and image about the Columbus creative scene.

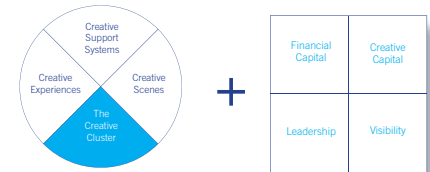
Partnerships are essential to the capacity of arts and cultural scenes, activities, and industries to successfully address their “triple bottom line.” Columbus recognizes the value of such joint efforts and exhibits many project-oriented partnerships. Some linkages (such as between nonprofit and for-profit arts and entertainment entities) are less developed than others. **And the whole has not been woven into a collective web of partnerships that could better pursue a comprehensive strategic vision for a creative Columbus.**

Creative endeavor happens through...

<p>ART EVENTS</p> <ul style="list-style-type: none"> • Performances • Exhibits • Festivals • Fairs • Gallery tours • Public Art 	<p>ARTS LEARNING</p> <ul style="list-style-type: none"> • Classes • Programs • Mentoring • Artists in residence
<p>ART INFO</p> <ul style="list-style-type: none"> • Newspaper • Magazine • Electronic • Book • Calendars • Directory 	<p>PARTNERSHIPS</p> <ul style="list-style-type: none"> • Arts & Culture • Public & Private Sector • Art & Higher Education • Art & Tourism • Nonprofit & For-Profit Art and Activities

3 PLANNING

Creative Cluster

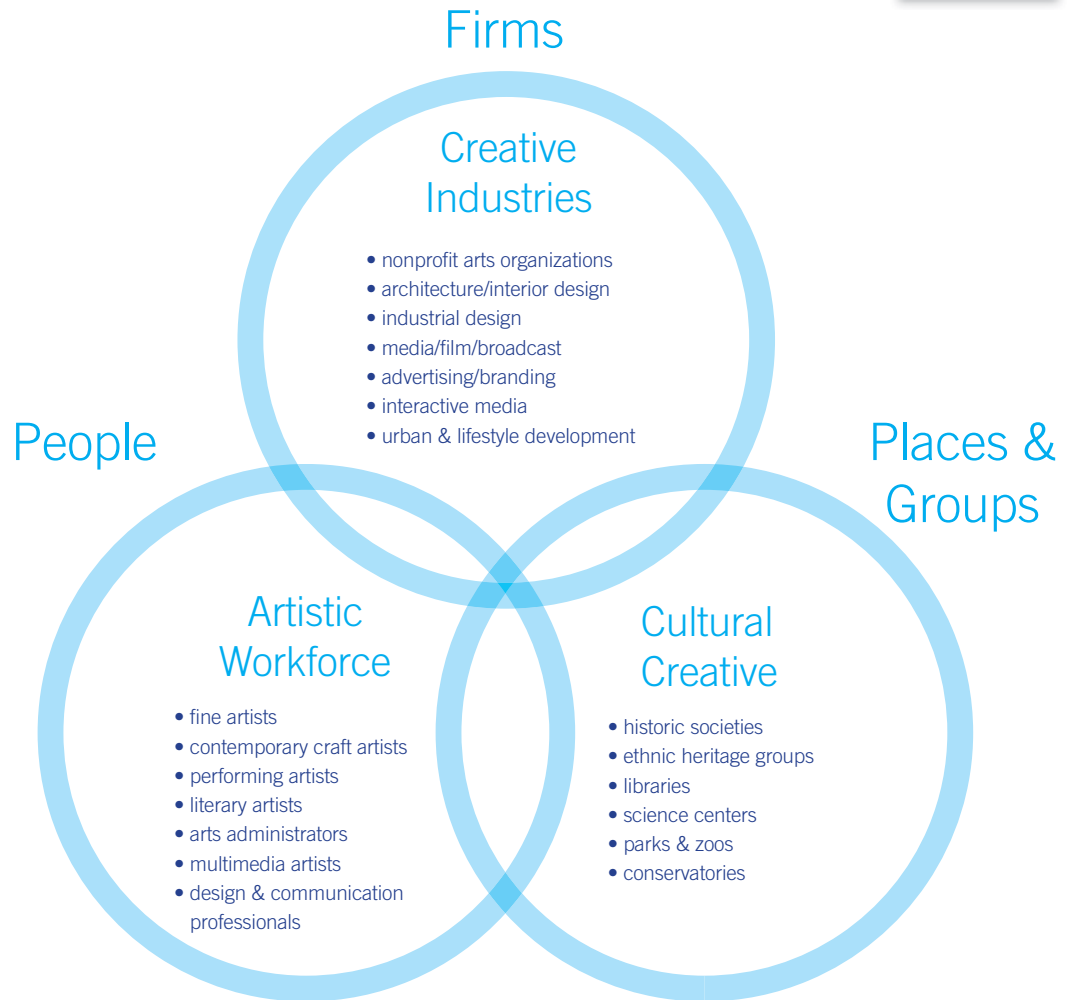


Assets

Columbus has a substantial collection of creative assets, but these assets are undervalued. Rather than focus on just a few specific organizations or categories of assets, we must widen the aperture to include creative firms and industries, the artistic workforce, and non-arts cultural establishments. The cluster of **creative industries** not only includes for-profit arts, design and entertainment business and industries, but also the full range of nonprofit arts organizations within the many arts disciplines.

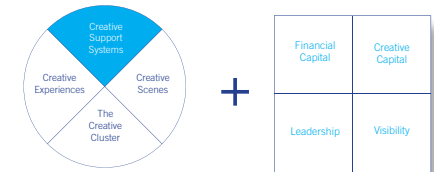
Cultural organizations that are not specifically arts-focused, such as libraries, historic societies and ethnic heritage groups, science centers, parks, zoos, and botanical gardens constitute another component of creative assets.

The people who work in these creative industries, cultural organizations and artistic fields are, collectively, a key part of the “creative class.” These human capital assets include originating, performing, and multimedia artists; skilled managerial, technical, and educational workers in the creative sector; and a spectrum of designers and visual communication professionals.



3 PLANNING

Creative Support Systems



Infrastructure

The creative infrastructure consists of a broad array of basic systems, services and institutions that affect the sustainability, growth and development of the creative core. These range from the multiple components of the financial support system to physical facilities like theatres and galleries; from a web of policies, laws and regulations to a network of organized interest groups and a capacity for political advocacy; from marketing initiatives to financial management services; from professional education and training institutions to talent and business incubation services. Inadequate infrastructure can be characterized by missing pieces, operating inefficiencies and fragmented systems.

An inadequate infrastructure will hamper the capacity of even strong arts and culture institutions to successfully manage their triple bottom line: financial sustainability, creative vitality and public value.

Facilities (examples)

- Capitol Square Theaters
- Wexner Center
- Nationwide Arena
- Lincoln Theater

Marketing (examples)

- Marketing Departments of Arts Organizations
- Marketing Departments of Firms
- Experience Columbus Tourism Campaigns
- Marketing Arm of City Government

Workforce Development (examples)

- Columbus College of Art & Design
- The Ohio State University
- Capital University
- Educational Programs of Arts Organizations
- Talent Incubators (examples)
 - Thurber House
 - Glass Axis
 - Madlab

Funding (examples)

- Private & Community Foundations
- Ohio Arts Council
- Greater Columbus Arts Council
- Individual Donors
- Corporate Donors
- Ticket, Product & Service Sales
- County Government
- National Endowment for the Arts & Other National Agencies and Programs

Policy & Advocacy (examples)

- Earmark Taxes
- Designated Districts
- Investment Zones
- Development Zoning
- Public Arts Summit
- Columbus Film Commission
- Designated Local Arts Agencies

Organized Interest Groups (examples)

- Columbus Cultural Leadership Consortium
- Advertising Federation
- Columbus Society of Communicating Arts
- Ethnic Art Communities
- Short North Business Association

3 PLANNING | An Assessment

Key Insights for Progress

1. ***The four sections of the creative ecology are key economic and image assets for the City*** rather than “charity cases.”
2. ***A thriving creative economy builds on the full range of the community’s creative assets*** rather than focusing on only a few organizations and activities.
3. ***Many previous studies and initiatives recognize that many of these do and will continue to make contributions to the development of the creative economy*** and should not be abandoned or discarded.
4. ***The creative ecology is more likely to be strengthened if guided by a consensus about which projects that will best address gaps and weaknesses in the ecology*** rather than various cultural policy stakeholders launching a number of independent projects.
5. ***Effectively capitalizing on our creative assets requires leadership that cultivates synergy among projects*** instead of scattering effort and resources.
6. ***Effective cooperation requires a public/private partnership with the arts and culture community*** rather than a public/private partnership for the arts and culture.
7. ***The commitment of adequate resources and time are also necessary if these goals are to be achieved*** since setting strategic goals is only the first step toward productive investments in the creative economy.
8. ***Public cultural planning is a necessary and ongoing process to envisioning, attaining, and maintaining a thriving creative economy.*** Uncoordinated and piecemeal efforts do not constitute a strategic vision.

3 PLANNING

An Assessment Summary

See page 29 for detailed score card

SCORE: LOW 1 → HIGH 12

I. Creative Scene	●	●	●	●	●	●	○	○	○	○	○	○
II. Creative Experiences	●	●	●	●	●	○	○	○	○	○	○	○
III. Creative Assets	●	●	●	●	●	●	○	○	○	○	○	○
IV. Financial Capital	●	●	●	○	○	○	○	○	○	○	○	○
V. Leadership	●	●	●	○	○	○	○	○	○	○	○	○
VI. Visibility	●	●	●	●	●	○	○	○	○	○	○	○
VII. Facilities	●	●	●	●	●	●	●	○	○	○	○	○
VIII. Other Infrastructure	●	●	●	●	○	○	○	○	○	○	○	○

3 PLANNING

An Assessment

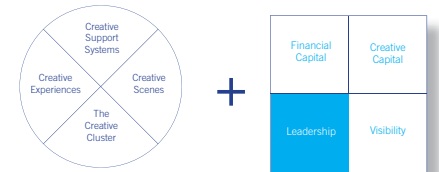
Columbus Score Card

		Yes (2)	Some- what (1)	No (0)			Yes (2)	Some- what (1)	No (0)
I. Creative Scene Score: 6 out of 12	1. Active development of multiple creative scenes/districts/neighborhoods	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	V. Leadership Score: 3 out of 12	1. Community cultural plan, endorsed by public and private sectors, is in place	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	2. The existence of creative district improvement committees	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		2. Representative community advisory task force to address and advise the city on cultural policy	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	3. Geographically dispersed creative activity	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		3. Trusted, effective and innovative local arts council with multiple roles in grantmaking, advocacy, program coordination, and leadership	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4. Multiple development district projects are part of a broader strategic plan	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		4. Inter-agency task force of city agencies and agents with cultural responsibilities	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	5. Incentives and services available to attract and develop art-oriented businesses in creative scene "districts"	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		5. A network of community partners is in place and has effective communication	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	6. Public transportation and parking facilities facilitate travel between creative scene districts	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		6. Active and extensive participation of the creative sector in the work of civic organizations such as Experience Columbus and the Chamber of Commerce	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
II. Creative Experiences Score: 5 out of 12	1. A diverse range of arts events	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	VI. Visibility Score: 5 out of 12	1. Current profile of the arts and culture that is packaged and can be used both for arts marketing and for efforts to brand and market the city	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	2. Active public art commission and public art strategic plan	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		2. National visibility/recognition as a creative community	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	3. Coordinated and comprehensive arts outreach effort with schools	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		3. Presence of arts and culture assets and activities on official city websites	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4. A comprehensive inventory of the city's creative assets, experiences, and businesses	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		4. Growing public awareness of the emerging "creative axis" in the city	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	5. Broadly inclusive arts information resources	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		5. Cross-promotional activities among specific arts and cultural experiences, events, organizations, scenes, and industries	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	6. Diverse public participation in creative experience activities like fairs, festivals, performances and exhibits	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		6. Well-designed locational information concerning arts and culture, such as online directions, maps and signage	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
III. Creative Assets Score: 6 out of 12	1. Diverse complement of flagship arts and cultural organizations	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	VII. Facilities Score: 7 out of 12	1. Good match between programming and facility size	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	2. Formal training and education opportunities for young artists	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		2. Appropriate exhibition spaces	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	3. Programs that facilitate school-to-work transition for artists and other creative professionals	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		3. Commercial arts and cultural venues	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	4. Opportunities to showcase the work of emerging commercial and fine artists	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		4. Availability of small performance spaces	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	5. A growing and valued artistic workforce	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		5. Adequate rehearsal, studio and workshop spaces	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	6. Arts organizations provide extensive educational programming in the schools	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		6. Full utilization of existing venues	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
IV. Financial Capital Score: 3 out of 12	1. Extraordinary funding pool to help arts and cultural organizations with emergency recovery needs on a one-time basis	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	VIII. Infrastructure Score: 4 out of 12	1. Distinctive interests within the creative ecology have organized themselves to articulate their concerns, exercise leadership, and participate in collaborative efforts	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	2. A peer-based, structured advocacy group aimed at expanding the pool of corporate donors for arts and culture	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		2. There is an interlinked system for creative workforce development	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	3. Strategy is in place to increase endowments of flagship arts and cultural organizations	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		3. Financial support from regional government (i.e., county)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4. Dedicated funds for arts support are linked to strategic vision	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		4. Framework for cooperation among regional arts agencies/councils	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	5. Strategy for pursuing multiple public funding possibilities at all levels of government (national, state, county, and municipal)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		5. Art education in K-12 schools helps cultivate a creative workforce, new audiences and new patrons	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	6. Community-wide commitment to broaden and deepen individual contributions to the arts culture	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		6. Effective local arts and culture advocacy	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

NEXT STEPS

Recommendations

4 NEXT STEPS | Leadership



A Framework for Synergy

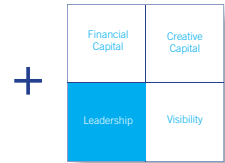
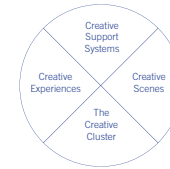
Leadership has two facets. On the one hand, leadership is required to **make collaborations work effectively** between the various organizations driving Columbus’s economic and cultural development. This facet of leadership requires that leaders find common cause, negotiate cooperation, and mobilize resources. On the other hand, representative leadership is necessary when it is impractical for each specific organization and interest to be directly engaged in planning and decision-making. In this case, **a structure of representation needs to be in place**, so that groups can designate spokespersons who can legitimately speak for organized interests at decision-making tables.

Presently, the structure for leadership in the arts and cultural policy arena is incomplete and unclear. Some interests need to organize themselves into groups so they can articulate their concerns and select spokespersons. Leaders adept at facilitating coordination among existing groups and interests need to be supported.

4

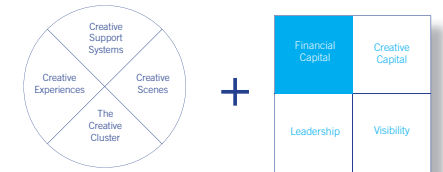
NEXT STEPS

Leadership



Short Term	Mid Term	Long Term
<ul style="list-style-type: none"> • Appoint a broadly representative Cultural Planning Committee to implement and oversee recommendations of this Task Force and to lead the development of a Comprehensive Strategic Plan for Arts and Culture in Columbus (WHO: City Council) • Appoint a City Councilperson as a member of the Cultural Planning Committee to serve as a liaison between the Council and the Committee (WHO: City Council) • Develop Comprehensive Strategic Plan for Arts and Culture in Columbus (WHO: Cultural Planning Committee) • Encourage arts and cultural interests to follow the example of the Columbus Cultural Leadership Consortium by organizing themselves to better represent their concerns and better participate in civic affairs and community (WHO: Cultural Planning Committee) • Pursue renewed trust and support from public, private, and arts community stakeholders to promote effective and innovative performance of the GCAC's roles and mission (WHO: GCAC) • Support GCAC efforts to realign its multiple roles involving arts funding and grant-making, leadership and advocacy, arts and cultural program coordination, and information and visibility (WHO: Cultural Planning Committee & All Public, Private and Arts Community Partners) • Foster cultural development policy as a partnership with the arts and cultural community rather than a subsidy for the arts and culture (WHO: Cultural Planning Committee with All Public, Private, and Arts Community Partners) 	<ul style="list-style-type: none"> • Recognize that arts education in the schools and local higher education institutions are crucial parts of the creative ecology and should be included in cultural policy and planning initiatives just as educational partners are part of the 315 Research and Technology Corridor (WHO: Civic Drivers & Higher Education Community) • Launch a community-wide discussion to design a new mixed-funding model for stable and sufficient financial support for the arts and culture (WHO: Cultural Planning Committee) • Approve proposal for a public art commission and develop a strategic plan for a public art program (WHO: City Council) • Promote the need to undertake local and regional campaigns to broaden and deepen individual and corporate donor bases for the arts and culture (WHO: Cultural Planning Committee) • Organize and promote a corporate leadership campaign to expand the pool of corporate donors to and investors in the arts and culture (WHO: Philanthropic Community) • Work with civic drivers, philanthropic community, and local government to develop an "extraordinary funding pool" to help arts and cultural organizations with emergency recovery needs on a one-time basis (WHO: GCAC) • Invite representatives of organized arts and cultural interests from across the creative ecology to participate in CGAC board and other planning activities (WHO: GCAC) 	<ul style="list-style-type: none"> • Convene an inter-agency task force of all city agencies and agents with arts and/or cultural responsibilities and have it meet regularly to share information, coordinate activities, and develop programming synergies (WHO: City Council) • Create a framework for cooperation among neighboring arts councils as a step toward developing new opportunities and efficiencies for arts and cultural funding and programming through regional cooperation and coordination (WHO: Local and Regional Governments) • Begin implementation of strategic plan and develop assessment measures and milestones (WHO: GCAC and All public, private, and arts community partners) • Commit to the creation and promotion of new creative talent and new work (WHO: Arts Community) • In collaboration with public and arts community partners and GCAC, develop and implement a coordinated campaign to financially stabilize flagship arts and cultural institutions by building their endowments. (WHO: Civic Drivers and Philanthropic Community) • Identify what needs to be done to optimize access to existing studio, workshop and rehearsal spaces and to increase small performance and exhibition spaces for local artists (WHO: Arts Community) • Extend arts and cultural networks to include commercial arts, entertainment and arts-oriented businesses (WHO: Arts Community)
<ul style="list-style-type: none"> • Identify and pursue additional public funding opportunities at all levels of government (national, state, county and municipal) (WHO: GCAC) • Foster collaborations that facilitate the study-to-work transition for artists and other creative professionals (WHO: Civic Drivers & Higher Education Community) • Explore the possibilities for additional services and service organizations for the creative sector, such as local chapters of Volunteer Lawyers for the Arts, Arts and Business Committee, business incubation and acceleration services, and a venture capital fund (WHO: Philanthropic Community) • Build a communication network to improve information sharing among individual partnerships, collaborative projects, service organizations and infrastructure activities involving the arts and cultural development of central Ohio (WHO: GCAC) • Encourage the expansion of business incubation and acceleration services and support talent incubation activities (WHO: Civic Drivers) 	<ul style="list-style-type: none"> • Ongoing revision and updating of comprehensive cultural plan (WHO: GCAC and All public, private, and arts community partners) • Collaborate to improve arts advocacy, including the development of a regional grassroots arts advocacy effort (WHO: GCAC) • Encourage civic leadership organizations to include representatives of the nonprofit arts and culture fields and of arts-oriented businesses to their boards, advisory councils, and project committees (WHO: Civic Drivers) • Explore ways to inter-relate cultural development efforts with technology development and educational improvement initiatives (WHO: Civic Drivers) 	

4 NEXT STEPS | Financial Capital



Public and Private Sector

Financial capital is not just a prime component of the supporting infrastructure for the arts and culture but also a **key factor in a healthy creative ecology**. Funding is essential not only in itself, but also because it can secure other support and resources. When most of the funding available in a creative ecology goes to maintaining existing arts and culture assets, there is little left to invest in new ventures, creative product development, or public benefits. Such a strategy ignores planning for initiatives necessary to improve creative vitality and create needed infrastructure.

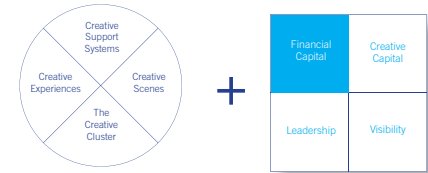
Unfortunately, arts and cultural firms and industries are often **under-capitalized** and find it hard to secure venture capital to engage in the risky business of creativity. Venture capital for individual artists is even scarcer. Such conditions often leave arts and cultural industries, entrepreneurs, and activities vulnerable to financial instability caused by even small changes in their external environment. Artistically successful members of the arts and culture sector need a measure of financial sustainability if they are to manage their triple bottom

lines. To be engines of local economic development and positive components of an attractive city image, the arts and culture community must know they are valued and sustained by the general community. They are then in a strong position to provide public benefits to the citizenry in turn and further enhance the quality of life for residents, potential residents, and visitors.

4

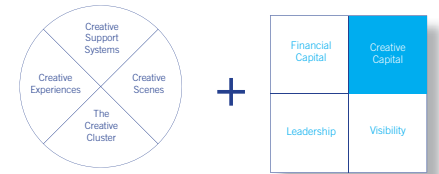
NEXT STEPS

Financial Capital



Short Term	Mid Term	Long Term
<ul style="list-style-type: none"> • Improve local cultural facilities by investing in and developing small performance spaces (WHO: Civic Drivers) • Optimize access to existing studio, workshop and rehearsal spaces (WHO: Arts Community) • Develop small business assistance, business incubation, and business acceleration services for arts-oriented enterprises (WHO: Civic Drivers) • Develop an “extraordinary funding pool” to help arts and cultural organizations with emergency recovery needs on a one-time basis (WHO: GCAC) • Explore possible programming and administrative opportunities for cost-sharing and savings among small and mid-sized arts and cultural organizations (WHO: GCAC) • Cultivate greater organizational transparency at GCAC by opening its grant-making deliberations to the public (WHO: GCAC) 	<ul style="list-style-type: none"> • Develop a coordinated campaign to financially stabilize flagship arts and cultural institutions by building their endowments (WHO: Arts and Philanthropic Communities) • Identify new ways to support individual artists and new work (WHO: Arts Community) • Support and encourage the creation of a framework for financial and programming cooperation and efficiencies across the entire creative ecology (WHO: Arts Community) • As part of the strategic planning process, build a comprehensive inventory of the full range of community creative assets (including facilities) and infrastructure that constitute the Columbus creative ecology (WHO: GCAC) • Explore the creation of a venture capital fund for entrepreneurial initiatives in the creative sector (WHO: Civic Drivers) • Develop a strategic plan for a public art program including possible funding sources for the acquisition, commissioning, and maintenance of public art (WHO: Government) • Community-wide commitment to broaden and deepen the individual donor base for arts and culture organizations and activities (WHO: All Public, Private, and Creative Sector Partners) 	<ul style="list-style-type: none"> • Community-wide discussions to design a new mixed-funding model for stable and sufficient financial support for the arts and culture (WHO: All Public, Private, and Creative Sector Partners) • Implement a coordinated campaign to financially stabilize flagship arts and cultural institutions by building their endowments (WHO: All Public, Private, and Creative Sector Partners) • Implement strategic plan for public art program (WHO: GCAC & Government) • Continue to pursue financial, administrative, and programming initiatives designed to develop cost-sharing, cost-saving, and service delivery efficiencies across the creative ecology (WHO: Arts Community)

4 NEXT STEPS | Creative Capital



Attracting, Training and Retaining Artists and Encouraging New Work

Creative capital is another key ingredient of the creative ecology. Like financial capital, it is both a product of creative individuals and organizations and a resource for the creative process. **The creative workforce—or human capital—is perhaps the key component of the creative industries.** Unlike many other industries, the arts, culture and entertainment industries rely on a large core of flexible, freelance, entrepreneurial artists who circulate between the for-profit, nonprofit, applied, and community-based segments of the sector. Columbus is fortunate to be home to a number of higher education institutions that train and launch young artists into careers in design, animation, visual arts and performing arts, as well as the literary arts and advertising.

New work constitutes another form of creative capital. A reputation for creativity goes hand in hand with artistic innovation and experimentation. New work stretches the understanding and imagination of

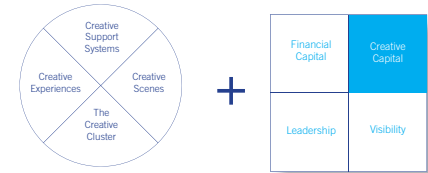
audiences and artists. It keeps the ecology from getting stagnant and generates a sense of being on the leading edge. Furthermore, home-grown creativity tends to attract outside talent and investment as a community becomes known as a place where new art can thrive.

More can be done to retain this creative capital rather than see it move to other cities. There are few fellowships or grants for artists. Without a public art program, art commissions are few and far between. There is no dedicated arts incubator for small businesses or freelance artists. While talent incubation is part of the activities of a number of arts and educational organizations, many of these efforts are modest and have low visibility and priority.

4

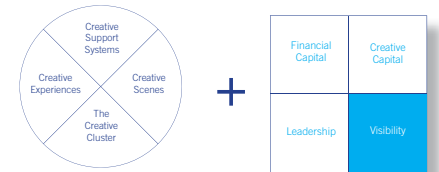
NEXT STEPS

Creative Capital



Short Term	Mid Term	Long Term
<ul style="list-style-type: none"> • Increase the visibility of local artists, encourage new work, and promote emerging artists (WHO: Arts Community) • Develop small performance and exhibition spaces and to optimize access to existing studio, workshop and rehearsal spaces (WHO: Arts Community) • Increase visibility and commitment to talent incubation activities (WHO: Arts Community) • Include local higher education institutions in efforts to develop programs that facilitate the study-to-work transition for graduates who are artists and other creative professionals (WHO: Civic Drivers) 	<ul style="list-style-type: none"> • Develop a coordinated and comprehensive arts outreach effort with the schools (WHO: GCAC) • Design and implement an active public arts program (WHO: Government) • Develop an interlinked support system for creative workforce development, attraction and retention (WHO: Civic Drivers) • Invite representatives of higher education training programs for the creative workforce to participate in GCAC board and planning activities (WHO: GCAC) • Articulate a general policy to sustain and inter-relate the development of multiple creative scenes/districts/neighborhoods (WHO: Government) 	<ul style="list-style-type: none"> • Develop measures of effectiveness of creative workforce initiatives (WHO: GCAC and Higher Education Partners) • Expand efforts to leverage existing arts and cultural assets and to nurture creative sector businesses, venues, and talent as one of the City's primary economic and community development strategies (WHO: Civic Drivers & Government) • Develop creative district improvement committees composed of district residents and businesses (WHO: Civic Drivers)

4 NEXT STEPS | Visibility



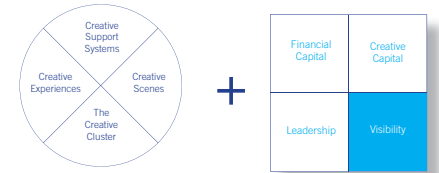
Communications, Marketing and Audience Building

As studies commissioned by Compete Columbus indicated, currently the city has little image at all with business decision-makers outside of Columbus. This provides a broad opportunity to establish and define a positive, attractive image. In this effort, the arts and culture have a role to play in defining this new identity and image of Columbus. But it can't make this contribution unless it has a clear identity of its own profile—the creative profile of Columbus.

4

NEXT STEPS

Visibility



Short Term	Mid Term	Long Term
<ul style="list-style-type: none"> • Improve and expand locational information concerning arts and cultural venues and events, such as online directions and maps; airport, street and roadway signage; and building identification (WHO: Government) • Invite artists, arts administrators, and arts businesspeople to participate in activities that welcome young professionals to the community and help them build diverse social networks (WHO: Civic Drivers) • Improve the presence of arts and cultural assets and activities at websites and improve links among arts, culture and arts-oriented businesses in a strategy of cross-promotion (WHO: Civic Drivers) • Improve information sharing among individual partnerships, collaborative projects, service organizations and infrastructure activities involving arts and cultural development of central Ohio (WHO: Cult Planning Committee) 	<ul style="list-style-type: none"> • Develop marketing materials and campaigns that focus on new work and emerging artists (WHO: Civic Drivers) • Build a comprehensive and accessible database that includes the fine, popular, and traditional arts audiences for use in marketing, development, and strategic planning and program evaluation (WHO: Arts Community) • Expand the presentation of the cultural assets and creative vibrancy of the Columbus region in community branding and marketing efforts (WHO: Civic Drivers) • Continue to improve, coordinate, and expand arts marketing, audience building, and branding efforts for the arts and culture (WHO: Arts Community) • Build a communication network to improve information sharing among individual partnerships, collaborative projects, service organizations and infrastructure activities involving arts and cultural development of Central Ohio (WHO: All Public, Private and Creative Community Partners) 	<ul style="list-style-type: none"> • Use audience database to demonstrate the breadth and diversity of arts audiences (WHO: Arts Community) • Build audiences for new and experimental creative work (WHO: Arts Community)

ACTION AGENDAS

5

AGENDAS

FROM NEXT STEPS TO ACTION AGENDAS

The recommendations here are organized as action agendas addressed to each of the community's key stakeholders in the creative economy. In the preceding section, recommendations were clustered by planning and policies strategies and presented as a three part timeline identifying short term, mid term and long term priorities.

- 1. Cultural Planning Committee** – This steering committee report calls for the appointment of a temporary group to continue and expand broad community participation in the formation of cultural policy for Columbus. Specifically it will help drive the comprehensive strategic planning process and encourage other community stakeholders to take action on other committee recommendations.
- 2. Local and Regional Government** – Elected public officials typically provide direction and some of the resources necessary for community development efforts. A set of recommendations have been directed to the Columbus City Council because it is a key policy-making actor for community cultural policy and has the authority to make key appointments, approve budget allocations and contracts, direct public agencies and agents (including the GCAC), enact tax and other incentives, and commission research and analysis. Other recommendations are addressed more generally to levels of government—municipal and county—leaving the identification of the appropriate public officials and agencies to elected public leaders
- 3. Civic Drivers** – Most city development efforts require and involve a coalition of public and private leadership and resources. Private business interests can act singly or as a group. Such groups are generally referred to as civic organizations. When they undertake community leadership activities, they can be called “civic drivers”—interests that help to drive the community agenda and are an important factor in getting things done in and for the community. The Steering Committee heard from a number of this group, including Experience Columbus, the Columbus Partnership, Compete Columbus, and the Columbus Chamber of Commerce.
- 4. Arts Community** – This group is more broadly inclusive than the term “arts community” might suggest. Indeed, the term is “shorthand” for the full complement of the “creative class” of artists and other professionals in the creative workforce; for the full complement of arts and cultural organizations (large, mid-size and small), activities, and events; arts-oriented businesses; infrastructure and supports. It includes cultural organizations such as COSI and the Franklin Park Conservatory. Some interests within the arts community have organized themselves into organizations that can represent their concerns, such as the Columbus Cultural Leadership Consortium. Many other arts and cultural interests do not yet have such representative groups and tend to engage in community and cultural planning in highly individualistic and unorganized ways.
- 5. Philanthropic Community** – This group includes both individuals and institutions that provide philanthropic funding for arts and cultural organizations and activities. Institutionally, the Columbus Community Foundation as well as other local private, family and corporate foundations are key actors. Individual donors to specific arts and cultural organizations as well as patrons who serve on the boards of nonprofit arts and cultural organizations are also part of the philanthropic community.
- 6. GCAC** – is the designated agent of City Council that administers the allocation of bed tax revenues to the arts and culture. As indicated in this report, it also has the potential to play a larger leadership role in the creative ecology.

5

AGENDAS

CULTURAL PLANNING COMMITTEE

LEADERSHIP

- Develop and periodically update a Comprehensive Strategic Plan for Arts and Culture for Columbus
- Support GCAC efforts to realign its multiple roles involving arts funding and grant-making, leadership and advocacy, arts and cultural program coordination, and information and visibility
- Foster cultural development policy as a partnership with the arts and cultural community rather than as a subsidy for the arts and culture
- Launch a community-wide discussion to design a new mixed-funding model for stable and sufficient financial support for the arts and culture
- Work with GCAC to identify and pursue additional public funding opportunities at all levels of government (national, state, county and municipal)
- Promote the need to undertake local and regional campaigns to broaden and deepen individual and corporate donor bases for the arts and culture
- Foster collaborations that facilitate the study-to-work transition for artists and other creative professionals
- Encourage arts and cultural groups to organize themselves to better represent their concerns and better participate in civic affairs and community planning
- Foster better communication and information sharing among individual partnerships, collaborative projects, service organizations, and infrastructure activities involving arts and cultural development in central Ohio

5 AGENDAS

LOCAL & REGIONAL GOVERNMENT

LEADERSHIP

- Appoint a broadly representative Cultural Planning Committee to implement and oversee recommendations of this Task Force and to lead the development of a Strategic Plan for Columbus Arts and Culture
- Appoint a City Councilperson as a member of the Cultural Planning Committee to serve as a liaison between the Council and the Committee
- Approach creative sector development policy as a partnership with the arts and culture community rather than as a subsidy program for the arts and culture
- Help GCAC to realign its multiple roles involving arts funding and grant-making, leadership and advocacy, arts and cultural program coordination, and information and visibility
- Activate a community-wide discussion to design a new mixed funding model for stable and sufficient financial support for the arts and culture
- Convene an inter-agency task force of all city agencies and agents with arts and/or cultural responsibilities and have it meet regularly to share information, coordinate activities, and develop programming synergies
- Recognize that arts education in the schools and that local higher education institutions are crucial parts of the creative ecology and should be included in cultural policy and planning initiatives just as educational partners are part of the 315 Research and Technology Corridor
- Approve proposal for a public art commission and develop a strategic plan for a public art program
- Create a framework for cooperation among neighboring arts councils as a step toward developing new opportunities and efficiencies for arts and cultural funding and programming through regional cooperation and coordination
- Express renewed trust in GCAC to support its ability to be an effective and innovative arts council

CREATIVE CAPITAL

- Articulate a general policy to sustain and inter-relate the development of multiple creative scenes/districts/neighborhoods
- Continue to expand efforts to leverage existing arts and cultural assets and to nurture creative sector businesses, venues, and talent as one of its primary economic and community development strategies
- Collaborate with other local and regional public partners in developing an interlinked support system for creative workforce development, attraction and retention
- Encourage concerned citizens, businesses and organizations to develop creative district improvement committees

FINANCIAL CAPITAL

- Work with private partners, the arts community and GCAC to develop and implement a coordinated campaign to financially stabilize flagship arts and cultural institutions by building their endowments.
- Work with private partners and the arts community to invest in and develop small performance spaces
- Work with the arts community to optimize access to existing studio, workshop and rehearsal spaces
- Work with other public, private, and arts community partners to development business incubation and acceleration services for arts-oriented businesses
- Work with GCAC and other major funders to develop an "extraordinary funding pool" to help arts and cultural organizations with emergency recovery needs on a one-time basis
- Work with other community partners to identify funding for the acquisition and maintenance of public art

VISIBILITY

- Improve and expand locational information concerning arts and cultural venues and events, such as online directions and maps; airport, street and roadway signage; and building identification
- Improve the presence of arts and cultural assets and activities at official websites and to improve links among arts, culture and arts-oriented businesses in a strategy of cross-promotion
- Participate in and support efforts to improve information sharing among individual partnerships, collaborative projects, service organizations and infrastructure activities involving the arts and cultural development of central Ohio

5 AGENDAS | CIVIC DRIVERS

LEADERSHIP

- Approach creative sector development policy as a partnership with the arts and culture community rather than as a subsidy program for the arts and culture
- Encourage civic leadership organizations to include representatives of the nonprofit arts and culture fields and of arts-oriented businesses on their boards, advisory councils, and project committees
- Participate in the initiative to develop a Comprehensive Strategic Plan for the Arts and Culture in Columbus
- Support the improvement of arts advocacy initiatives
- Encourage the expansion of business incubation and acceleration services and support talent incubation activities
- Encourage networking between the nonprofit arts and culture organizations and the commercial arts, entertainment, and arts-oriented businesses
- Recognize that local higher education institutions are a crucial part of the creative ecology and should be included in policy and planning initiatives, just as educational partners are part of the 315 Science and Technology Corridor
- Explore ways to inter-relate cultural development efforts with technology development and educational improvement initiatives

CREATIVE CAPITAL

- Explore local and regional efforts to establish an inter-linked support system for creative workforce development
- Work with the arts community and public and other private partners to increase the visibility of local artists, encourage new work, and promote emerging artists

FINANCIAL CAPITAL

- Explore the creation of a venture capital fund for entrepreneurial initiatives in the creative sector
- Work with public, other private, and arts community partners to develop and implement a coordinated campaign to financially stabilize flagship arts and cultural institutions by building their endowments.
- Work with public, other private, and creative sector partners to develop a new mixed-funding model for stable and sufficient financial capital for the arts and culture
- Work with GCAC and other major funders to develop an "extraordinary funding pool" to help arts and cultural organizations with emergency recovery needs on a one-time basis
- Support and participate in building a comprehensive inventory of the full range of community creative assets (including facilities) and infrastructure activities that constitute the Columbus creative ecology
- Work with other community partners to develop a strategic plan for a public art program, including possible funding sources for the acquisition and maintenance of public art
- Participate in community-wide efforts to broaden and deepen the individual donor base for arts and cultural institutions and activities

VISIBILITY

- Continue to support coordinated arts marketing and audience building efforts
- Invite artists, arts administrators, and arts business-people to participate in activities that welcome young professionals to the community and help them build diverse social networks
- Participate in and support efforts to improve information sharing among individual partnerships, collaborative projects, service organizations and infrastructure activities involving the arts and cultural development of central Ohio
- Participate in and support the development of better information about and a clearer, more complete profile of the creative image of Columbus
- Expand the presentation of the cultural assets and creative vibrancy of the Columbus region in community branding and marketing efforts

5

AGENDAS

ARTS COMMUNITY

LEADERSHIP

- Commit to the creation and promotion of new creative talent and new work
- Specific interests in the creative sector should follow the example of the Columbus Cultural Leadership Consortium and organize themselves to better participate in civic planning and decision-making. Small arts organizations and arts-oriented businesses might be two examples of such potential groups
- In collaboration with other public and private partners, develop and implement a coordinated campaign to financially stabilize flagship arts and cultural institutions by building their endowments.
- Extend arts and cultural networks to include commercial arts, entertainment and arts-oriented businesses
- Identify what needs to be done to optimize access to existing studio, workshop and rehearsal spaces and to increase small performance and exhibition spaces for local artists
- Improve arts advocacy, including the development of a regional grassroots arts advocacy effort in partnership with GCAC
- Express renewed trust in GCAC to strengthen its ability to be an effective and innovative local arts council

CREATIVE CAPITAL

- Participate in local and regional efforts to establish an interlinked support system for creative workforce development
- Work with local higher education institutions to develop programs that encourage and facilitate the study-to-work transition for graduates who are artists and other creative professionals
- Work with GCAC to develop a coordinated and comprehensive arts outreach effort with the schools
- Participate in efforts to design and implement an active public arts program

FINANCIAL CAPITAL

- Work with GCAC and other major funders to develop an “extraordinary funding pool” to help arts and cultural organizations with emergency recovery needs on a one-time basis
- Support and encourage the creation of a framework for financial and programming cooperation and efficiencies across the creative ecology
- Participate in a community-wide campaign to broaden and deepen the individual donor base for arts and cultural institutions and activities
- Explore possible programming and administrative opportunities for cost-sharing and savings for small and mid-sized arts and cultural organizations
- Participate in community-wide discussions to design a new mixed-funding model for stable and sufficient financial support for the arts and culture

VISIBILITY

- Develop better information about and a clearer profile of the creative image of Columbus
- Cooperate in the development of information that will improve the presence and profile/diversity/range of the arts and cultural assets of Columbus on public and civic websites and Internet link
- Develop marketing materials and campaigns that focus on new work and emerging artists
- Cooperate in building a comprehensive inventory of the full range of community creative assets (including facilities) that can be used in marketing, development, and strategic planning and program evaluation
- Continue to explore ways to integrate the arts and culture into civic marketing and audience building efforts
- Build a comprehensive and accessible database that includes the fine, popular, and traditional arts audiences for use in marketing, development, institutional strategic planning, and program evaluation

5 AGENDAS

PHILANTHROPIC COMMUNITY (CORPORATE & PRIVATE)

LEADERSHIP

- Organize and promote a corporate leadership campaign to expand the pool of corporate donors to and investors in the arts and culture
- Spearhead a community-wide campaign to broaden and deepen the individual donor base for arts and cultural institutions and activities
- Explore the possibilities for additional services and service organizations for the creative sector, such as local chapters of Volunteer Lawyers for the Arts, Arts and Business Committee, business incubation and acceleration services, a venture capital fund
- Approach cultural development policy as a partnership with the arts and culture community rather than as a subsidy program for the arts and culture

CREATIVE CAPITAL

- Participate in and support the development, implementation and assessment of a Comprehensive Strategic Plan for the Arts and Culture in Columbus

FINANCIAL CAPITAL

- Work with public, other private, and creative sector partners to develop a new mixed-funding model for stable and sufficient financial capital for the arts and culture
- Work with GCAC and other major funders to develop an “extraordinary funding pool” to help arts and cultural organizations with emergency recovery needs on a one-time basis
- Collaborate with other community partners to support the improvement of cultural facilities, specifically by adding more small performance spaces, exhibition spaces for new and emerging artists, and optimizing access to existing studio, workshop, and rehearsal spaces
- Work with arts community and other community partners to develop and implement a coordinated campaign to financially stabilize flagship arts and cultural institutions by building their endowments
- Support the building of a comprehensive inventory of the full range of community creative assets (including facilities) that can be used in marketing, development, and strategic planning and program evaluation

VISIBILITY

- Support initiatives to improve and expand marketing, branding and audience development for the arts and culture

5 AGENDAS | GCAC

Implications for the Roles and Responsibilities of GCAC

The vision and planning strategies advanced in this report have implications both for the arts and culture community and for its partners and support systems. A special component of the creative ecology is the primary organization that was established to administer the City's cultural policy and distribute a major part of the financial resources allocated to support the arts and culture. This organization is the Greater Columbus Arts Council (GCAC).

GCAC has a dual character. On the one hand, it is a private 501(c)3 nonprofit organization. On the other hand, it is the agent of City Council contracted to provide specified services. As such, GCAC is a quasi-public agency and can be expected to operate in a manner consistent with its public mission. In particular, this means conducting much of its business in public, with transparency and with public involvement. It also means that it will be subject to high expectations concerning its accountability and responsibility to City Council and to the citizens of Columbus.

For much of its thirty-year tenure, GCAC has focused on developing, refining and managing its role as the arts funding agent of the City of Columbus. As a funder, GCAC has been primarily concerned with building arts and cultural institutions and helping them to constantly improve their artistic quality. This important work is not yet finished, but one can envision a different leadership role for GCAC. Advocacy and representation for the arts and culture community—and for all components of the creative community—is repeatedly called for. GCAC has the potential to become a more effective intermediary and honest broker for greater synergy among the various members of the creative community and for more effective collaborations between the creative community and other civic, social and business interests.

As the implementation of the comprehensive strategic plan for arts and culture advances, the scope and specifics of GCAC responsibilities should be addressed in annual contract negotiations with the City.

5 AGENDAS | GCAC

LEADERSHIP

- Realign its multiple roles in funding and grant-making, leadership and advocacy, program coordination, and information and visibility
- Pursue renewed trust and support from public, private and arts community stakeholders to promote effective and innovative performance of the council's roles and mission
- Promote creative sector development policy as a partnership with the arts and culture community rather than as a public and philanthropic subsidy for the arts and culture
- Work with civic drivers, philanthropic community, and local government to develop an "extraordinary funding pool" to help arts and cultural organizations with emergency recovery needs on a one-time basis
- Invite representatives of organized arts community interests from across the creative ecology to participate in GCAC board and other planning activities
- Work with the arts community to improve local and regional arts advocacy
- Spearhead the development of a coordinated campaign plan to financially stabilize flagship arts and cultural organizations by building their endowments
- As part of the Strategic Planning process, build a comprehensive inventory of the full range of community creative assets (including facilities) and infrastructure activities that constitute the Columbus creative ecology
- Support the development process of a Comprehensive Strategic Plan for the Arts and Culture in Columbus
- Work with the arts community and various public and private partners to build a communication network to improve information sharing among individual partnerships, collaborative projects, and service organizations and infrastructure activities involving arts and cultural development in central Ohio

CREATIVE CAPITAL

- Work with the local arts community and other community partners to develop small performance and exhibition spaces and to optimize access to existing studio, workshop and rehearsal spaces
- Work with other community partners to support talent incubation activities
- Participate in local and regional efforts to establish an interlinked support system for creative workforce development
- Invite representatives of higher education training programs for the creative workforce to participate in GCAC board and planning activities
- Work with the arts community to develop a coordinated and comprehensive arts outreach effort with the schools
- Participate in community-wide efforts to broaden and deepen the individual donor base for arts and cultural organizations and activities

FINANCIAL CAPITAL

- Participate in a community-wide effort to design a new mixed-funding model for stable and sufficient financial support for the arts and culture
- Work with other community partners to develop business incubation and acceleration services for arts-oriented businesses
- Cultivate greater organizational transparency by opening grant-making deliberations to the public
- Work with all community partners to develop a coordinated campaign to build endowments for flagship arts and cultural institutions
- Continue to pursue financial, administrative, and programming initiatives designed to develop cost-sharing, cost-saving, and service delivery efficiencies across the creative ecology
- Work with other community partners to develop a strategic plan for public art programs including possible funding sources for commissioning and maintenance

VISIBILITY

- Participate in an inter-agency task force that includes all city agencies and agents with arts and/or cultural responsibilities to share information, coordinate activities and develop programming synergies
- Participate in efforts to create a framework for cooperation among arts councils in the central Ohio region as a step toward developing new opportunities and efficiencies for arts and cultural funding and programming
- Take a lead in developing better information and a clearer profile of the creative image of Columbus and use this information to improve and expand the presence of arts and cultural assets and activities on community websites and in marketing materials
- Work with the arts community and other public and private partners to develop marketing materials and campaigns that focus on new work and emerging artists

APPENDIX

ACKNOWLEDGEMENTS

Special Thanks to:

Columbus City Council Members

Matt Habash

Melinda Swan

Scott Varner

Members of the Steering Committee

Beverly Bethge, David Chesebrough, Ed.D., Mary Jo Green, Stephanie Hightower, Lisa Hinson, Chad A. Jester, Wayne Lawson, Jeffrey Lyttle, Nannette V. Maciejunes, Robert H. Milbourne, Jerry Saunders, Priscilla Tyson, Margaret Wyszomirski

Chase Bank

Columbus Metropolitan Library

Ologie

TASK FORCE BIOS

Beverly Bethge

Beverly founded Ologie in 1987 and has grown the company into an award-winning branding agency that serves national and regional clients including Nationwide, Limited Brands, JP Morgan, Lowe's, Big Lots, Exel, DHL, Alliance Data and Legg Mason. Ologie has more than 50 top professionals, and its success has allowed the company to triple in size from 2003 to 2006.

Beverly oversees creative services for the agency. Her work has been recognized by numerous associations including D&AD Yellow Pencil, Print, HOW, Communication Arts, Radio Mercury and Art Directors Club. Over the past twenty years, Beverly has dedicated her time and talent to organizations such as The Jazz Arts Group, Ballet Met, Columbus Museum of Art, ProMusica, The Columbus Symphony and The Thurber House, as well as Champion of Children, The Columbus Public Library and The Women's Fund of Central Ohio.

Chad A. Jester

Chad A. Jester is Vice President of Corporate Citizenship and Customer Relations and President of the Nationwide Foundation for Nationwide. Nationwide is a \$117 billion Fortune 500 international insurance and financial services company based in Columbus. Chad is actively involved with numerous business, civic, non-profit, and government organizations, serving on the boards of the Columbus Zoo and Aquarium, Columbus Coalition Against Family Violence, Community Shelter Board, Experience Columbus, KidsOhio.org and Leadership Columbus. Previously, he served as the board chair of Experience Columbus, and was a founding member of the Columbus Zoo's Young Professionals Board. Chad earned a bachelor's in political science and history from Miami University in Oxford, Ohio.

David E. Chesebrough, Ed.D.

Dr. David E. Chesebrough is President and CEO of COSI in Columbus. As former President and CEO of the Buffalo Museum of Science, he led the rejuvenation of the institution, the development of its innovative strategic plan, and the first investment of \$3 million into the plan's implementation. Prior to his 18 years of service in the museum field, David was an educator and administrator at the secondary and collegiate levels for more than 15 years. He has served on various local, state, and national boards and advisories addressing education, museum, and tourism concerns. David earned a doctorate focusing on museum-community partnerships from Duquesne University at Pittsburgh. He earned his bachelor's and master's in physics, math, and science education from the University of Pittsburgh.

Wayne Lawson

Wayne Lawson retired as Director of the Ohio Arts Council (OAC) in May 2006. During his 30 years with the agency, the OAC became one of the foremost state arts agencies in the nation in terms of funding, both public and private, long-range planning and evaluation, support for individual artists, and innovative services to constituents in all arts disciplines. Lawson earned a master's in European literature and a doctorate in theatre and comparative literature. He is an adjunct professor of art education at The Ohio State University. He has served on many panels for the National Endowment for the Arts, was chairman of the National Assembly of State Arts Agencies for three terms, and completed three terms as chairman of Arts Midwest. He has been honored by the Association of American Cultures for commitment to developing cultural diversity in the arts, and by the Butler Institute of American Art in Youngstown for lifetime achievement in the arts.

Mary Jo Green

Mary Jo Green is responsible for government relations, media relations, community affairs, and online content for one of the larger cable divisions in the Time Warner family. Time Warner Cable Mid-Ohio Division provides cable service, Road Runner, and digital phone service, serving customers in Columbus and nearly 60 Ohio counties. An active member of the Columbus community, she serves on the boards of the Greater Columbus Arts Council, The Women's Fund of Central Ohio, Jefferson Center for Learning and the Arts and its Academy for Leadership and Governance. Mary Jo also is a past chair of the YWCA. She earned a bachelor's in journalism summa cum laude from Ohio University and a master's in business administration from The Ohio State University.

Jeffrey Lyttle

Jeffrey Lyttle is Region Vice President of Community Relations for JPMorgan Chase & Co., overseeing a \$14 million, six-state philanthropy budget on behalf of The JPMorgan Chase Foundation. He also serves as a regional spokesperson for the firm. Jeff has been a communications and public affairs professional for more than 20 years. He has also been an active freelance writer and author. The Ohio State University Press published his book, *Gorillas in Our Midst: The Story of the Columbus Zoo Gorillas*, in 1997. Jeff is an active community volunteer and leader. He serves as a trustee on the boards of COSI, The Columbus Coalition Against Family Violence, KidsOhio.org, Project GRAD, and the Worthington Libraries. He also serves as a member of the Champion for Children advisory committee.

Stephanie Hightower

Stephanie Hightower is Vice President for Institutional Advancement for the Columbus College Art and Design (CCAD). As the executive administrator for institutional advancement functions, Stephanie is responsible for strategically positioning the college's image and expanding the institution's donated income. Stephanie also works with the college's Director of Exhibitions to expand the institution's public dimension, reaching out to underserved communities and increasing contributed income and sponsorships via a range of exhibitions and public programs. A strong advocate for quality education, Stephanie was elected in 2000 to the Columbus Board of Education for a four-year term and re-elected for a second term beginning in January 2004. Under her leadership as School Board President for five consecutive years, there were significant district-wide gains in academic performance.

Nannette V. Maciejunes

Nannette V. Maciejunes was named Executive Director of the Columbus Museum of Art in November 2003 after serving ten years as Chief Curator with administrative responsibility for the curatorial and registrar's departments. She received the 2006 Governor's Award for the Arts in Ohio in the category of arts administration. Nannette graduated summa cum laude from Denison University with a bachelor's in art history and a master's and further graduate studies toward a doctorate from The Ohio State University. She has been at the Columbus Museum of Art since she began as a curatorial research assistant in 1984, with a brief absence when she served as Curator of Collections and Exhibitions (1989-1990) at The Dixon Gallery and Gardens in Memphis. Her area of scholarly expertise is early twentieth-century American art and European Modernism.

Lisa Hinson

Lisa Hinson is President of Hinson Ltd Public Relations, founded in Columbus in 1999. Hinson Ltd is a full-service agency providing public relations counsel to retail businesses, as well as residents and commercial developers. Selected clients include Giant Eagle, New Albany Company, Limited Brands, and Easton Town Center. Lisa currently serves on the board of several nonprofit organizations, including The Columbus Symphony Orchestra, Experience Columbus, The New Albany Community Performing Arts Center Board, The James Cancer Hospital Foundation Development Committee, and the Donor Development Committee of The Columbus Foundation.

Robert H. Milbourne

Robert H. Milbourne is President and CEO of the Columbus Partnership, a civic organization of top business, education and community leaders formed in 2002 to improve the economic and cultural base of central Ohio. He came to Columbus after serving as CEO of a similar group in Milwaukee for 17 years. Robert earned his bachelor's and master's in economics from the University of Wisconsin-Madison, and completed the Program for Management Development at the Harvard Business School. He worked in Wisconsin state government for nine years, and also served as an adjunct economics professor at the University of Wisconsin-Madison for 23 years. Robert has also served as a volunteer to public service, heading the Wisconsin Strategic Development Commission in 1984-85, and serving on the boards of organizations including the Greater Milwaukee Visitors Bureau, Experience Columbus, Columbus Chamber, and Columbus School for Girls.

TASK FORCE BIOS

Jerry Saunders

Jerry Saunders Sr. is Chief Executive Officer and President of Africentric Personal Development Shop, Inc. (APDS), a personal, family, and community development institution headquartered in Columbus. He is a social entrepreneur who has more than 30 years of community service and development experience.

Saunders has served more than 10 years as a Commissioner of the City of Columbus Recreation and Parks Department. He serves as Chair of the Finance Committee for Franklin County Board of Mental Retardation and Developmental Disabilities, member of After-School All-Stars Columbus Board of Trustees, Chairman of the 100 Black Men of Central Ohio, and Chairman of Compassionate Communication-Central Ohio. Saunders serves as a member of the Governance Board for Columbus Africentric Early College School, and a member of the Neighborhood Safety Working Group.

Priscilla Tyson

Priscilla Tyson, President of Star Arts Gallery Limited and President of the Columbus Civil Service Commission, has been a business executive serving the Columbus Community for over 29 years. She was Executive Director Emeritus for City Year Columbus, Vice President of Community Relations at Ohio Health, and Vice President of Community Relations at National City. She has also served on the boards of Phoenix Theatre Circle, National Black Programming Consortium and Opera Columbus. Tyson holds a Bachelor of Science and Business Administration degree from Franklin University.

Margaret Wyszomirski

Margaret Wyszomirski is Director of the Graduate Program in Arts Policy and Arts Administration at the Ohio State University. Her publications on cultural policy include *Art, Ideology and Politics*, *Congress and the Arts*, *America's Commitment to Culture*, and *The Public Life of the Arts*. In 1990, she was staff director for the Independent Commission on the NEA. Between 1991 and 1993, she was Director of the Office of Policy Planning, Research and Budget at the NEA. For seven years, she was a member of the Research Advisory Committee of the Center for Arts and Culture and its chair between 1998 and 2002. She is a long term member of the Research and Information Advisory Committee of Americans for the Arts. Between 1997 and 2002, she was a member of the leadership team of three American Assembly projects on the arts, including "The Arts and the Public Purpose," "Deals and Ideals", and "The Arts, Technology and Intellectual Property." Currently a member of the Board of the Association of Arts Administration Educators, she served as Vice President for Meetings for the Association for Research on Nonprofit Organizations and Voluntary Action (ARNOVA) in 2005 and 2006. Recently, she has been a featured speaker on the subject of the creative industries and mapping the creative sector at conferences both nationally and internationally, including Singapore, Vienna, Taiwan, and Canada. At the request of City Council, she wrote the background report, "*Widening the Focus: Meeting the Challenges of Changing Times for Arts, Culture, and Creative Industries*" that informed the work of the Steering Committee.

APPENDIX

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- Charlotte/Mecklenberg – www.artsandscience.org
- Cleveland – www.cpacbiz.org
- Indianapolis – www.indygov.org/eGov/Mayors
- Minneapolis – www.ci.minneapolis.mn.us
- Phoenix (Maricopa Region) – www.mpacarts.org
- Portland – www.westsidculturalalliance.org/CulturaPlan5-11-04.pdf (Washington County) and www.racc.org
- San Antonio – www.sanantonio.gov/arts/website/tcc/asp
- Seattle – www.seattle.gov/arts/news/cvi-1-2006.pdf