



*building strong organizations for strong communities*

Janus Small Associates, LLC  
3220 green road • cleveland, ohio 44122  
216.991.6003 • 216.408.2711 cell • 216.991.6009 fax  
jsmall@janusmallassociates.com • www.janusmallassociates.com



**Power of The Arts**

## **“Solidifying our Structure and Community Service” Strategic Plan for 2015-2017**





Power of The Arts

**Solidifying Our Structure and Community Service  
Strategic Plan for 2015 – 2017**

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## Power of The Arts

### Solidifying Our Structure and Community Service Strategic Plan for 2015 – 2017

#### I. About Power of the Arts

Formed in response to the large and spirited reaction to the June 2009 program on the role of arts and culture in revitalizing communities (sponsored by The Raymond John Wean Foundation with the Community Foundation of the Mahoning Valley and The Youngstown Foundation) and held at the Butler Museum of American Art, Power of the Arts (POA) included direct input from over 250 people in the early stages through a strategic community engagement process. The number of those directly involved is approaching 1000 since the effort began, representing visual arts, performing arts, literary arts, and design arts as well as representatives of public service, community development, and private business.

From its inception, POA focused on two core goals:

- **Goal One:** Develop an entity that will raise the visibility of, participation in, and community revitalization role of arts and culture in the Mahoning Valley. (The word “entity” was carefully selected rather than “organization”.)
- **Goal Two:** Develop and implement a plan to secure public funding for arts and culture in the Mahoning Valley.

In working toward achieving those goals, POA formed two working groups:

- **Programming Steering Committee**, co-chaired by Rebecca Keck and William Mullane, has worked toward Goal One.
- **Community Advisory Council**, currently chaired by Terry Cloonan, has focused primarily on Goal Two.

Toward these goals, the Programming Steering Committee and the Community Advisory Council have several strategic accomplishments in the last five years. A select few include:

- Initiated and implemented a **branding and visibility project** including the creation of a Power of the Arts logo and development, launch, and continued maintenance of a Power of the Arts website complete with community arts calendar; (a broad based visibility initiative to draw the public to these tools will happen during the period of this strategic plan).

- Developed and implemented, in conjunction with Youngstown State University's (YSU) College of Creative Arts and Communications, an ongoing professional development series, **Arts Mean Business**, to educate and build capacity of artists, arts organizations, and arts-related businesses on best practices in the Mahoning Valley.
- Spearheaded the Mahoning Valley's participation in the American's for the Art's Economic Prosperity IV Economic Impact Study which found that the arts and cultural community in the Mahoning Valley generates an estimated \$25.6 million in annual revenues.
- Actively pursuing modification of the Ohio Revised Code (ORC) to allow counties with populations under 1.2 million to fund arts and cultural districts with a cigarette tax (now, only Cuyahoga County has this opportunity) with a goal of creating a sustainable funding for arts and culture in the Valley.
- Created a political action committee (PAC) and hosted events for officials on both sides of the political aisle.
- Initiating strategic dialogue around a top quality coordinated and comprehensive public art initiative for the Mahoning Valley involving community development corporations and others.

Power of the Arts has operated purposely as an “initiative” (rather than an organization) with Fine Arts Council of Trumbull (FACT) serving as its fiscal agent. The initiative has grown in scope and focus, and the time to formalize and structure this community-wide arts and culture initiative into a free-standing, nonprofit organization has come per significant research completed by the leadership group in 2014. The members of the Community Advisory Council and the leadership of the Programming Steering Committee are to be commended for their commitment to comprehensive strategic planning at this genesis of the actual organization. With generous support from The Raymond John Wean Foundation, they retained the services of Janus Small Associates\* to facilitate a process to develop a strategic plan for organizing the initiative into an organization, preparing that organization for a strong future and increased impact in the community, and provide long-term sustainability for the organization with a focus on 2015 - 2017.

## **II. The Planning Process**

There are many factors that determine just how in-depth any given strategic planning process should be, for example:

- *An organization's resources (time, money, people)*
- *Leaderships shifts within an organization*

*\*Janus Small Associates has been providing community engagement, facilitation, planning, and support services to POA since the start of the initiative.*

- *Level of satisfaction of those being served by an organization and those providing the service*
- *Significant shifts within the internal organization and/or external community*
- *External requirements (funding agencies, etc.)*

A planning process can be designed to be comprehensive and thorough, both on a variety of levels. Therefore, it is most important to develop a process with a scope matching the needs of an organization at a given point in time. For the Power of the Arts process, all members of the POA Programming Steering Committee and the POA Community Advisory Council were invited to participate in the planning process. (For a full list of the members of the POA Programming Steering Committee, see Appendix A; for a full list of the members of the POA Community Advisory Council, see Appendix B.) Of the members of each POA group, those who participated on the Planning Team were:

- |                  |                   |                    |
|------------------|-------------------|--------------------|
| • Elayne Bozick  | • Paul Hagman     | • William Mullane  |
| • Bonnie Burdman | • Rebecca Keck    | • John Noga        |
| • Sandra Cika    | • Sanford Kessler | • James Pernotto   |
| • Terry Cloonan  | • Sharon Letson   | • Courtney Waskins |
| • Rebecca Davis  | • Chris Lewis     |                    |
| • Bryan DePoy*   | • Mark Mangie     |                    |

With on-going input from the Planning Team, the facilitator structured a planning process best suited to the current capacity and needs of POA. The planning process formally began with a survey to the arts and culture community within the Mahoning Valley during early summer 2014 including arts and culture organizations, arts-related businesses, artists, and arts and culture patrons. Survey results were presented at a town hall session at YSU on July 11, 2014 for further discussion and refinement. (For results of the Arts and Culture Community Survey, see Appendix C; for highlights and themes of the survey and town hall session, see Appendix D.) The first strategic planning work session occurred on November 14, 2014. This was followed by a series of two additional comprehensive planning sessions on January 7, 2015, and February 13, 2015.

Please note that to complement the work completed at the planning and visioning sessions and in line with the Strategic Planning Committee's commitment to transparency and broad input, the facilitator

*\* Please note that while he did participate actively initially in the planning process, during the course of this process, Dr. Bryan DePoy took a new position outside of the Mahoning Valley and thus resigned his affiliation with POA in December 2014. Previously, Dr. DePoy served as Co-Chair with Terry Cloonan.*

was actively involved in collecting significant external information between planning sessions from key community leaders including current and potential partners and current and potential funders. (For a list of questions posed to the interviewees, see Appendix E; for a review of the themes that arose during the interviews, see Appendix F.) The community representatives that took part in the interview process were:

- Ian Beniston, *Youngstown Neighborhood Development Corporation*
- Cherie Celedonia, *Warren Mayor's office*
- Guy Coviello, *Youngstown/Warren Regional Chamber*
- Heidi Daniels, *Public Library of Youngstown and Mahoning County*
- Shari Harrell, *Community Foundation of the Mahoning Valley*
- Linda Macala, *Mahoning County Convention and Visitors Bureau*
- Matt Martin, *Trumbull Neighborhood Partnership*
- Mike McGiffin, *Youngstown Mayor's office*
- Ryan Pastore, *PNC Bank*
- Jennifer Roller, *Raymond John Wean Foundation*
- Stephanie Sferra, *Explore Trumbull County*
- Jan Strasfeld, *The Youngstown Foundation*

### **III. Power of the Arts Today and Into the Future**

Based on the Community Survey and Strategic Planning Committee input, the following SWOC analysis (strengths-weaknesses-opportunities-challenges) completed at the first planning session along with a “3-5 Years From Now...” visioning discussion shaped strategic planning dialogue:

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>• No one competing with us</li> <li>• Neutral presence</li> <li>• Is a “collaborative” and welcoming table to come to</li> <li>• Collective strength helps all</li> <li>• Artists, small organizations, big organizations, all involved</li> <li>• Platform to speak with a unified voice to raise dollars and more</li> </ul>	<ul style="list-style-type: none"> <li>• Not known in the broad community</li> </ul>
Opportunities	Challenges
<ul style="list-style-type: none"> <li>• Tuned in to what’s happening in Columbus</li> <li>• Unified approach to funding</li> <li>• Back office support for small organizations and artists</li> <li>• Build POA mechanism to build community awareness for arts and culture</li> </ul>	<ul style="list-style-type: none"> <li>• How will POA help <u>my</u> cause?</li> <li>• Not about capital funding or buildings for each individual organizations but for the community as a whole</li> </ul>

This thoughtful dialogue – with additional complementary community interviews – led to a recommitment of the mission statement and the development of five strategic goals\* to make the mission become a reality during the next three fiscal years. The mission statement and goals are as follows:

*Mission Statement:*

*To create and sustain a collaborative structure for the Arts and Culture community to participate effectively in our region's revitalization and economic development and to positively impact our citizens' quality of life.*

***Goal I. Build Power of the Arts infrastructure.***

***Goal II. Nurture partnerships and collaborations.***

***Goal III. Increase the visibility, accessibility, and participation in arts and culture offerings for all in the Mahoning Valley.***

***Goal IV. Build the capacity of arts and culture organizations, arts businesses, and individual artists in the Mahoning Valley.***

***Goal V. Support increasing funding for arts and culture in the Mahoning Valley.***

Related objectives\* – defined, operational and specific – have been developed for each of the goals. Action steps\* for each objective will be developed during the implementation process. Also an “implementation lead” is recommended to move each objective (and related action steps that will be developed by said implementation lead) forward on the strategic plan framework on page 9. Three-year mission-driven budget projections along with fund development parameters are included on page 13. Please note that the financial information is **not** meant to be an actual budget. Instead, it illustrates in numbers how POA’s financials would **likely** evolve based on implementation of this strategic plan.

**\*Definitions for Goals, Objectives, and Action Steps:**

**Goals** are broad expressions of what you want to achieve. They are expressed in general terms and should state the ultimate purpose of what you hope to realize. In other words, goals are what must be attained in total or in some combination, in order to achieve some larger, overall result.

**Objectives** are measurable, defined, operational, simple, and specific. Objectives contribute to the fulfillment of specific goals. They are planned accomplishments though not planned activities. In other words, objectives are specific accomplishments that must be realized in order to achieve the goals in a plan.

**Action Steps** are specific activities necessary to meet an objective. They are concrete, everyday actions that constitute your workplan. They should be incremental, realistic, and easily documented.

#### **IV. Next Steps**

It has been the distinct honor of this consulting team to have walked along side POA from the very first grassroots meetings to this point where the initiative is formalizing into an organization with a long list of accomplishments already to legitimize and solidify the work POA does for and on behalf of arts and culture within the community. (See Appendix G for the Power of the Arts Report, May 2010.) While it is important to take moments to step back and celebrate just how far a group has come, it is equally important to acknowledge the challenges along with the opportunities that are on the horizon or just beyond it. In many important ways, this sums up where POA is today: celebrating where the group has been and the progress made, POA is taking bold steps into its future as an organization dedicated to collaboration, community, and revitalization – all through the collective work of those who comprise the arts and culture sector. In this light, the next several years is a time of great opportunity for POA, for the individual artists, businesses, and organizations it serves, and for the community-at-large.

The strategic plan's five goals and their related objectives will guide POA's work as it addresses bringing the picture of a Mahoning Valley made alive by the artistic and cultural assets of the community to life. Please note that in order for POA to be successful at attaining the desired outcomes of these five goals as it moves forward, progress must be made incrementally, consistently, and simultaneously. Therefore, no single goal should be seen as more important than any other goal; rather, each goal augments the accomplishments achieved by the other goals, and all the goals work toward bringing the POA mission to life in the Mahoning Valley. The work ahead will not be easy and will take a great deal of dedication, hard work, and perseverance to accomplish these goals. Fortunately, the dedicated volunteers that comprise POA have already demonstrated their capability in all of these respects.



## V. Strategic Plan Framework with Implementation Leads

### Power of the Arts Strategic Plan Framework *Solidifying Our Structure and Community Service*

#### *Mission Statement*

*To create and sustain a collaborative structure for the Arts and Culture community to participate effectively in our region's revitalization and economic development and to positively impact our citizens' quality of life.*

Goals and Objectives*	Action Steps**	Implementation Lead***	Timing****
<b>Goal I: Build Power of the Arts infrastructure.</b>			
IA. Develop official founding Board of POA keeping in mind a balance in arts and culture and non-arts organizations, Mahoning County and Trumbull County representation, large and small organizations, artist, and organizational representation, and various genres of art and culture.	IA1.	Strategic Planning Team with Consultant	Immediately
	IA2.		
	IA3.		
IB. Complete key Board documents such as code of regulations, statement of expectations, conflict of interest statement, etc.	IB1.	Strategic Planning Team with Consultant	Immediately
	IB2.		
	IB3.		
IC. Complete the 501(c)(3) application process.	IC1.	Strategic Planning Team with Consultant	Immediately
	IC2.		
	IC3.		
ID. Develop Board committee structure to support the work of POA, including non-Board members on the committee.	ID1.	Strategic Planning Team with Consultant	Immediately
	ID2.		
	ID3.		
IE. Clarify role of current Programmatic Steering Committee and Community Advisory Council.	IE1.	Strategic Planning Team	Immediately
	IE2.		

		with Consultant	
	IE3.		
IF. Develop plan for staffing and work space including a plan to hire a POA Administrator.	IF1.	Executive Committee	Year 1 (Hire POA Administrator starting Year 2)
	IF2.		
	IF3.		
IG. Develop plan for funding core operations of POA.	IG1.	Fund Development Committee	Year 1
	IG2.		
	IG3.		
Goal II: Nurture partnerships and collaborations.			
IIA. Develop and implement a phased in POA membership program that highlights members as partners in the POA organization and incorporates the creation of a Membership Council.	IIA1.	Membership Committee	Year 1
	IIA2.		
	IIA3.		
IIB. Nurture communication and collaboration amongst arts and culture organizations and between organizations and individual artists.	IIB1.	Membership Committee with input from Membership Council	Year 1
	IIB2.		
	IIB3.		
IIC. Explore brokering collaborative funding opportunities amongst POA members and others.	IIC1.	Membership Committee with input from Membership Council	Year 2
	IIC2.		
	IIC3.		
IID. Elevate arts and culture as a key participant in civic and business dialogue, planning, and decision-making.	IID1.	Executive Committee and POA Administrator	Year 3
	IID2.		
	IID3.		
IIE. Explore opportunities for collaborative services for POA	IIE1.	Membership	Year 3

members (such as back office services or other communally beneficial services).		Committee with input from Membership Council	
	II E2.		
	II E3.		
Goal III. Increase the visibility, accessibility, and participation in arts and culture offerings for all in the Mahoning Valley.			
IIIA. Develop part-time communications coordinator position to build content and visibility of our website as the go-to resource for arts and culture activities and resources in the Mahoning Valley.	IIIA1.	Strategic Planning Team	Immediately (Hire Communications Coordinator starting Year 1)
	IIIA2.		
	IIIA3.		
IIIB. Develop clear and cohesive messaging about who POA is and who POA is not.	IIIB1.	Awareness Committee and Communication Coordinator	Year 1
	IIIB2.		
	IIIB3.		
IIIC. Develop programs to educate the broad community about the importance of arts and culture in our community.	IIIC1.	Awareness Committee and POA Administrator	Year 2
	IIIC2.		
	IIIC3.		
IIID. Develop opportunities for volunteerism within POA and within member groups.	IIID1.	Awareness Committee and POA Administrator	Year 3
	IIID2.		
	IIID3.		
Goal IV. Build the capacity of arts and culture organizations, arts businesses, and individual artists in the Mahoning Valley.			
IVA. Inventory needs of arts businesses in the Mahoning Valley.	IVA1.	Professional Development Committee	Year 1
	IVA2.		
	IVA3.		
IVB. Expand the Arts Mean Business series which could include more sessions, more topics, participant follow-up,	IVB1.	Professional Development	Year 2
	IVB2.		

and/or coaching/mentoring for accountability and growth.		Committee	
	IVB3.		
IVC. Inventory and publicize capacity building available to organization, businesses, and artists. (See IIIA)	IVC1.	Professional Development Committee	Year 3
	IVC2.		
	IVC3.		
Goal V. Support increasing funding for arts and culture in the Mahoning Valley.			
VA. Appoint a Public Funding Taskforce from the Board to oversee continued advocacy efforts.	VA1.	Advocacy Committee	Year 1
	VA2.		
	VA3.		
VB. Develop a comprehensive Advocacy Plan around public funding for arts and culture that include a legislative advocacy phase and a public education phase.	VB1.	Advocacy Committee and Public Funding Taskforce	Year 1
	VB2.		
	VB3.		
VC. Develop a case statement and follow-up initiative for private support for arts and culture.	VC1.	Advocacy Committee	Year 2
	VC2.		
	VC3.		

\* **Goals** are broad expressions of what you want to achieve. They are expressed in general terms and should state the ultimate purpose of what you hope to realize. In other words, goals are what must be attained in total or in some combination, in order to achieve some larger, overall result. **Objectives** are measurable, defined, operational, simple, and specific. Objectives contribute to the fulfillment of specific goals. They are planned accomplishments though not planned activities. In other words, objectives are specific accomplishments that must be realized in order to achieve the goals in a plan.

\*\* **Action steps** are specific activities necessary to meet an objective. They are concrete, everyday actions that constitute your workplan. They should be incremental, realistic, and easily documented. Action Steps will be determined and fleshed out by the Implementation Lead for each Objective.

\*\*\* The person(s) and/or committee that is listed under the Implementation Lead column is accountable to move the assigned objective forward; please note however that others may be involved in the work as well.

\*\*\*\* This is a three-year plan for three fiscal years (July1 – June 30) beginning July 1, 2015; however, some action steps toward achieving certain objectives have already begun or will be accomplished prior to the July 1, 2015 date. Those objectives have been labeled as “Immediately.” All other objectives are identified as “Year 1,” “Year 2,” or “Year 3.”

## VI. Three Year Financial Projections\*

**Power of the Arts**  
**Strategic Plan Framework**  
*Solidifying Our Structure and Community Service*

	2015 – 2016	2016 – 2017	2017 – 2018
<b>INCOME</b>			
Membership	0	7,500	10,000
Individuals	1,000	1,500	2,000
Foundations	40,000	40,000	40,000
Businesses / Corporate Sponsorships	20,000	24,000	27,000
Registrations / Other Fees	0	2,500	5,000
In-kind	11,500	11,500	11,500
<b>TOTAL INCOME</b>	<b>\$72,500</b>	<b>\$88,000</b>	<b>\$95,500</b>

	2015 – 2016	2016 – 2017	2017 – 2018
<b>EXPENSES</b>			
Community Visibility / Awareness	2,500	3,000	3,500
Advocacy / Public Sector Support Efforts	2,500	3,500	4,500
Professional Development	2,500	4,500	6,500
General office operations, supplies, and equipment	2,500	3,000	3,500
Personnel (Contractors and/or Staff)	48,000	52,000	52,000
Employee Taxes and Benefits	0	10,000	10,000
In-kind	11,500	11,500	11,500
<b>TOTAL EXPENSES</b>	<b>\$69,500</b>	<b>\$87,500</b>	<b>\$91,500</b>

*\*Please note that this is not meant to be an actual budget and not intended to be used for specific numbers. Instead, it illustrates in numbers how POA's financials will likely evolve based on implementation of this strategic plan.*

## Appendix A: POA Programming Steering Committee Roster

Last Name	First Name	Professional Affiliation
Bozick	Elayne	Northwood Realty Service
Cika	Sandy	Insite
Factor	Lori	Youngstown State University, Summer Festival of the Arts
Harver	Jacob	Lemon Grove
Hetrick	Thomas	Youngstown Neighborhood Development Corporation
Keck	Rebecca	SMARTS (Co-Chair, Programming Steering Committee)
Lewis	Chris	Civic Volunteer
Mangie	Mark	Mark Mangie Law
Mrosko	Christian	Artist
Mullane	William	Trumbull Art Gallery (Co-Chair, Programming Steering Committee)
Noga	John	Curator
Pernotto	James	Artist, Next Best Art
Waskins	Courtney	Next Best Art

## Appendix B: POA Community Advisory Council

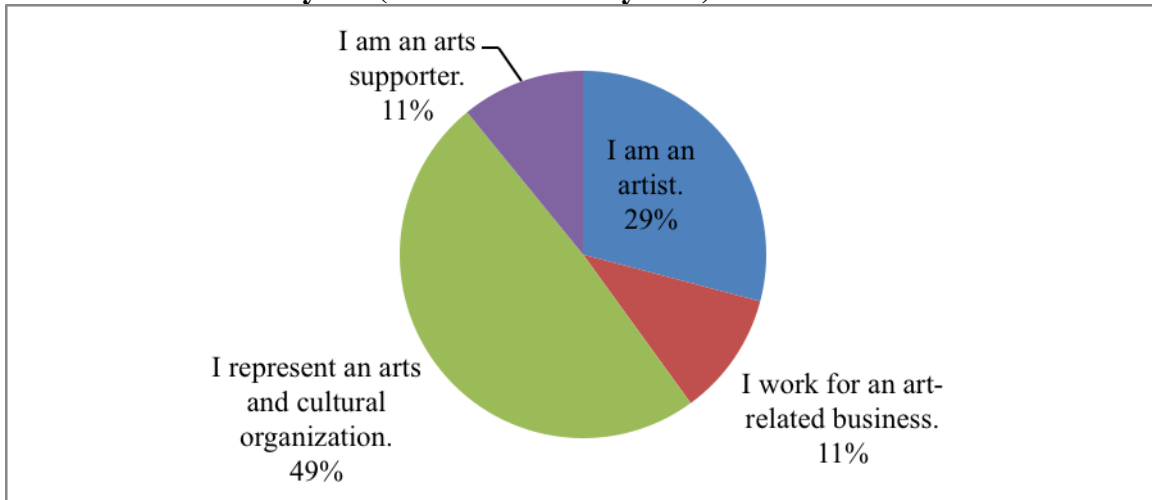
Last Name	First Name	Professional Affiliation
Burdman	Bonnie	Youngstown Area Jewish Federation
Cloonan	Terry	Huntington National Bank (Chair, Community Advisory Council)
Davis	Rebecca	Butler Institute of American Art
Ewing	Barb	Youngstown Business Incubator
Hagan	Bob	Ohio House of Representatives
Hagman	Paul	RBF Colab Architecture and Design
Keck	Rebecca	SMARTS
Kessler	Sanford	Jewish Community Center
Letson	Sharon	Streetscape
Mangie	Mark	Mark Mangie Law
Mullane	William	Trumbull Art Gallery
O'Brien	Mike	Former Mayor of Warren, Ohio; currently retired
Ryan	Tim	United States House of Representatives (Ex-Officio)
Syak	Patricia	Youngstown Symphony
Zona	Lou	Butler Institute of American Art

## Appendix C: Arts and Cultural Community Survey Results

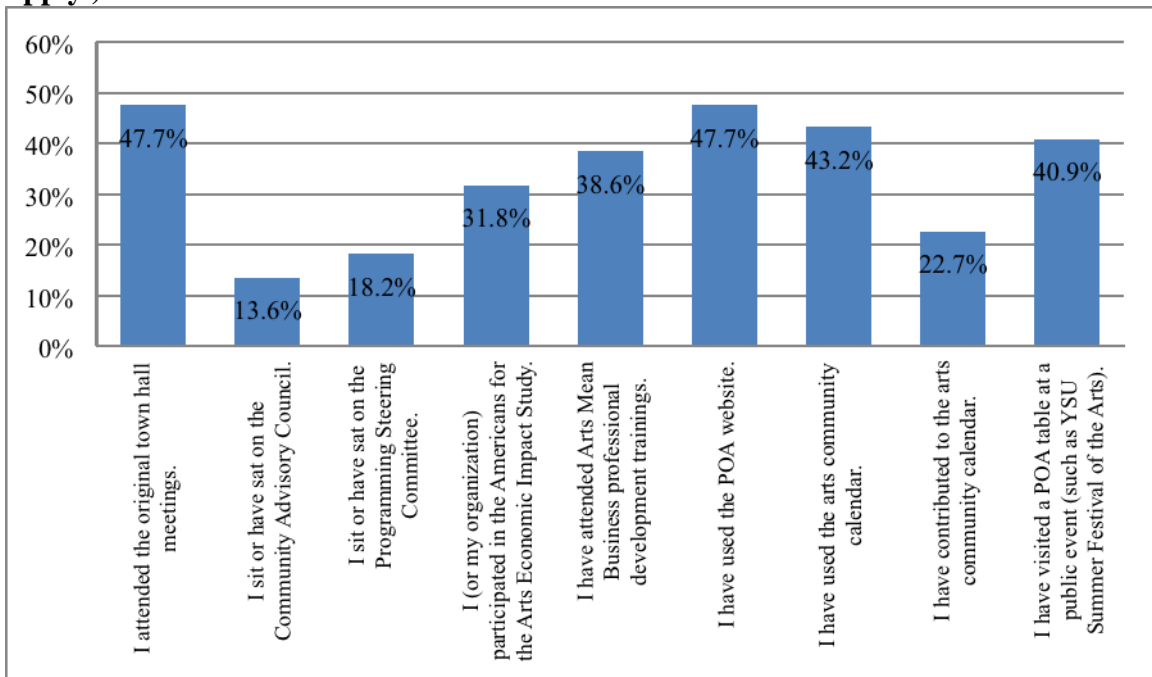
July 2014

The following survey questions were distributed to the organizations that participated in the economic impact study and made available through a survey link to the rest of the community. Fifty-five people responded to the survey with the following results. Several of the questions are broken into the categories indicated by the first question (“Artists,” “Arts-Related Businesses,” “Arts and Cultural Organizations,” and “Arts Supporters”) for further analysis.

### 1. Which best describes you? (Please choose only one.)



### 2. What has been your involvement with POA up to this point? (Please check all that apply.)





### **3. In your own words, what is your understanding of the POA initiative?**

#### Artists (14)

- A new arts org. Non-profit
- A resource and initiative to bring together local arts organizations and entities to brainstorm the optimum effective ways of making a difference both professionally and from a community standpoint in the arts.
- It's my understanding that the POA initiative attempts to positively impact the growth and sustainability of local arts, and culture through education and the availing of resources.
- I have never heard of it.
- In Mahoning and Trumbull Counties, I believe that POA made our governing bodies aware of the money that the arts generate in this area and is helping both counties to identify ways to improve our arts community and provide better access to artists.
- To promote all the arts and secure funding to support them.
- I'm not really sure what its all about.
- To promote the arts in the Mahoning Valley.
- An Initiative to strengthen arts and culture appreciation in the Mahoning Valley. Its political arm is engaged in a campaign to create public funding in support of the arts.
- My belief is that it is to help artists in promoting and marketing themselves
- This is the first I've heard of it.
- I am not familiar with the initiative.
- To make the ARTS more visible in our local community
- Education and networking area artists for the enrichment of the community

#### Arts-Related Businesses (4)

- The POA is dedicated to promoting the arts in the community, both through legislative awareness and private and public contributions/grants as well as assisting arts organizations in accessing funding for their programs. POA also educates everyone about the cultural importance and necessity of the arts to the community.
- It is an effort to promote arts and secure state funding.
- I knew about the website, Cuyahoga project, and Arts Mean Business program.
- Advocate for artists and art organizations.

#### Arts and Cultural Organizations (20)

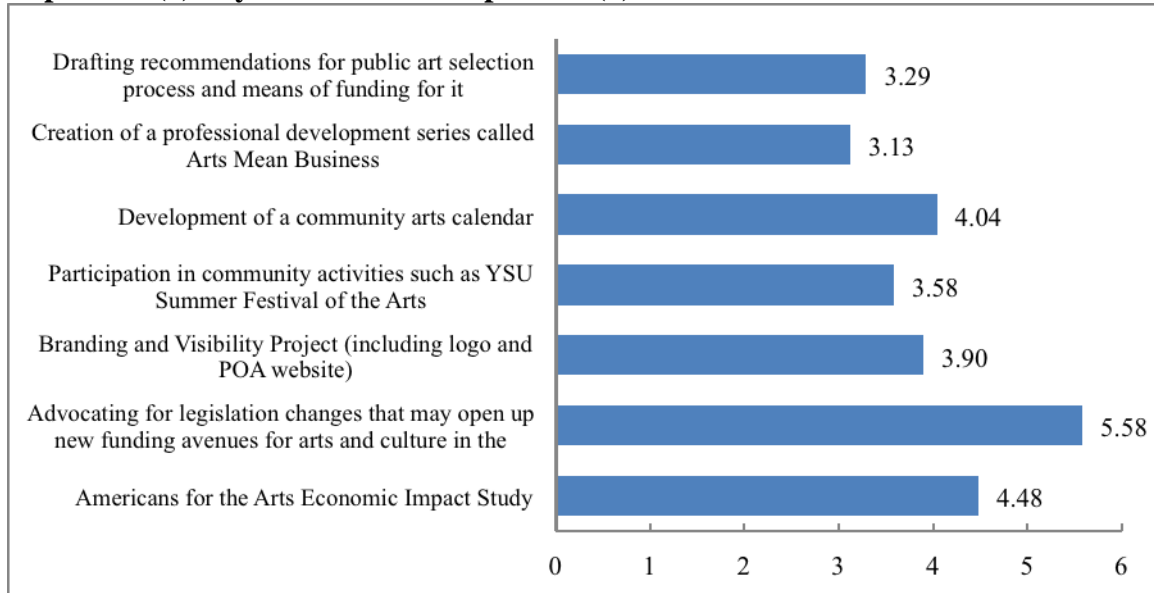
- The mission statement accurately captures my understanding.
- Would like to be updated and know more, since not invited to any meetings
- To provide support and collaboration for the arts and culture community in the Mahoning Valley.
- Educating the public about the importance of the arts in the community.
- To promote Arts and Culture in our community including economically.
- POA is both a catalyst and advocate for the arts in the Mahoning Valley. It has 2 focuses, 1- Steering-to connect artists, art/culture orgs, and art community to education and public art, etc. and 2-Will change public policy to financially in the Valley.
- To increase visibility and support for Valley arts & culture organizations.
- To promote the arts and the economic impact of them.
- Not for our organization.

- I haven't seen a hands-on initiative. Meetings are held, discussions go on, but I really don't have a grip of what has been accomplished and what my involvement should be
- To promote arts and culture within the valley and position the arts and culture community at the valley's economic development table. To find ways to fund the arts publicly.
- I view POA as an advocacy group which is trying to create funding sources for a select group of nonprofits in the Mahoning Valley.
- Really just trying to educate myself on it.
- I understand the POA initiative to be a collaborative effort to create support for the arts by demonstrating the economic impact of arts and culture.
- To bring together varied interests to achieve goals together
- My understanding of the POA is to provide an organizational structure to a multifaceted Mahoning Valley arts community by way of a unified resource for those wishing to contribute or support the arts in the community.
- Increase the presence of the arts in Mahoning Valley region economic development
- To help the public and political entities understand the contributions made by various arts organizations in the valley.
- To be an advocate for arts and cultural activities
- Basically what the POA mission statement says:  
 “To create and sustain a collaborative structure for the Arts and Culture community to effectively participate in our region’s revitalization and economic development and to positively impact our citizens’ quality of life.”  
 Outside of the mission statement, I don't feel the initiative of the POA has been made clear to all arts & culture organizations as well as the general public.

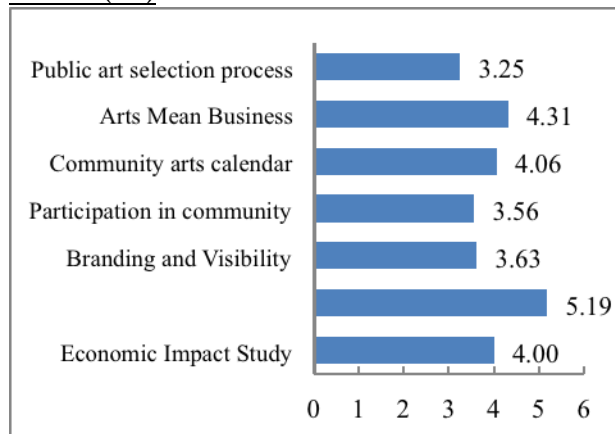
#### Arts Supporters (5)

- Creating awareness and presenting concrete evidence of the various ways in which the Arts are important to a community
- To promote the arts community success and viability within greater Youngstown and the Mahoning Valley, enriching life for the region.
- Keeping arts in the lives of future generations
- Impossible for me to clarify POA initiative, sorry.
- To empower, enrich and protect the artistic establishment within Youngstown

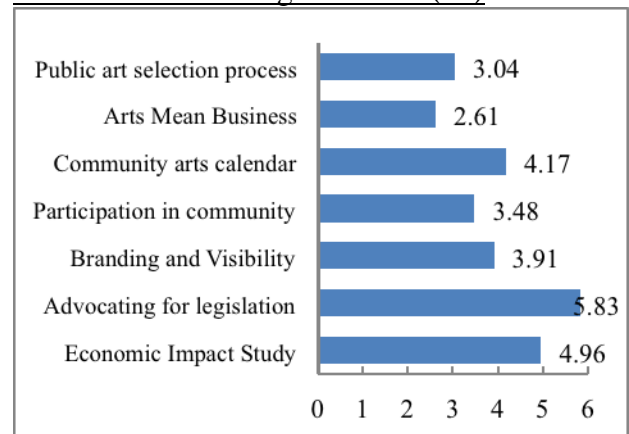
**4. Please rank the following seven previous or current POA projects from the most important (7) to you to the least important (1):**



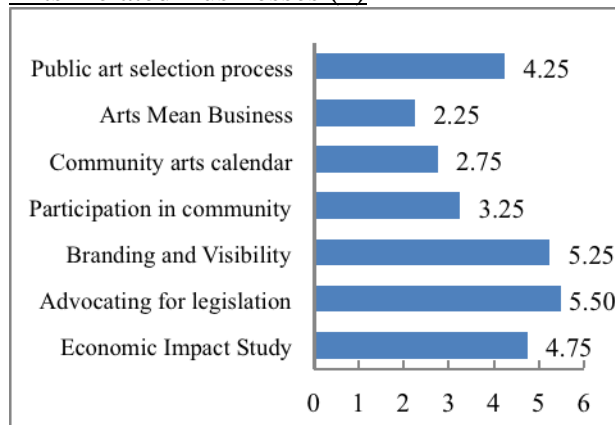
**Artists (16)**



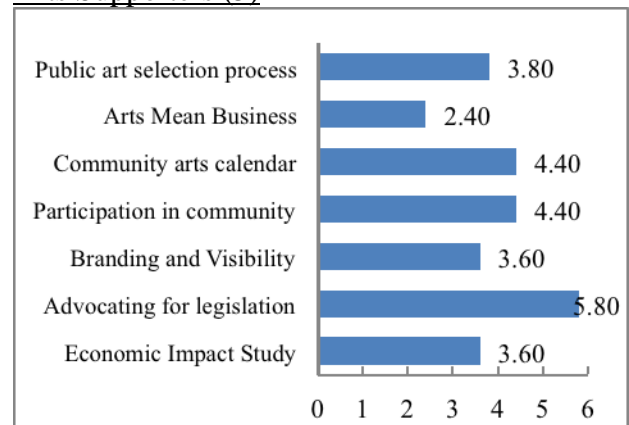
**Arts and Cultural Organizations (23)**



**Arts-Related Businesses (4)**



**Arts Supporters (5)**



**5. Beyond the aforementioned activities, what more could POA be doing to help you in your work?**

Artists (12)

- Fund small mural arts
- Continued communal experiences.
- I was particularly impressed with an, "Arts Means Business" presentation featuring Robb Hankins from, Arts in Stark. It's abundantly apparent to me that we need our own, "Arts in Stark" type of situation in Mahoning County, and a clone of Robb Hankins. I think POA is uniquely qualified to find a way to bring that to fruition.
- I'm afraid I am still fairly unclear on what exactly POA does. That being said, Youngstown/Mahoning Valley truly needs collaborative maker spaces accessible by the community as well as affordable studio space.
- Contact me/my organization BEFORE the finished product is being announced. I would like to be a part of the planning process, rather than this is what we did. Now come look at the results. I believe my background in the arts, in music in particular, could be used to good advantage.
- Become more visible. This is the first I've heard of it.
- Mahoning County needs an arts council and a non-profit gallery such as Trumbull Art Gallery.
- Organize a forum for local artists to gather their ideas and opinions on how best to engage and participate in a comprehensive arts network in order to assure that the POA "tool" is serving its intended community and is being used extensively and effectively.
- Develop a program teaching people to collect original art from artists. Instill a joy of collecting and teach the difference between factory art and individual works.
- Create venues for the visual arts.
- Resources, networking and freelance opportunities
- I have always been looking for more information on contracts for artists and musicians

Arts-Related Businesses (3)

- Presently none.
- Interact with artists. Support. Fund. Buy.
- I do not believe the organization has a clear direction and therefor can do little more to help our organization.

Arts and Cultural Organizations (16)

- Work more closely with business and community development initiatives and organizations so there's a deep understanding of why arts and culture remain a critical area of investment for the community.
- One on One assistance and input.
- Assist in promotion and visibility of our organization and our services and events.
- N/A
- Be a point of engagement between arts/culture, business, and the community.
- Identify funding
- Help with historical significance of smaller communities.

- I don't think anyone with the POA knows much about my organization, never has supported our events or promoted
- Better promote collaboration between arts organizations.
- Marketing and grant writing assistance. Help the current already established organizations get polished and be more effective and efficient
- Mindful collaboration- how to local art agencies work together to share resources and audiences?
- If the POA were to allow for an open forum where ALL local arts organizations could collaborate and utilize POA resources to expand their ability to reach the organization's target audiences.
- Network building, social media networking
- Not sure
- The organization lacks directions and human resources to do much.
- Be more of an advocate to help grow the potential audience base for arts and culture in the area. Be a central location for arts and culture activities in the market. Work with other entities such as the Visitor & Convention Bureau as well as work to bring similar arts and culture organizations together to work as one in growing the visibility of the many arts and culture opportunities available in this area. Help build partnerships with all who benefit from arts and culture including businesses, venues, and so on.

#### Arts Supporters (4)

- Get Funding, create a website to buy and sell local Art.
- Therapeutic art activities for individuals with mental illness...art therapy adults, elderly and children
- Bring people together to create space / forum opportunities for artists to make and cooperate on collective or individualistic and creative artistic goals.
- Partner with civic and community organizations, be more visible as a clear promoter of art in all it's forms, and provide resources or assistance to artists and businesses that love and support the arts. I think there should be some real benefit to be involved.

#### **6. Power of the Arts Initiative – Mission Statement: “To create and sustain a collaborative structure for the Arts and Culture community to effectively participate in our region’s revitalization and economic development and to positively impact our citizens’ quality of life.” After familiarizing yourself with the POA mission statement, what are your impressions of the initiative and its work?**

#### Artists (13)

- Bureaucracy/agency.
- I believe it is a strong mission statement with the opportunity for beautiful outcome measurements.
- I think it's a fine initiative, it's work has been methodical, and appreciated, I hold a lot of hope for future developments. With out POA, I would find it considerable more difficult to find that hope.
- I am unfamiliar with POA accomplishments and unqualified to answer.
- My impression is that you've made a positive beginning. I am wondering about the will to carry it out in this community as I've heard lots of voices over the years on other initiatives

that have been squashed by those who don't have a vision. I hope we can keep the vision alive.

- A good goal. Hard to find support for it in this region.
- It's working to bring artists and arts organizations together because there is strength in numbers, making it easier for all to accomplish their goals.
- It's the collaborative structure that concerns me. I'd like to see that happening. I'd also like to see a ton of press that promotes the revitalization and economic results of artistic collaboration.
- Admirable.
- It's great for institutions but does not in the end directly support the economic well being of the community of individual artists.
- Not sure how the arts participate in economic development. I submit that the arts follow economic development.
- Off to a good start
- It's becoming a business

#### Arts-Related Businesses (4)

- This is a great mission statement and important to your area. All of us in the arts community should be supportive of your mission and organization.
- We are clearly part of the revitalization already - we need to own it, and help others to recognize it.
- A good start!
- Has not effectively worked to achieve its mission.

#### Arts and Cultural Organizations (19)

- Activities are aligned with the mission statement.
- I believe it needs to reach out more to arts organizations so that all organizations feel included in the POA initiative.
- It can only do good things for the Mahoning Valley as the ongoing revitalization of the city is gaining traction in many facets - including that of the arts.
- Spot on.
- The initiative is needed in our community to promote collaboration and a broader economic impact by arts and culture organizations.
- Incredible.
- Intention is fantastic but implementation is a challenge. Need to coordinate with local newspapers (entertainment editors) and other media so a comprehensive calendar is widely available and, along with that, consistent branding/publicity. This would help as the cigarette tax issue moves forward.
- Same as above
- Participation is a word I would remove. Community Artworks has done many things that the POA has not supported. After attending your meetings, POA is out of site. Meetings are held at times when I teach painting classes. If I miss meetings I never get more info
- It is an important initiative that has the potential to create a political environment in the Valley that will lead to saving or protecting existing arts organizations and foster new ones.

- I think that it is a great concept. I there have many groups and organizations that start off with a great plan. For some reason I feel that organizations in Youngstown drift away from their mission. Please remain a neutral and nonpolitical organization.
- I wholeheartedly support the ideals within this mission.
- Sounds good to me!
- Seems like it has been public ally inactive of late
- My impression is that it is an organization that has a great idea but tends to somewhat exclusive and incorporates only longstanding local arts organizations and needs to reach out more fully to newer and smaller organizations.
- It is important, needed, and critical. It has a steady base of support, but needs to grow, expand, and appeal to more diverse ages and locations
- Good. This is important to all of us in the arts community.
- Unfortunately, POA has not lived up to the mission statement. POA name should be changed to one more identifiable with its work.
- I feel the mission statement is good and defines the role of POA, but the work that has been done has not made enough of an impact on the area yet.

#### Arts Supporters (3)

- I think their goals are necessary, in the right order and it seems they are being implemented quite successfully.
- Impossible for me to clarify POA initiative, sorry.
- Much to go to see this happening and it should be able to be spelled out on the website how and what this process really is.

### **7. Assuming POA accomplishes its current work (as listed above) by then, what is your vision for POA three (3) years from today?**

#### Artists (11)

- Unknown
- A thriving local arts scene in which collaboration is key.
- As mentioned above, I would really hope to find POA facilitating, and strengthening a local, "Arts in Stark" type publicly funded organization devoted to the development of a local, "Arts and Culture District" including the appropriation of Gallery and studio space.
- The mission statement above is rather broad in scope, and while it may be subject to interpretation, it seems unlikely that this will be accomplished in any sense within 3 years. Though I applaud your fervor.
- I can envision some artist shops opening and perhaps a small arts colony. Work for some small musical ensembles may be available, but I expect that this work will go to the pops ensembles, rather than seasoned professionals and those providing cultural and formal concerts. I believe our long history of classical music needs to be fostered as I believe it helps to create a healthier mentality and environment where ever you find these musical outlets in place, and there are statistics to back this up. I would hope our area orchestras would find support.
- To orchestrate multiple art related projects.
- Working towards making art more accessible and visible in our community

- Continuous development of opportunities for artists to come out of their quiet corners of independent work and study to participate and collaborate with each other.
- I would love to see the beginnings of a safe, "cultural" district in Youngstown.
- ?
- There maybe more realistic opportunities for artist and their managers

#### Arts-Related Businesses (4)

- First, that area arts organizations have grown due to improved funding for our programs resulting from having access to the tools necessary to accomplish that goal. Also, that attention to the importance of arts to all members of the community is communicated to our legislators and a positive response has been received in the form of more state funding for arts organizations in the budget(s).
- It will take 3 years to accomplish current work...see above.
- As the legal petitioner and large grant receiver and distributor
- To become effective, POA needs administrative organization, not volunteer organization. Therefore, establish administrative structure and change name so it can be more identifiable.

#### Arts and Cultural Organizations (16)

- -Sustainable means of funding for the Arts
- -The general citizens have a knowledge and understanding of why the Arts are so important to the quality of place and economic development.
- -More youth-based programming
- Act as a source of funding for arts organizations, and act as common place for a Mahoning Valley resident to quickly find all arts events and services--without preference for one organization over others.
- To grow in ways that continues to aid the revitalization of Youngstown, Ohio.
- If it accomplishes its current work, I envision a funded and functioning Arts and Culture District.
- It's own 501c3, an office, staff, and system by which arts/culture are funded and advocated for.
- Getting the Ohio legislature to "approve" the change to the cigarette tax law; getting on ballot for Mahoning & Trumbull Counties; getting the "overseeing body" organized if tax is approved
- Not sure
- Get to know your non-profits
- That it transitions to lead an arts district in both Mahoning and Trumbull County, develops a public funding source for arts and culture, and continues to promote collaboration and professional development.
- My vision is that we can provide the support needed for local arts and culture organizations can get back on their feet to actually do this work.
- The go to group to accomplish broader community activities
- Expanding and collaborating with other local organizations.
- POA will be excelling in its mission, utilizing a broad, diverse network to execute its mission on a daily basis.

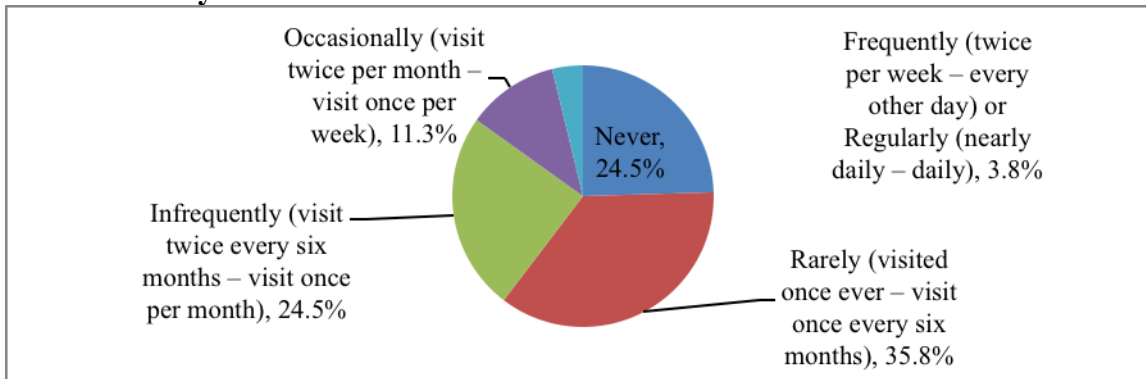


- Continue to provide support for ongoing arts organizations as well as new emerging organizations.
- I'm not sure it is possible for POA to continue with present structure.
- Become more of a centralized arts and culture hub for all arts and culture organizations to work together to help grow our reach in the area and outside the area.

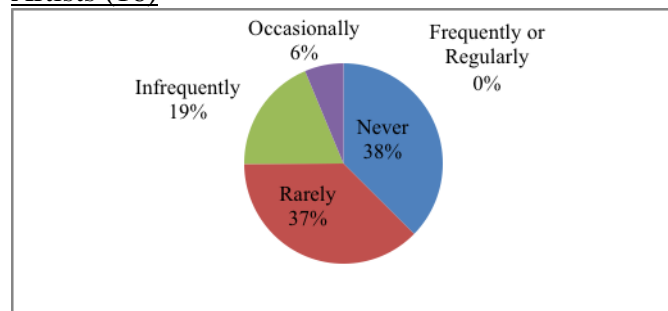
#### Art Supporters (4)

- A twofold but 'central hub' for artists in the form of a website to hire an artist and/or buy and sell their work, and an actual building to hold numerous arts related venues and give lessons.
- An increase in visual art displays throughout the community and area school programs get more funding for creative arts programs
- Bring people together to create space / forum opportunities for artists to make and cooperate on collective or individualistic and creative artistic goals.
- To have established a clear set of goals and moved the ball towards those.

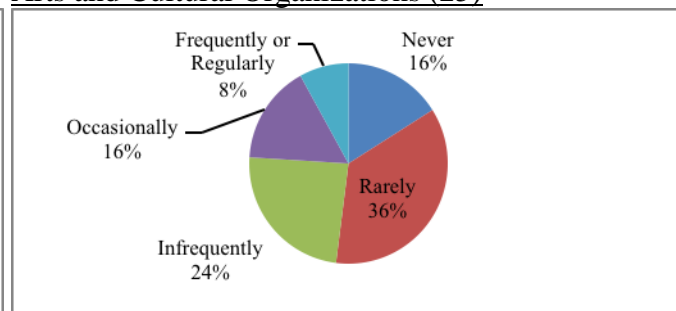
#### **8. How often do you visit the POA website?**



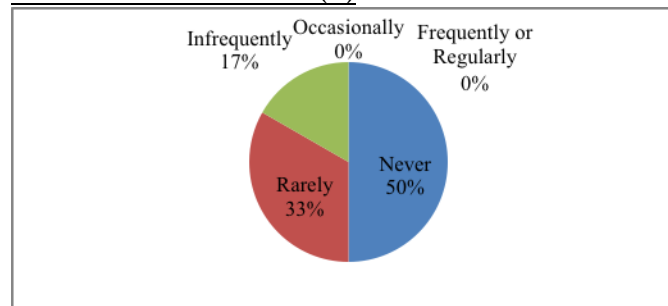
#### Artists (16)



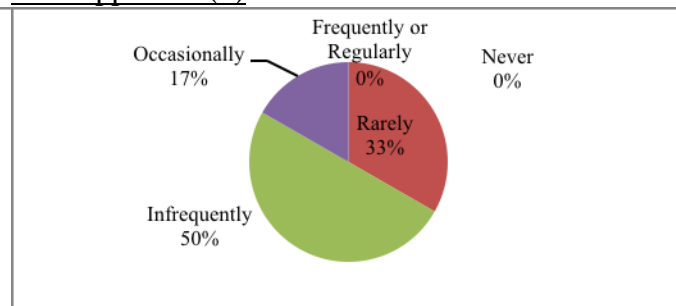
#### Arts and Cultural Organizations (25)



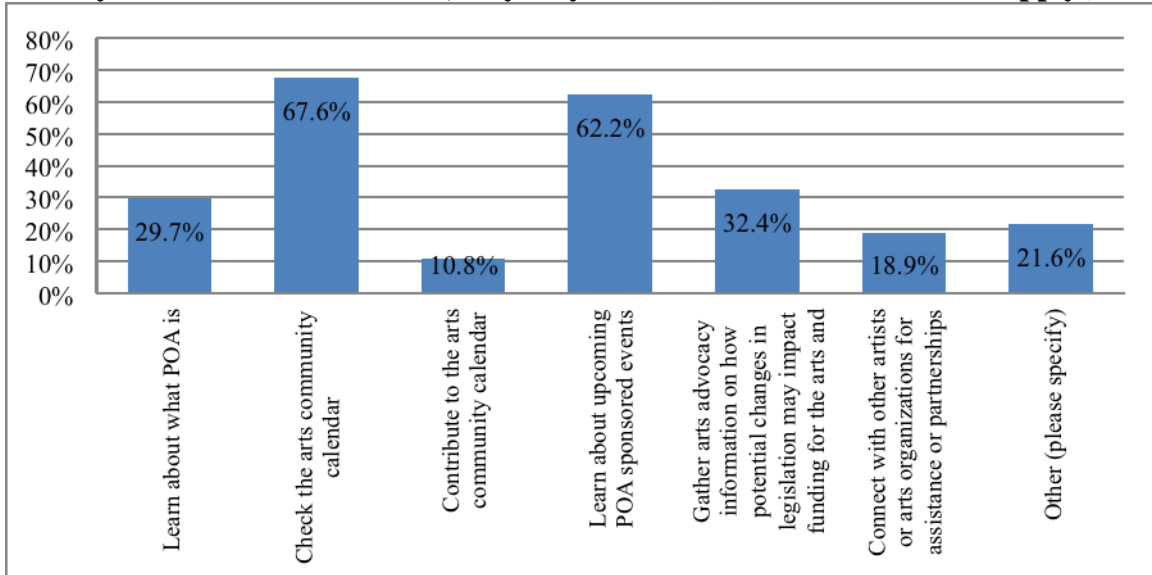
#### Art-Related Businesses (6)



#### Art Supporters (6)



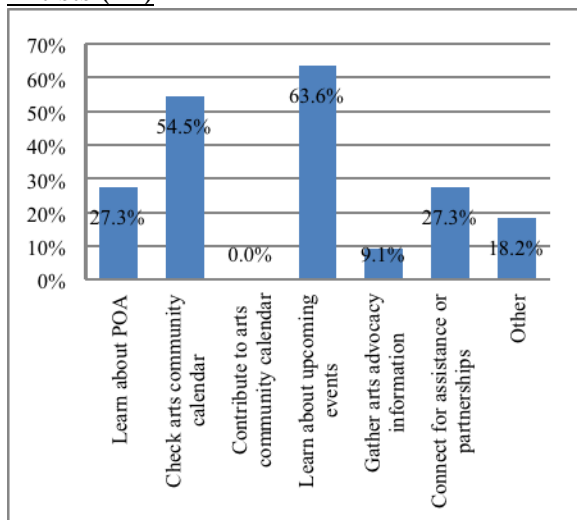
**9. When you visit the POA website, why do you visit? (Please check all that apply.)**



*Other specified:*

- Haven't done that lately.
- I already know what POA is.
- I wasn't aware there was a website, but will head there now!
- I didn't have knowledge of the calendar
- Unaware of organization before today.
- Did not know the site was in existence
- I really do not find it useful since I have so many more effective ways to receive information.
- Just curious

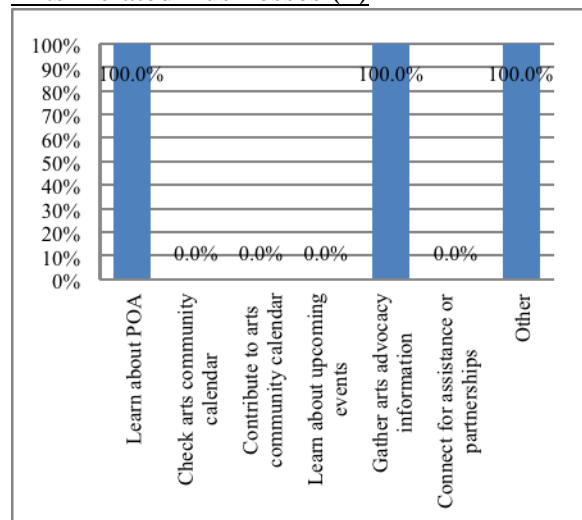
**Artists (11)**



*Other specified:*

- I wasn't aware there was a website, but will head there now!
- Unaware of organization before today.

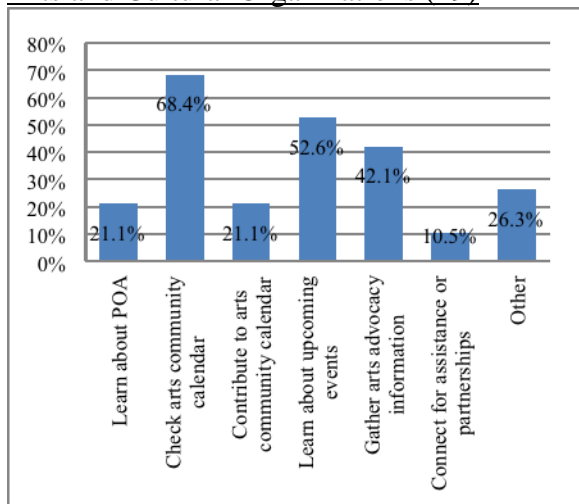
**Arts-Related Businesses (1)**



*Other specified:*

- Just curious

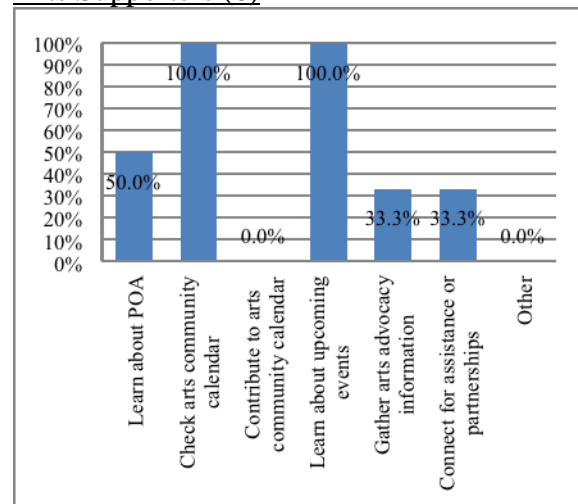
### Arts and Cultural Organizations (19)



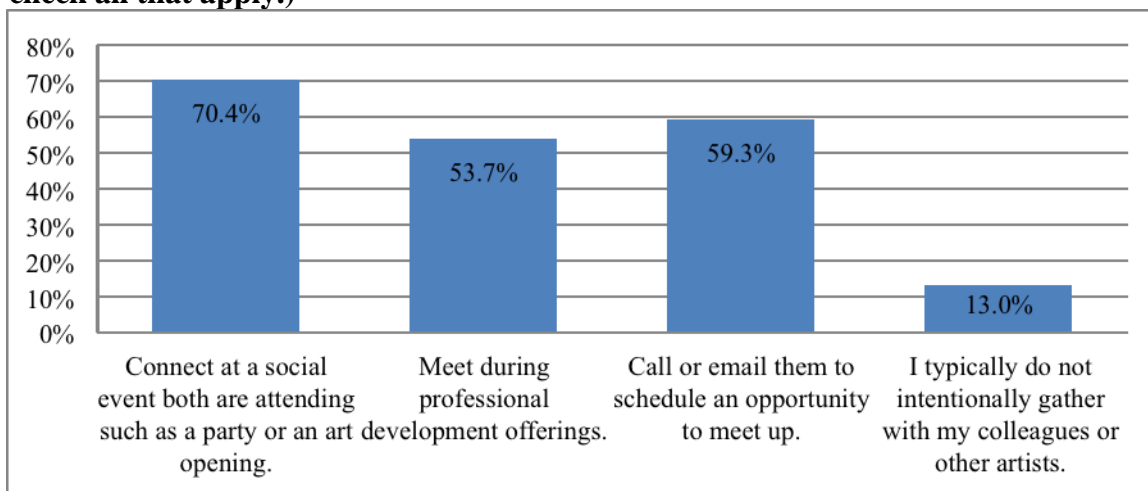
#### Other specified:

- Haven't done that lately.
- I already know what POA is.
- I didn't have knowledge of the calendar
- Did not know the site was in existence
- I really do not find it useful since I have so many more effective ways to receive information.

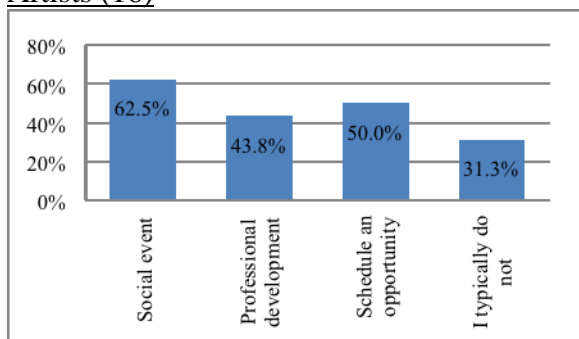
### Arts Supporters (6)



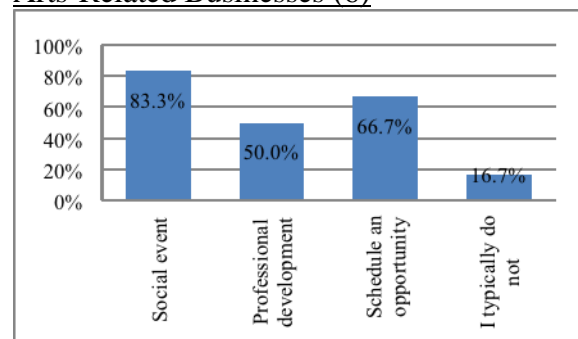
### 10. Typically, how do you intentionally gather with colleagues or other artists? (Please check all that apply.)



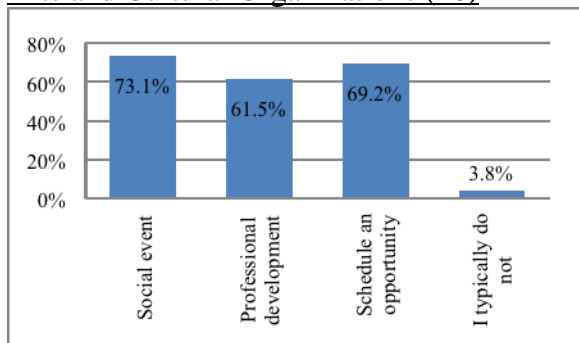
### Artists (16)



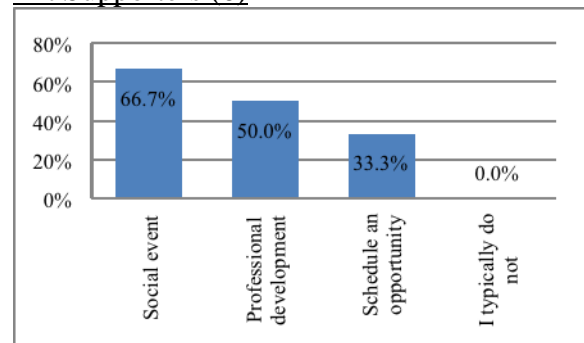
### Arts-Related Businesses (6)



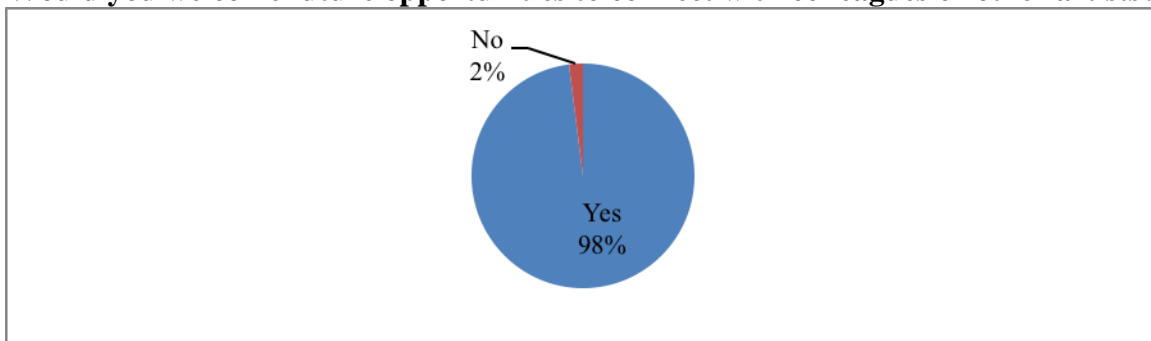
#### Arts and Cultural Organizations (26)



#### Art Supporters (6)



### 11. Would you welcome future opportunities to connect with colleagues or other artists?



### 12. When thinking about your work or the organization you represent, where can you use some kind of assistance in either professional development or building organizational capacity?

#### Artists (11)

- Funding for musicians, beats, and packaging music for demo/albums.
- I need to learn more about what the POA offers in this way and then look at it in terms of the JCC needs and current structure to answer this more effectively.
- I personally need to get my act together enough to more effectively present myself to galleries for representation. I could use some cheap or free studio space. I'd love to see a greater interest in local art collection from the general public.
- Selling.
- I need to find work for myself and my colleagues in the music business. Contact Local 118, AFM when you believe you can assist or there is something we can help with. Email is probably best: [afm118@gmail.com](mailto:afm118@gmail.com)
- Networking
- I'd like to learn more about ways to professionally sell my work.
- I'm currently involved in a project that lends itself to creative collaboration.
- Run TV ads to support Ohio artist. Promote through classes the joy of collecting art.
- Resources, networking and freelance opportunities
- Not sure

#### Arts-Related Businesses (4)

- We rely on the expertise and talents of our Board of Trustees.

- Strengthening the Mahoning County Cultural Collaborative to promote and coordinate groups visiting downtown.
- Funding would help. Recognition and Support would be nice.
- Organization strategic planning

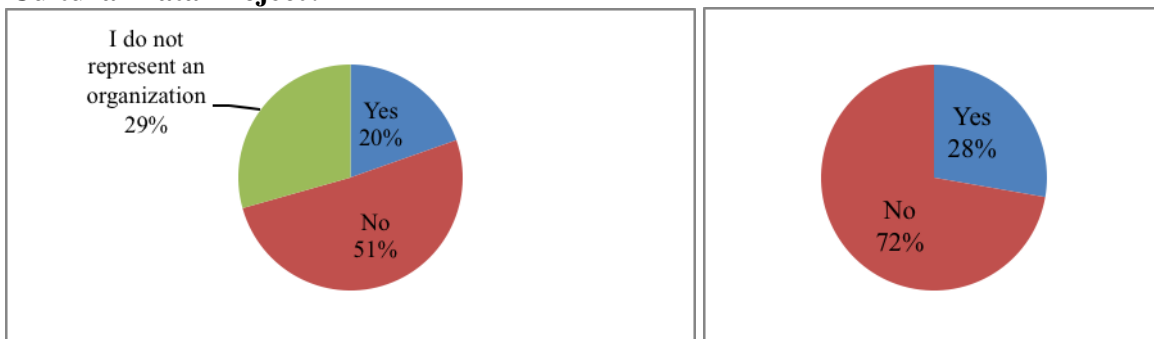
#### Arts and Cultural Organizations (12)

- Capacity building from an audience development standpoint, and diversification of audience demographic.
- Need to be invited to some update meetings.
- I belong to Association of Fundraising Professionals (AFP) which sponsors various professional seminars.
- Increasing the reach of our Art Show
- We need to effectively work with others to engage our community and expand audience development through common email lists, social networking, crowd sourcing, etc.
- Marketing and public relations help. Grant writing. Writing of our theaters guidelines/ policy and procedure.
- Of course, Always!
- We could use support with fiscal sponsorship and with target audience marketing
- Issues surrounding participation are tethered to the lack of exposure to a cohesive network of like-minded individuals.
- Getting word out about where we are and what we do
- Organization currently working on strategic planning
- Hold events where others in the same areas of work as us could meet would be great. Opportunities to network and bounce ideas off of others in the area as well as bringing in people from outside the market. There is a lot of power and opportunity in networking. Planned networking opportunities or gatherings where similar organizations can meet each other and talk would be a great help.

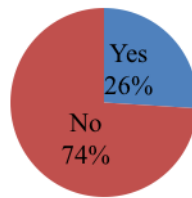
#### Arts Supporters (3)

- List of local artists and musicians complete with contact information and what they specialize in would be great!
- Incorporating mental illness awareness and acceptance in art form
- Network with organizations. Promote arts in general and gain national attention.

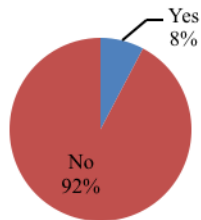
### **13. If you represent an organization, does your organization participate in the Ohio Cultural Data Project?**



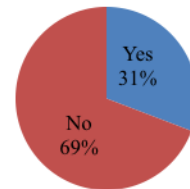
**14. Have you or your organization applied for support from the Ohio Arts Council?**



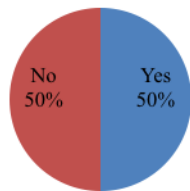
Artists (13)



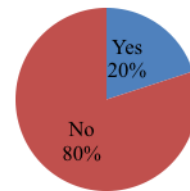
Arts and Cultural Organizations (26)



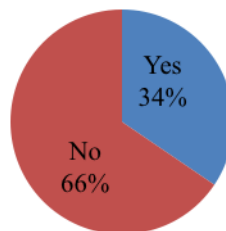
Arts-Related Businesses (6)



Arts Supporters (5)



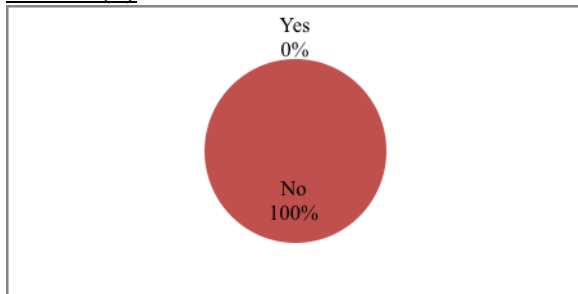
**15. If you did apply for support from the Ohio Arts Council, did you receive a grant?**



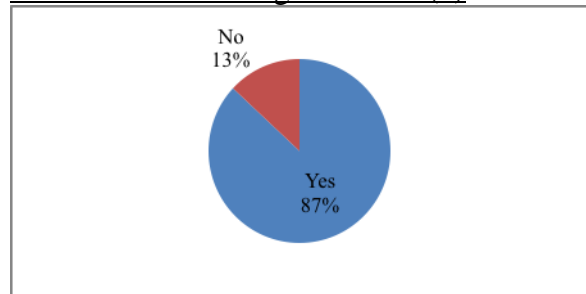
*If yes, which year(s)?*

- 2012-2015 Sustainability
- Approximately 2010, 2011
- ? - present
- Every year from 1974 - 2009
- Long ago, in the 1980s
- Several years ago
- Annually

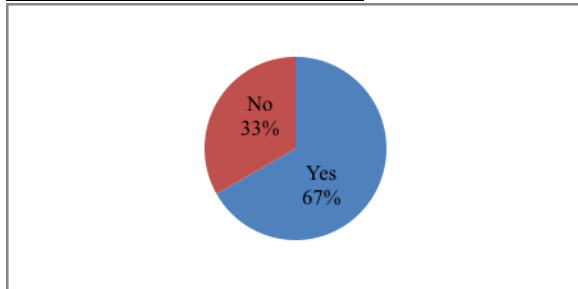
Artists (1)



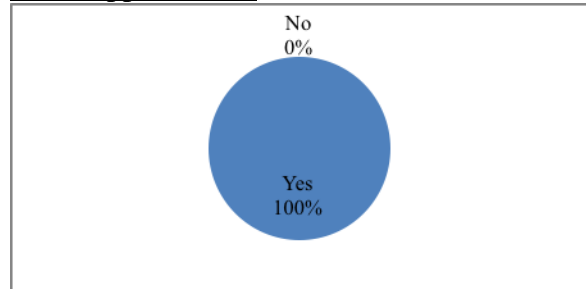
Arts and Cultural Organizations (8)



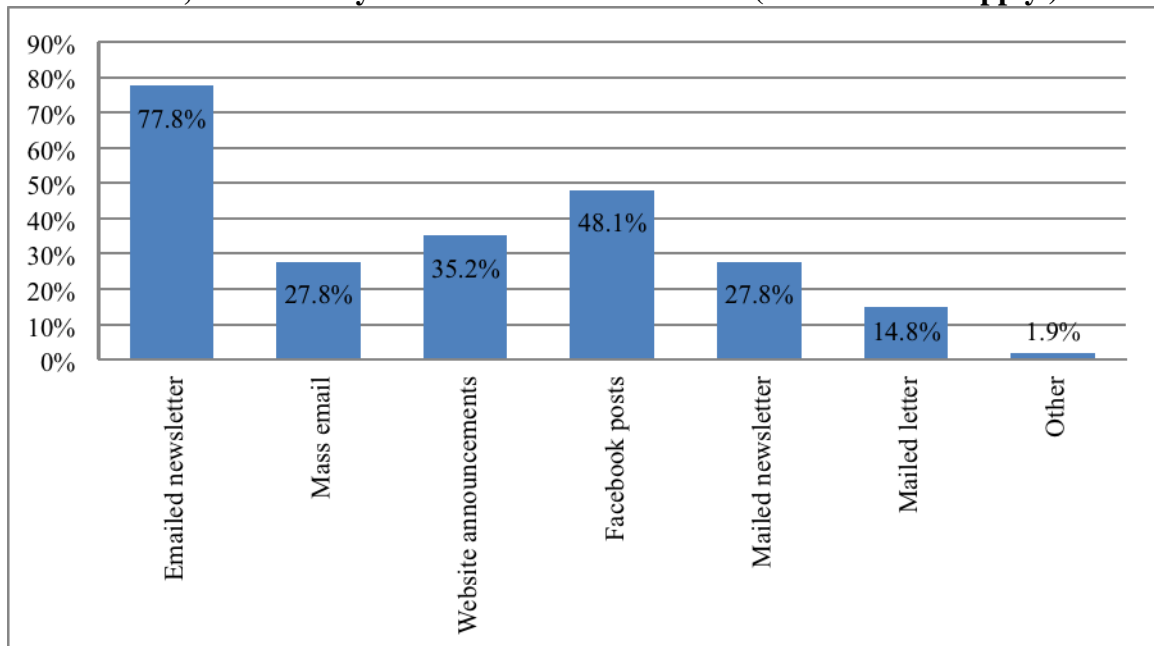
Arts-Related Businesses (3)



Arts Supporters (1)



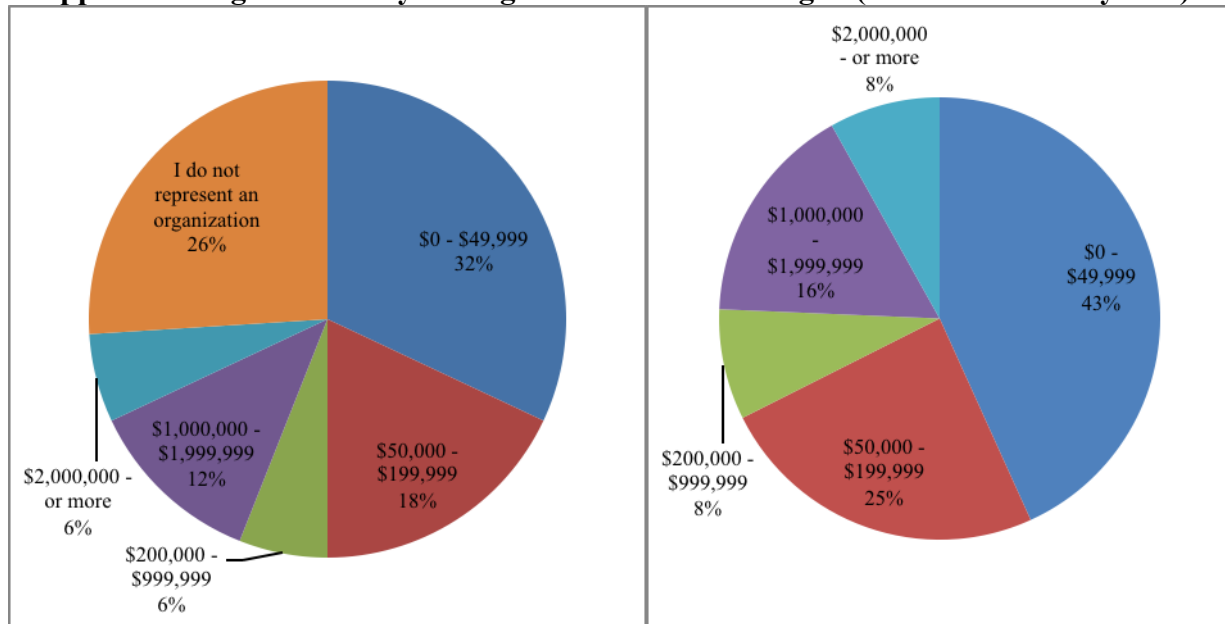
**16. In the future, how would you like to hear about POA? (Check all that apply.)**



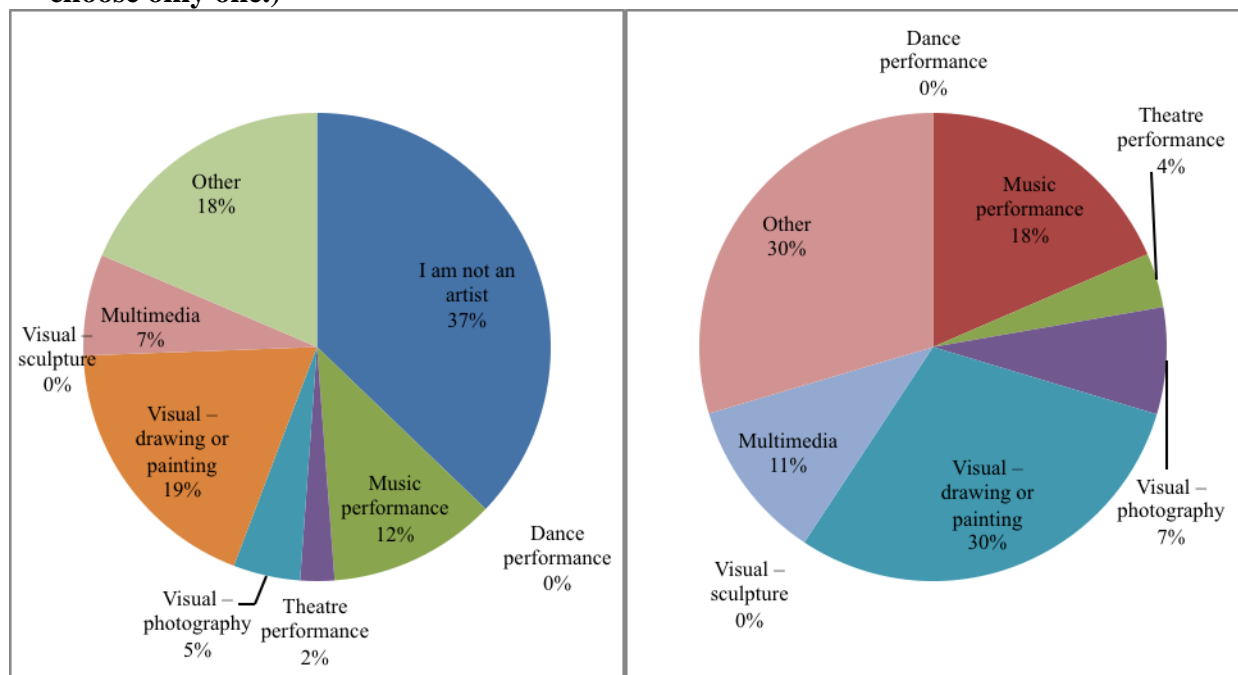
*Other specified*

- Twitter

**17. If you represent an organization, please indicate the size of your organization by approximating the size of your organization's 2014 budget. (Please choose only one.)**



**18. If you are an individual artist, please indicate what best describes your genre. (Please choose only one.)**



*Other specified*

- Musical theatre, voice, drama, drama therapy.
- Visual - varied
- I am both an artist and a representative for an arts organization.
- I'm a printmaker
- Creating social and cultural constructions / development
- graphic & interactive design
- stage director/set designer
- Live sound and lights



**19. Is there anything else you would like to add?**

- Pay painters.
- I would very much like the Davis Family YMCA to be more involved with POA and other such entities. However, at the moment, I am the only person in our organization trying to direct the A&H department, and my focus is on an ill parent. Suzanne Gray (sgray@youngstownymca.org)
- POA is a critical part of the revitalization of our community. It gives credibility to the arts and culture community while advocating and educating.
- Looking forward to learning more!
- I am thrilled that this project is moving forward and I truly hope it is successful.
- Stay in touch.
- My organization is more cultural than arts. I am not sure that my responses are at all helpful, but I am glad POA exists and wish you lots of luck!
- Thank you.
- An artist should be able to earn a living from their work in their lifetime, and not to be valued after they are dead.
- I strongly support POA and would be happy to assist in reputation building as a connected peer.
- There is much work to do but much possibility with networking and openness to partnerships. Good luck. Let's see more great things.
- I feel there are many area that the POA can help build and maintain arts and culture in the area as a major draw for local residence as well as visitors. There needs to be an effort to create opportunities for the organizations in this area to work together more, bring resources together, approach planning and some marketing as POA instead of individual organizations. There are many possibilities that POA can help make happen.

## **Appendix D: Arts and Cultural Community Survey and Town Hall Results - Highlights and Themes**

**July 2014**

### About the survey:

A 19-question survey was made available through an online tool to the organizations that participated in the economic impact study and to the rest of the community. Distribution of the survey link was made possible through the Power of the Arts email list. Fifty-five people responded to the survey. In the analysis of the results, several of the questions were broken into the categories indicated by the first question (“Artists,” “Arts-Related Businesses,” “Arts and Cultural Organizations,” and “Arts Supporters”).

### About the respondents:

Based upon the responses to the survey, we know the following about the 55 people who took the survey:

- Almost half (49%) identified as representing an arts and cultural organization followed by 29% who identified as an artist. The remaining respondents identified as representing an arts-related business or an arts supporter (11% each).
- Almost half (47.7%) of the respondents attended the original townhall-style meetings.
- The same 47.7% have also visited the POA website, and 43.2% have used the arts community calendar available at the website. However, only 22.7% have contributed to the calendar.
- Only 13.6% of respondents sit or have sat on the Community Advisory Council, and 18.2% sit or have sat on the Programming Steering Committee.
- Slightly less than one third (31.8%) represented organizations who participated in the Americans for the Arts Economic Impact Study.
- A healthy 38.6% have attended the Arts Mean Business professional development sessions.
- About two out of five (40.9%) have visited a POA table at a public event.
- The organizations represented in this survey skew toward being organizations with budgets on the smaller side with the following breakdown:
  - \$0 - \$49,000; 43%
  - \$50,000 - \$199,999; 25%
  - \$200,000 - \$999,999; 8%
  - \$1,000,000 - \$1,999,999; 16%
  - \$2,000,000 or more; 8%
- The artists identified their genres as the following
  - Visual – drawing or painting; 30%
  - Other (which includes things such as printmaking, set design, social and cultural constructions, and drama therapy); 30%
  - Music performance; 18%
  - Multimedia; 11%
  - Visual – photography; 7%
  - Theatre performance; 4%
  - Visual – sculpture and Dance performance; 0%

#### About the mission and vision:

- One survey question asked respondents to put their understanding of POA into their own words. These are the most common phrases and sentiments:
  - Promote the arts
  - Secure (public) funding
  - Demonstrate economic impact
  - Advocate
  - Local arts / our community
  - Bring together
  - Provide resources
- In response to the actual mission statement, there was a wide range of responses with some more positive comments such as the following:
  - *I think it's a fine initiative, it's work has been methodical, and appreciated, I hold a lot of hope for future developments. With out POA, I would find it considerable more difficult to find that hope.*
  - *This is a great mission statement and important to your area. All of us in the arts community should be supportive of your mission and organization.*
  - *We are clearly part of the revitalization already - we need to own it, and help others to recognize it.*
  - *The initiative is needed in our community to promote collaboration and a broader economic impact by arts and culture organizations.*
  - *I wholeheartedly support the ideals within this mission.*
  - *I think their goals are necessary, in the right order and it seems they are being implemented quite successfully.*

For each positive comment, respondents also left negative comments such as the following:

- *Unfortunately, POA has not lived up to the mission statement. POA name should be changed to one more identifiable with its work.*
- *My impression is that it is an organization that has a great idea but tends to somewhat exclusive and incorporates only longstanding local arts organizations and needs to reach out more fully to newer and smaller organizations.*
- *Participation is a word I would remove. Community Artworks has done many things that the POA has not supported. After attending your meetings, POA is out of site. Meetings are held at times when I teach painting classes. If I miss meetings I never get more info*
- *Has not effectively worked to achieve its mission.*
- *Its great for institutions but does not in the end directly support the economic well being of the community of individual artists.*
- *Bureaucracy/agency.*
- *Seems like it has been public ally inactive of late*
- When asked about what they saw as their vision for POA in the next three years, there was a wide variety of responses, but many alluded to a free-standing nonprofit organization operating as a facilitator of organizational and community collaboration, an organization equipped to handle and distribute public tax dollars from the sale of cigarettes to artists and

arts organizations, an organization equipped with staff instead of volunteers, and an organization that offers assistance and professional development to organizations and artists.

#### About the programming:

- In ranking the importance of past and current programming on a scale of 1 (least important) to 7 (most important), respondents said the following:
  - Advocating for legislation changes that may open up new funding avenues for arts and culture in the Mahoning Valley ranked the highest with an overall ranking of 5.58.
  - Americans for the Arts Economic Impact Study with a ranking of 4.48
  - Development of a community arts calendar with a ranking of 4.04
  - Branding and Visibility Project (including logo and POA website) ranked 3.90
  - Participation in community activities such as TSU Summer Festival of the Arts ranked 3.58
  - Drafting recommendations for public art selection process and means of funding it ranked 3.29
  - Creation of a professional development series called Arts Mean Business ranked last at 3.13
- Although Arts Mean Business ranked last overall, among artists who are the typical attendees of Arts Mean Business, it ranked second at 4.31 after advocating for legislation changes (5.19). That means all the other groups (arts-related businesses, arts and cultural organizations, and arts supporters) ranked Arts Mean Business markedly lower (2.25, 2.61, and 2.40 respectively).
- While Branding and Visibility ranked relatively low for artists (3.63), arts and cultural organizations (3.91), and arts supporters (3.60), arts-related businesses ranked it as the second most important at 5.25 behind advocating for legislation changes (5.50).
- The most common programming request among artists is for the creation of a program to promote or develop more visual art venues, gallery space, and studio space. Other notable comments included:
  - *Contact me/my organization BEFORE the finished product is being announced. I would like to be a part of the planning process, rather than this is what we did. Now come look at the results. I believe my background in the arts, in music in particular, could be used to good advantage.*
  - *Organize a forum for local artists to gather their ideas and opinions on how best to engage and participate in a comprehensive arts network in order to assure that the POA "tool" is serving its intended community and is being used extensively and effectively.*
  - *I was particularly impressed with an, "Arts Means Business" presentation featuring Robb Hankins from, Arts in Stark. It's abundantly apparent to me that we need our own, "Arts in Stark" type of situation in Mahoning County, and a clone of Robb Hankins. I think POA is uniquely qualified to find a way to bring that to fruition.*
- Art-related businesses did not have programming suggestions for POA that would help them in their work.

- Among the most common responses for arts and cultural organizations in how POA might help their work are the following:
  - Become a network builder / convener / point of engagement among artists, businesses, organizations, and the broader community.
  - Better promote collaboration opportunities.
  - Grow visibility of the arts and culture community as well as individual organizations.
  - Expand the audience base.
  - Assist with funding by identifying funding sources and/or providing grant writing assistance.
- Art supporters echo the arts and cultural organizations in calling for POA to bring people together around mutually beneficial projects and assistance as well as raising the visibility of the arts and culture in the community.
- Among these valued suggestions, there were some critiques of POA:
  - *The organization lacks directions and human resources to do much.*
  - *I don't think anyone with the POA knows much about my organization, never has supported our events or promoted*
  - *I do not believe the organization has a clear direction and therefor can do little more to help our organization.*
  - *Become more visible. This is the first I've heard of [POA].*
  - *I'm afraid I am still fairly unclear on what exactly POA does.*

#### About the website:

- Overall, about 1 in 4 (24.5%) have never visited the POA website, and an additional 35.8% report visiting “rarely” which is defined as having visited the website somewhere between once ever and once every six months. This accounts for over half of survey respondents.
- “Infrequent” visitors to the POA website – defined as those who visit the website somewhere between twice per six months and once per month – account for another 24.5%. “Occasional” visitors – those who visited the website between twice per month and once per week – comprised 11.3%, and “frequent” – defined as twice per week to every other day – and “regular” visitors – defined as daily or nearly daily – only accounted for 3.8% together.
- Artists and art-related businesses were the most likely to have never visited the website – 38% and 50%, respectfully. Moreover again, artist and art-related businesses had the highest percentage of respondents reporting “never” and “rarely,” the two responses indicating the least frequency of website visitation. Combined, “never” and “rarely” accounted for 75% of artists and 83% of art-related businesses, as compared to 52% of arts and cultural organizations and 33% of art supporters.
- Both responses that indicated either “frequent” or “regular” visits to the POA website were arts and cultural organizations.
- Those who do visit the POA website come for the following reasons:
  - Check the arts community calendar; 67.6%
  - Learn about upcoming POA sponsored events; 62.2%
  - Gather arts advocacy information on how potential changes in legislation may impact funding for the arts and cultural community; 32.4%
  - Learn about what POA is; 29.7%

- Connect with other artists of arts organizations for assistance or partnerships; 18.9%
  - Contribute to the arts community calendar; 10.8%
- An additional 21.6% chose “other,” but nearly all those responses indicated that the respondent was unaware of a POA website or the fact that a community arts calendar was available on the website.
- Artists, arts and cultural organizations, and arts supporters are most interested in learning about upcoming POA sponsored events (63.6%, 52.6%, 100% respectively) and to check the arts community calendar (54.5%, 68.4%, 100% respectively).
- So few art-related businesses check the POA website that the response rate for art-related businesses who visit the POA website is 1 respondent which is a sample size too small consider statistically relevant.
- No artist, art-related business, or art supporter reported contributing anything to the community arts calendar, and only 21.1% of arts and cultural organizations reported contributing to the community arts calendar.

#### About facilitating networking:

- Most people (70.4%) report gathering with colleagues or other artists around social occasions such as parties followed by scheduling opportunities to meet up (59.3%) and meeting during profession development offerings (53.7%).
- Only 13% of people reported not intentionally gathering with colleagues – 31.3% of artists, 16.7% of arts-related businesses, 3.8% of arts and cultural organizations, and 0% of arts supporters.
- All but one person (98%) responded that they would welcome future opportunities to connect with colleagues or other artists.

#### About facilitating professional development and capacity building:

- Artists report needing assistance in selling their work, securing commissions or gigs, and networking.
- Arts-related businesses and arts and cultural organizations identified some capacity building needs including audience development, marketing and public relations assistance, organizational strategic planning, and networking.
- Arts supporters suggest more networking and raising visibility including developing a catalogue of local artists of all artistic genres and the work they specialize in to be made available to the public.

#### About the Ohio Cultural Data Project and the Ohio Arts Council:

- A little more than 1 in 4 organizations (28%) report participating in the Ohio Cultural Data Project meaning that the majority (72%) does not.
- There are similar numbers for applying for funding from the Ohio Arts Council. Only 26% report having applied for funding from the OAC – 8% of artists (1 person), 50% of arts related businesses (3 businesses), 31% of arts and cultural organizations (8 organizations), and 20% of arts supporters (1 person).

- Of those who applied, only about 1 in 3 (34%) actually received funding – 0% of artists (0 people), 67% of arts-related businesses (2 businesses), 87% of arts and cultural organizations (7 organizations), and 100% of arts supporters (1 person).
- Of those grants awarded from the OAC, most were multi-year or annual grants stretching back to as far back as 1974.

#### About communications:

- The vast majority of people (77.8%) preferred to be contacted about POA via an emailed newsletter being mailed to their email address.
- The remaining methods of communication break down like so: Facebook posts (48.1%), announcements posted to the POA website (35.2%), mass email (27.8%), mailed newsletter (27.8%), mailed letter (14.8%), and other which was specified as Twitter (1.9%).

#### Themes:

1. While the POA website and calendar are lauded as a significant project that POA has tackled, **visitation to the POA website remains low and contribution to the calendar itself remains even lower**. Based on several of the comments left throughout the survey, the visibility of POA in general may help to account for some of the low website visitation statistic; however, even if someone is aware of POA as an organization, that does not guarantee that they are aware of the POA website, as evidenced by other comments left on individual surveys. *Visibility of the organization in conjunction with the visibility of the website will be important in Visibility Campaign.*
2. There is a common interest among a broad spectrum of survey respondents who are interested in **POA facilitating networking opportunities** for artists, art-related businesses, arts and cultural organizations, and arts supporters.
3. The most significant current programming is **advocating for legislative changes that would potentially allow for public support of arts and culture**. This aspect of POA was also frequently mentioned when asked to describe POA in their own words. *A continued emphasis on and updates concerning this will keep the community interested.*
4. For those artists who participate in the **Arts Mean Business** professional development program, it is a significant offering by POA; however, *those who do not participate in this program typically fail to see its importance.*
5. Despite POA's accomplishments and significant media coverage to date, there is a significant portion of the community – including those involved in the arts and cultural community – who either **do not know what POA really does or has never even heard of POA in the first place**. *Again, this is another call for an increased emphasis on the Branding and Visibility Campaign.*

6. **POA's credibility within the art-related business community seems questionable.** Very few businesses participated in this survey, and those that did tended to be less engaged in working with POA or understanding what POA is and does. If POA is to become the connecting point among artists, arts-related businesses, arts and cultural organizations, and the broader community, *POA will have to expand its outreach into the business community and offer a tangible benefit for their involvement.*
7. There appears to be consensus in the **POA mission** when respondents were asked to describe their understanding of POA using their own words; however, once the mission statement was presented to survey respondents, a 50/50 split developed between those who felt the mission statement was on target and accurately reflected the workings of the organization and those who felt the mission statement was either over-reaching for what the organization is doing or is capable of doing or misdirecting the workings of the organization entirely. *This raises the question of whether POA has failed to properly communicate its purpose and activities to the community and those involved.*
8. Several respondents made notes throughout the survey that **they would like to be included in the POA process** more regularly *with the opportunity to provide feedback and feel as though that feedback is being taken into consideration.*



## Appendix E: POA Community Interview Questions

January 2015

*The Power of the Arts initiative came together in the fall of 2009 with representatives from various parts of the arts and culture community including artists, arts-related businesses, arts and culture organizations, and arts appreciators. The Power of the Arts mission statement reads: **“To create and sustain a collaborative structure for the Arts and Culture community to effectively participate in our region’s revitalization and economic development and to positively impact our citizen’s quality of life.”** Now in the middle of its fifth year in pursuit of that mission, the initiative is undergoing a strategic planning process to formalize the community initiative into a structured nonprofit organization with a plan for success. As part of this planning process, we at Janus Small Associates are conducting interviews with community stakeholders and key community leaders about the arts and culture sector in the Mahoning Valley and more specifically the Power of the Arts. Confidential interviews will be conducted over the telephone and any responses given will be reported back to Power of the Arts leadership anonymously and collectively with all the other responses we collect.*

1. What is your personal involvement with the arts in general and in the Mahoning Valley more specifically?
2. What, if any, has been your involvement with Power of the Arts? (If involvement has been none: what, if any, is your knowledge of Power of the Arts?)
3. What is your vision for the arts and culture sector in the Mahoning Valley in the next 5 years? In other words, what role do you see arts and culture playing in the Valley?
4. What do you see as the strengths and weaknesses of the arts and culture sector in the Mahoning Valley? Moving forward, what do you see as opportunities and challenges?
5. Per our meetings with POA leadership, many in the arts and culture community feel that participation in the arts in the Valley suffers in large part to a lack of visibility and accessibility of arts and cultural programming. Do agree with this sentiment? Why or why not? If you do agree, how might the arts and culture community increase visibility and accessibility among the public? If you do not agree, what factors do you think are keeping people from participating in the arts and cultural programming in greater numbers?
6. One potential role for Power of the Arts to play per the POA leadership is as convener and facilitator of partnerships among arts and cultural organizations as well as collaborations with public and private sector entities. What are your thoughts about this concept? What potential hurdles do you see for Power of the Arts to overcome in this possible position?
7. Another possible role that Power of the Arts might play is as an organization that augments and builds the capacity of its constituents (arts and culture organizations, arts-related businesses, and individual arts). Toward this role, Power of the Arts has already piloted a quarterly capacity-building program for artists that marries business savvy with the artist circumstance called Arts Mean Business. Do you feel this capacity training and other

supportive programming for artists, arts-related businesses, and arts and culture organizations are valuable in the Valley?

8. Funding is a concern for nearly all organizations. As Power of the Arts is made up of members who are also vying for arts and culture funds, there is a sense of striking a balance between keeping the organization small enough to not deplete pools of funding and funding the organization well enough to be effective, especially in expanding the pool of available funds for arts and culture organizations in the Valley. What is your sense of arts and culture funding in the Mahoning Valley? (What are the traditional sources of funding? What are untapped potential sources of funding?)
9. [For YNDC, TNP, and the Mayors' Offices only:] Currently, organizations like TNP and YNDC have seen the value of public art and have initiated public art projects in certain neighborhoods in both Warren and Youngstown. Are you open to a collaboration with TNP/YNDC representing the community, the Mayor's Office representing the city, and POA representing the arts community as an intentional way to accomplish shared goals (i.e. a regional public art strategy)? What obstacles might there be to such a collaboration?
10. Is there anything else you would like for us to share to POA leadership as they formalize the initiative into a nonprofit organization?

## Appendix F: POA Community Interview Themes

February 2015 (revised March 2015)

Interviews have been conducted with the following:

- Ian Beniston, *Youngstown Neighborhood Development Corporation*
- Guy Coviello, *Youngstown/Warren Regional Chamber*
- Cherie Celedonia, *Warren Mayor's office*
- Heidi Daniels, *Public Library of Youngstown and Mahoning County*
- Shari Harrell, *Community Foundation of the Mahoning Valley*
- Linda Macala, *Mahoning County Convention and Visitors Bureau*
- Matt Martin, *Trumbull Neighborhood Partnership*
- Mike McGiffin, *Youngstown Mayor's office*
- Ryan Pastore, *PNC*
- Stephanie Sferra, *Explore Trumbull County*
- Jan Strasfeld, *The Youngstown Foundation*

1. All those who participated in these community interviews were supportive of POA's efforts in formalizing into a free-standing nonprofit organization. The Valley is rich with art and artists that need to be promoted and supported.
2. POA has not been clear in defining who they are and who they intend to be to the general public. While some interviewees knew of people involved in POA, few knew too much about the initiative beyond a few highlights. The lack of specific knowledge has made space for people to make assumptions about the future role of POA that may or may not be accurate. POA needs to be clear in their message both who they are and who they are not. As an example, assuming the sin-tax on cigarettes passes, will POA be a funding agency through which funds will flow? Some already assume yes when that has never been made clear.
3. Of all the possible roles for POA to fill, most people saw a need in the community and among entities for some organization to be the convener or facilitator of partnerships and collaborations among arts and culture organizations as well as with public and private entities. Building partnerships across sectors, across genres, and across county lines will make for a stronger, more visible, and more fundable arts community.
4. Most interviewees saw value in capacity-building efforts of POA such as Arts Mean Business and would like to see these efforts further developed and refined.
5. Several of those interviewed from Trumbull County pointed out an issue related to regionalism. While thinking regionally is a certainly a benefit to most, it too often focuses on Youngstown and Mahoning County leaving those in Warren and Trumbull County to feel as though they do not receive an equal share of any benefits from things that are considered "Valley-wide." One interviewee took the time to point out that this feeling of inequality is in

part demonstrated by who sits on the POA Advisory Council. As this interviewee pointed out, those who sit in the deciding seats determine where the funds go. This Mahoning County versus Trumbull County issue will need to be addressed if any organization seeking to bridge that divide hopes to be successful.

6. Visibility of arts and culture is indeed lacking. Those who are already in-the-know do indeed know about the wide range of offerings that are available here. However, those who do not already know, have a difficult time accessing this kind of knowledge. More promotion of the arts in general and of individual organizations is needed. POA can play a stronger role in promoting arts and culture in general and in building the capacity of organizations to be able to publicize on their own.
7. While it is difficult to fund the advocacy efforts that could make it possible for public support for arts and culture through a sin-tax on cigarettes, the efforts for expanding the pool of available funds is certainly applauded. So far, this is the most recognizable achievement of POA. Even those who would like to see more local accomplishments (Youngstown or Warren focused rather than Columbus focused) still appreciate and understand the importance of expanding the available pool of funding for arts and culture.
8. Both Youngstown and Warren have a shrinking population base (note that it may be leveling out by now) due to people seeking opportunities elsewhere as well as an aging population dying. This is reflective in audience attendance in arts and culture offerings as well as donations. This shrinking pool of funding is cause for concern for several interviewees who are afraid that funding POA will use up funds that could be going directly to arts and culture organizations to present art. Striking a balance between funding the organization well enough to make it effective without over funding it so that it will deplete already shallow pools of funding will be a difficult balancing act to maneuver.

## Appendix G: Power of the Arts Report, May 2010



building strong organizations for strong communities

Janus Small Associates, LLC  
3220 green road • cleveland, ohio 44122  
216.991.6003 • 216.408.2711 cell • 216.991.6009 fax  
jsmall@janusmallassociates.com • www.janusmallassociates.com

**To:** Rebecca Keck, William Mullane, Co-Chairs, Power of the Arts Steering Committee  
Joel Ratner, President, The Raymond John Wean Foundation  
**From:** Janus Small, President, Janus Small Associates  
**Date:** May 28, 2010

### **Power of the Arts - DRAFT Mission Statement** (as of 5/12/10)

***To create and sustain a collaborative structure for the Arts and Culture community to effectively participate in our region's revitalization and economic development and to positively impact our citizens' quality of life.***

#### **Introduction:**

Soon the Power of the Arts initiative in the Mahoning Valley will be celebrating its one year anniversary! Formed in response to the large and spirited response to the June 2009 program on the role of arts and culture in revitalizing communities sponsored by the Raymond John Wean Foundation and held at the Butler Museum of American Art, Power of the Arts has included direct input from over 250 people since the effort. This document summarizes Power of the Arts to date and includes recommendations for goals and action steps to move the initiative forward – into what will become ***Phase 3 – the implementation phase***. It has been an honor and a pleasure for Janus Small Associates to serve as facilitator of this process under the leadership of Steering Committee Co-Chairs and under the sponsorship of the Raymond John Wean Foundation. If you have any questions about this document, please don't hesitate to let me know.

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#### **The Process:**

At the request of the Raymond John Wean Foundation, Rebecca Keck (of SMARTS at Youngstown State University) and William Mullane (of the Trumbull Art Gallery and the Fine Arts Council of Trumbull County) took on the roles of Co-Chairs of the Power of the Arts Steering Committee in summer, 2009. Committee members received scholarship support from

the Foundation to attend *From Rust Belt to Artist Belt II*, a conference sponsored by the Community Partnership for Arts and Culture, on Thursday, September 17 and Friday, September 18, 2009 in Cleveland\*. Following the conference, ***Phase 1 – the “learning phase” of Power of the Arts*** was developed and consisted of three community sessions as follows:

Meeting #1 - Valley Arts & Culture: What Is Advocacy? - September 30, 2009, McMenemy's, Speaker: Donna Collins – Ohio Citizen's for the Arts

Meeting #2 - The Developing Valley: Works in Progress - October 21, 2009, McMenemy's Panel:

- Bill D'Avignon – Deputy Director of Youngstown Planning Department, Office of the Mayor, City of Youngstown
- Barbara Ewing – Economic Development Coordinator, Office of Congressman Tim Ryan
- Julie Michael Smith – Chief Development Officer, Youngstown Business Incubator
- Kirk Noden – Executive Director, Mahoning Valley Organizing Collaborative
- Eric Planey – Vice President, International/National Business Attraction, Youngstown/Warren Regional Chamber of Commerce

Meeting #3 - “Our Arts and Our Valley: A Call to Action” Wednesday, November 18, 2009, McMenemy's

***Phase 2 – the “planning phase”*** – was shaped by priorities developed by the community during phase 1 and clearly delineated during the November 18 “Call to Action” session. While complete flipchart notes for the session are included as Appendix A in this document, in brief, the community decided to focus planning efforts in two priority areas: (1) arts council/advocacy, and (2) public policy/public support for arts and culture. Flipchart notes from the series of five work sessions that made up Phase 2 are included in Appendix B. Work sessions were held as follows:

Phase II Meeting Dates:

- March 10, 2010 Bliss Recital Hall, YSU
- April 9, 2010, Gallery in Bliss Hall, YSU

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\*Tyler Clark, Billy Danielson, Paul Hagman, Daniel Horne, Becky Keck, Phil Kidd, Melanie Moore, Bill Mullane, Jim Pernotto, Brooke Slanina, Janus Small (facilitator) and Khaled Tabbara attended From Rust Belt to Artist Belt II.

The Steering Committee evolved over the past nine months and, (as of May 26, 2010), is made up of: Sandy Cika, Jaci Clark, Billy Danielson, Brian DePoy, Jessica Durham, Lori Factor, Paul Hagman, Jacob Harver, Daniel Horne, Becky Keck, Phil Kidd, Melanie Moore,

Bill Mullane, Jim Pernotto, Jason Rister, Brooke Slanina, Gail Stark, Khaled Tabbara and Debra Weaver; Facilitator: Janus Small Associates: Janus Small, Pam Fine, and Adam Schultz

- April 27, 2010, YWCA, Warren
- May 12, 2010, Hippodrome, Warren
- May 17, 2010, Bliss Recital Hall, YSU

Please note that all work sessions in Phase 1 and Phase 2 were open to the public and were widely publicized. Also note that two works groups were formed during Phase 2, (1) arts council/advocacy which was facilitated by Dr. Bryan DePoy, and (2) public policy/public support for arts and culture, which was facilitated by Paul Hagman.

### **Next Steps:**

An action plan for the next 12 months or so was developed as part of the later two work sessions of Phase 2\*. That plan, which was presented in draft format on May 12 to the full group of participants and presented again with revisions per the group on May 17, follows on the next three pages. The steering committee will be reviewing this full document on June 1. It is recommended that the next step be the three of you guiding formation of the Advisory Council and of preliminary working committees during June, 2010 and Phase 3 of Power of the Arts actively beginning on July 1, 2010.

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\*An arts community survey, lead by Dr. DePoy's work group was undertaken as part of the process and survey results informed the action plan. Appendix C includes the survey with results highlights. It is recommended that the survey raw data be carefully reviewed as part of Phase 3. A call to action form was distributed at and completed by participants at the May 17 session. A copy of that form is in Appendix D.

## Goals and Preliminary Action Steps:

### MOVING FORWARD

#### Power of the Arts – Plan for Phase Three – The Implementation Phase Goals, Preliminary Action Steps, and Guidelines for Timing\* May 17, 2010

*Draft Mission Statement for the Power of the Arts Initiative: to create and sustain the collaborative structure for the arts and culture community to effectively participate in our region's revitalization and economic development and to positively impact our citizens' quality of life.*

Goals	Preliminary Action Steps
<p><b>Goal One: Develop an entity that will raise the visibility of, participation in, and revitalization role of arts and culture in the Mahoning Valley. Among other initiatives, this entity will:</b></p> <ul style="list-style-type: none"> <li>• <i>provide a clear and organized face for and entry point into the arts and culture community</i></li> <li>• <i>encourage dialogue within the arts and culture community</i></li> <li>• <i>promote programs being offered by the arts and culture organizations and artists in the Valley (will NOT offer its own arts and culture programs)</i></li> <li>• <i>serve Columbiana, Mahoning, and Trumbull Counties</i></li> <li>• <i>represent individual artists as well as organizations, small and large, grassroots to established</i></li> <li>• <i>embrace advocacy and public policy as integral to successful achievement of strategic prioritized goals</i></li> <li>• <i>commit to building strong alliances with civic, business, and political segments of the community</i></li> </ul>	
	1.1 Develop strategy for and message to deliver and participate in YSU Festival of the Arts (July, 2010)
	1.2 Evolve lead team into an advisory council to include artists, arts and culture organization leadership, business and corporate leaders, civic leadership, education community leadership, and political leadership; note: make-up of advisory council will be multi-county, non-partisan, and artistic representation will be diverse as far as visual, performance, literary, and media arts (June - July, 2010)



	1.3 Refine and finalize mission statement, develop a vision statement for this entity, develop a working definition for “arts and culture”, and develop very clear and measureable goals and objectives for the next three to five years that evolve out of these mission and vision statements (July – August, 2010)
	1.4 Implement a funding feasibility study looking at a three to five year period (September – October, 2010)
	1.5 Develop an operating structure for three to five years (explore options in the following areas: legal structure, Board, volunteers, staff, advisory committees) (October – November, 2010)
	1.6 Develop plans for pilot project for the group; among other possibilities, consider guide to the arts and culture in the tri-county area; fundraise for and implement the pilot (December, 2010 – April, 2011) (Note that “branding initiative may need to begin several months prior to December once solid progress is made on steps 2 and 3 above)
	1.7 Secure an appropriate fiscal agent (for approximately 12 months) (December, 2010)
	1.8 Evaluate pilot project and develop plans for next project(s) (June, 2011)
<b>Goal Two: Develop and implement a plan to secure public funding for arts and culture in the Mahoning Valley</b>	
	2.1 Research the legal structure a group should have to be most successful in developing public support for the arts and culture in the Valley (July – August, 2010)
	2.2 Research selected other cities that have public funding for the arts in place with focus on how funding was secured, source of funds, distribution process, and lessons learned (July – August, 2010)

	2.3 Based on steps 1 and 2 above, determine what additional information is needed and develop and implement a process to collect information. The collection process should include input from beyond the arts and culture community. (note that the current arts community survey will provide significant input from that constituency) (August – November, 2010)
	2.4 Form a working group to spearhead moving this public funding initiative forward and determine its relationship to the advisory council (see Goal One) (December, 2010)
	2.5 Working group to develop action plan for public funding initiative (January – June, 2011)

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***\*Please note that additional action steps will be determined by the advisory council and that suggested timing is approximate. Leadership must thoughtfully balance planning for the long-term with implementation of pilot project(s) towards inclusive “small victories”.***

## Appendices:

### Appendix A: November 18, 2009 - Meeting Agenda and Flipchart Notes

**AGENDA**  
**Power of the Arts**  
**McMenamy's**  
**November 18, 2009**  
**4:30 – 6:00 PM**

- I. Call to Order and Welcome – Joel Ratner (4:30)
- II. Overview of our Work of the Day – Janus Small, Facilitator (4:40)
- III. Arts and Culture – The Scope of the Sector – Becky Keck and Bill Mullane, Co-Chairs, Power of the Arts Steering Committee (4:45)
- IV. Arts and Culture Table Discussion – Table Facilitators and Breakout Groups (4:50)
- V. Report Out by Table on the Scope of the Sector – Breakout Group Representative (5:00)
- VI. Four Topics Overview – Becky and Bill (5:10)
  - A. Advocacy/Arts Council
  - B. Public Policy/Public Support
  - C. Special Community Initiatives (for example: arts incubator, artist live/work space, land bank)
  - D. Arts Education and Audience Development
- VII. Table Discussion – Table Facilitators and Breakout Groups (5:20)
- VIII. Table Report Out and Prioritize – Breakout Group Representative (5:35)
- IX. Next Steps – Janus (5:55)
- X. Closing Comments – Becky and Bill (5:57)
- XI. Adjournment – Joel (6:00)

### November 18, 2009 Flipchart Notes

#### Overview of the Session

- I. Present Scope of Arts and Culture Sector
- II. Prioritize Themes and Develop Action Steps
- III. Hold Table Discussions about Themes
- IV. Identify Personal “Top” Priority (indicated by **red italicized votes**)

V. Complete input form (see Appendix)

I. Scope of Arts and Culture

“Arts and Culture” is anything generated by the creative process that is meant to be appreciated by others. “Arts and Culture” provides enhancement of life, pre-natal through the life cycle.

May include (but not limited to):

- Garden clubs
- Orchestras
- Things for community use from young people to seniors
- Culinary arts
- Education (create appreciation)
- Film
- Architecture
- Design
- Natural environment
- Parks
- Beautification
- Sports?
- 

Also keep in mind:

“Inclusiveness” and “Accessibility” of Arts and Culture

Self-identification as artists

Partnerships

Ethnic and minority communities

Churches, schools, libraries, local bars, and communities where people come together

Public engagement (Visitor’s Centers, etc.)

“Non-traditional Outreach”: taking the institutions out into the community (neighborhood-based) to institutionalize the arts.

Communication and connection

II. Power of the Arts Themes:

- A. Advocacy/Arts Council
- B. Public Policy/Public Support
- C. Special Community Initiatives (for example: arts incubator, artist live/work space, land bank)
- D. Arts Education and Audience Development

III. Table Discussions:

Table 1 (2 votes)

Advocacy / Arts Council is top priority (1 vote)

- Arts Council on its own fraught with politics
- “Grassroots” and “Professional” components of Arts Council as organizing entity. (2 votes)

Arts Education and Audience Development is not a priority

Table 2

Advocacy / Arts Council is top priority

- Advocacy in the short term and long term

- Arts Council with calendar sharing **(11 votes)**
- Public policy / Public support

- Economic impact study **(4 votes)**
- Unification of sectors

Special Community Initiatives

- Arts Incubator to mirror Business Incubator

#### Table 3

Advocacy / Arts Council & Public policy / Public support (*all done in tandem*) make for one top priority **(4 votes)**

- Advocacy to garner support to change public policy
- Create value in the art **(5 votes)**

Special community initiatives & Arts education and audience development make for another secondary priority

#### Table 4

Advocacy / Arts Council is the top priority **(6 votes)**

- Arts Council: formally structured **(3 votes)**
- Inclusive
  - Public organizations
  - Business organizations
  - Artists
  - Community
- Research other “similar” organizations in other cities **(8 votes)**

Special community initiatives are the second priority

#### Table 5

Special community initiatives

- Revitalization **(2 votes)**
- Giving artists access to space in the community **(1 vote)**
- Work space

Arts education and audience development

- Comprehensive audience development

#### Table 6

Special community initiatives are the top priority **(2 votes)**

- Physical space **(2 votes)**
- Arts incubator **(7 votes)**

Advocacy / Arts Council is the second priority

- Line item budget on local level for Arts and Culture
- Arts Council to speak with one voice **(6 votes)**

Public policy / Public support is the third level of priorities

Arts education and Audience development is listed as a last priority

## **Appendix B: Flipchart Notes from Phase 2**

### **Power of the Arts Meeting Notes Wednesday, March 10, 2010**

#### **Work Group Goals:**

1. Discuss the scope of the topic and begin to shape it
2. Delineate why.
3. Develop some specific action steps that need to be taken.

#### **Work Group 1 Notes**

Topic: Advocacy / Arts Council

Facilitated by: Dr. Bryan DePoy

Advocacy: “presenting information and persuading others to support your cause.”

- Primary goal: “put butts in seats”; cross-disciplinary work is vitally important because it encourages a broader understanding.
- Who do we want to influence? Everyone? Targeted demographic(s)? Which one(s)?
- Broad scope involved in the arts efforts
- Reach everyone through targeted segments.
- “Promoting alliances”: arts and economic development / social causes, for example
- Media connections: continue to develop and deepen arts relationships with media outlets
  - Education component for artists to communicate with the media such as strong marketing with serious business development
  - Educate the public on the importance of art for the community and the public
  - Public arts: the art in this area is mostly hidden inside; public art is easily visible, engaging, and accessible
- Begin by supporting our own artists; have a leader / leading group to focus the scope: an Arts Council

#### **Arts Council**

- Act as an advocate; the infrastructure for the advocacy for artists
- Organize people and money; the Council provides the structure
- Organize and operate toward a common goal
- Long-term, sustainable (self-sustaining)
  - Grant money to be seen as seed money (soft money) for development of infrastructure
- Membership organizations (with dues)?
- Connection to Convention and Visitors’ Bureau?; other connections with organizations with similar goals
  - In the past, difficult to get their ear; if organized they won’t be able to ignore it.
- Importance of the arts to the community
- Be careful about who steers this Arts Council that it is representative of the broader and wider arts community

- Must be able to show connectivity to the rest of the community; communal benefit so it doesn't look like we are pitted against each other; not compete with existing services and programs

#### Economic Impact Study?

- Takes money to conduct; but would be a good place to start.

#### Possible Action Steps

##### Advocacy

- Focusing on a website with arts calendar; single source for information and forum for discussions; "one-stop shopping for the arts community"
- "Virtual office" / database; business and creative ends; inventory the community assets; an "Angie's List" of the Arts World
- "Art" vs. "Culture"; "art" is too limiting of a word

##### Arts Council

- Develop a mission statement
- Develop a hierarchy for making things happen; similar to a Board with committees and officers
- List out examples of Arts Councils

### **Work Group 2 Notes**

Topic: Public Support / Public Policy

Facilitated by: Paul Hagman

- Public support and public policy are similar: tied together
- Support: how are we going to increase awareness and involvement in the arts
- Policy: regulations; govern ourselves or government regulations
- Leaning towards government regulations
- Support: government vs. public; grants, in-kind, private, individual
- Policy: government: start where we can have the most impact
- County-wide vs. city-wide: most impact
  - How do we define our region? Mahoning? Trumbull? Columbiana?
- Is there government support in Warren?
- Mainstreet Warren: revitalize downtown while keeping historical assets
  - Do we have anything on the books supporting the arts?
  - Coordinate efforts with other organizations
  - Help businesses grow: link events to the businesses
  - Criteria that makes you a legitimate arts organization so you can solicit funding
- Cross-promotional coordinated efforts gave you ability to approach city council
- 2-year window from OAC: data finding; look at Arts Councils in place to design a policy model: "trickle down"
- Learn more about what other Arts Councils / Communities have done from a legislative stance
- CPAC
  - Mission (get from website)

- Convene
  - Advocate
  - Educate
  - Lead
- Created public policy
- Funding using a specific formula
- Filling functional gaps
- Capacity building, public policy, research
- Legislate and lobby to get the money
- Difficulty to get linked into the arts
  - Support / awareness
  - Create a hub (“one-stop shopping”)
  - Explain usefulness of the arts to develop value and get buy in
- Get people to rally around projects
  - Creates trust and awareness
- Are there policies in existence that protect the built structures? (protect the beauty around us)
- Garner support? What kind of support?

#### Possible Action Steps

- Create mission, vision, and guiding principles
- Research what past efforts for policy/support have been
- Small points – over the years
- Where is the Chamber for Arts Organizations?
- Be a responsible steward to garner support
- Larger projects a community needs (community impact)
  - Larger actions to sell your work

#### **Next Steps to Be Addressed by Work Groups from March 10, 2010**

1. Develop mission, vision, and guiding principles for the Power of the Arts initiative
2. Research what previous groups that have tried to set up arts councils in the Mahoning Valley have done; and lessons learned
3. Is there anything on the books in Youngstown, Warren, Mahoning County, and/or Trumbull County relating to public policy and or public support for arts and culture?
4. Research selected cities that have been successful in securing public support for the arts
5. Why an arts council? - Define, explore, and prioritize: What are the needs of artists?; What are the needs of arts and culture organizations? What are the needs of the community at large?; Where are the gaps between what is needed and what is currently available?
6. Explore tax levy and other potential funding sources for public support
7. Develop “one-stop shopping” website
8. What might an advocacy group that promotes alliances look like?
9. Inventory assets of artists and organizations and make available to share



**Nine issues surfacing at March 10, 2010 POA meeting with work group assignments:**

1. Develop mission, vision, and guiding principles for the Power of the Arts initiative - **Ad hoc group from lead team (to meet on April 7 at 5 PM at SMARTS; representatives from this ad-hoc group to present first draft of thoughts at April 9 meeting)**
2. Research what previous groups that have tried to set up arts councils in the Mahoning Valley have done; and lessons learned - **AC**
3. Is there anything on the books in Youngstown, Warren, Mahoning County, and/or Trumbull County relating to public policy and or public support for arts and culture? - **PS**
4. Research selected cities that have been successful in securing public support for the arts - **PS**
5. Why an arts council? - Define, explore, and prioritize: What are the needs of artists?; What are the needs of arts and culture organizations? What are the needs of the community at large?; Where are the gaps between what is needed and what is currently available? - **AC**
6. Explore tax levy and other potential funding sources for public support - **PS**
7. Develop “one-stop shopping” website - **AC**
8. What might an advocacy group that promotes alliances look like? - **AC**
9. Inventory assets of artists and organizations and make available to share - **in conjunction with “one stop shopping”; combine issues 7 and 9 into one issue – AC**

PS – Public Support/Public Policy Work Group

AC – Advocacy/ Arts Council Work Group

**Power of the Arts  
April 9, 2010  
YSU, Bliss Hall  
Workgroup Notes**

Advocacy / Arts Council (facilitated by Dr. Bryan DePoy)

Goal: no longer to debate where we are going but how we will get there

Research what previous groups that have tried to set up arts councils in the Mahoning Valley have done and understand their lessons learned.

Previous Arts Council in Youngstown

- Knew it existed and where the office was, but that is about all that was known about it
- It lost its funding and had to shut down
- Weakness: did not include much beyond visual arts
- Jim Villani: was on the Arts Council and was the only Board member to vote against disbanding the Arts Council; words from him:
  - By the time the Arts Council disbanded, it was reduced to the point that the organization was raising money to just stay afloat without providing any programming
  - OAC gave an annual grant to keep them going
  - Strength: organizational model which was that all organizations (large and small) were given the opportunity to seat a member on the Board. Not all organizations did, but it led to having a diverse make-up of about 12 members on the Board. There was no membership fee for smaller organizations that would have been prohibitive to their participation.
  - The Arts Council had one employee that was internally hired.
  - Funding for the Arts Council came through OAC grant, earned income from arts festival, and organizational support (mainly from the larger institutions)
  - Institutions (large and small) were represented on the Arts Council; independent artists were not.
  - Some see the not lack of engagement of individual artists as part of what led to the disbanding of the Arts Council
- Thoughts about lessons learned:
  - Keep in mind the resentment of artists against the institutions when forming a new group; the new Arts Council should include artists, artists' institutions, and formal institutions.
  - The mission of the former Arts Council eventually failed to serve the community or give artist grants; it was not a re-granting institution.

Fine Arts Council of Trumbull County

- At one time, there were 33 member groups (smaller and larger organizations)
- At one point the operating budget was around \$230,000; now the operating budget is around \$6,000.

Would like to see in a new Arts Council

- Arts Council should emphasize having a space to show and/or sell artists' work
- Create unique programming (such as First Fridays, Sight and Sound, etc.)
- Investigate "pay to play" / dues structure or suggested donation to be able to be represented by the Arts Council

Why an arts council? – Define, explore, and prioritize: What are the needs of artists? What are the needs of arts and cultural organizations? What are the needs of the community at large? Where are the gaps between what is needed and what is currently available?

Why an Arts Council?

- To give Youngstown some dignity and sophistication.
- Provide organizational overview to reduce scheduling conflicts
- Other regions can access what is going on here in the Valley
- Provide a unified voice on the state/national level
- Provide a platform to individual artists
- Arts Council sears itself in economic development and other political pull or advocacy
- Be seat and player right here in the Valley, maybe less focus on programming and more on a supportive structure what organizations cannot do for themselves
- Economic focus with a focus on getting artists employed (public works?)
- Start an in depth economic impact study as the top priority for the Arts Council
- Explore the tax levy issue as a base of support (overlap with other group)

Action Step

- Create a survey to identify the needs of the different constituents (NOTE: please make sure to be inclusive with the language and to preface with arts and culture organizations)
  - Survey targets: artists, patrons, general citizens, representatives of institutions
  - Some specific question topics:
    - Define who you are (age, employment, form of creative expression)
    - What are the biggest challenges to artists and/or arts institutions in the area?
    - Gauge willingness to participate in the following: dues, participation on a Board, willingness to volunteer, etc.
    - How many arts and/or cultural events did you attend?
    - How do you, as an artist, connect to the community?
    - How do you, as an artist, connect to other artists?
    - What would you like to see an Arts Council do?
      - Options: gallery; calendar; housing for artists; public space; materials exchange among artists; employment, live-work space, etc.
    - What can you bring to the table?
    - Would you be willing to volunteer? How many hours? Do you already volunteer? If so, where?
    - As an artist, how willing are you to accept financial advice?

Public Policy / Public Support (facilitated by Paul Hagman)

Geographic scope: Mahoning, Trumbull, and Columbiana counties; still focus on the larger cities like Warren, Youngstown, and Niles; many people have moved out of Warren and into rural areas

Met with resistance

May be a document from the mid-1990's that put a group together – document advocating for an Arts Council

Research

Document

Arm Twisting

People Interested

Who/What/Where?

- What made your group decide public policy / public support was needed?
- What were the barriers / mistakes as you developed?
- What finally made you successful in getting public policy / public support?
- Who was involved?
- Who reached out to you? Who did you reach out to?
- What was the timeline for the process at the start up?
- Next steps from where we are at? Recommendations?

**Assignments:**

- Adam:
  - Research state money available as start-up for Arts/Culture
  - Draft possible legislation for Warren
  - Research articles on successful implementation of public policy / public support
- Paul:
  - Check with Warren / Youngstown by having some law clerks check to see if there is anything on the books (city/county)
- Natalie:
  - Arts in Stark and Canton
- Becky:
  - CPAC (Cleveland)
  - Ohio Arts Council: Public Policy / Support requirements
- Diana:
  - Pittsburgh Cultural Alliance
- Jessica:
  - Philadelphia
- Others (add names of people that may know a bit more about this):
  - Heights Arts
  - Buffalo
  - New Orleans
  - Portland
  - Baltimore
  - Chicago
  - Austin
  - Seattle

**Power of the Arts  
Work Meeting Notes  
April 27, 2010  
YWCA – Warren, OH**

**Advocacy/Arts Council Workgroup (Facilitated by Bryan DePoy):**

- Last time focus was on an Arts Council; focus this work session is on Advocacy.
- “What are we advocating for?”
- Types of Arts Councils
  - Programming and Events
  - Promotes programming that already exists and brings groups together around specific issues
  - Hybrids of the above
  - Etc.
- Example from facilitator Bryan DePoy: Jazz Festival for the Arts is the same weekend of the Summer Arts Festival. This is more than just a scheduling issue; this speaks to the need of some kind of organizing of the arts in this community.
- Building Alliances:
  - Must represent the: (1) artists, (2) institutions, and (3) cultural organizations. Must get all 3 groups to the table
  - Build connections between the arts community and the business community
  - Building county political alliances to support *regional* efforts
    - Example: Youngstown Symphony, Mahoning Valley Historical Society, Stambaugh Theater, Butler Institute, YWCA, and Wick Neighbors have recently (jointly) held fundraisers for both the Democratic and Republican local parties.
  - “Grassroots” is something to keep in mind throughout
- Who we should build alliances with:
  - Chamber of Commerce
  - Convention and Visitors’ Bureau
  - Schools (all: private, parochial, public / elementary and up)
  - Incubators (such as Youngstown Business Incubator and Warren Incubator which will focus on green energy production)
- Past groups (both in Youngstown and Warren) have focused on bringing groups together.
  - Think about the leadership (example: it may be more strategic to leverage a dean rather than an art professor)
  - Diversity of the make up of the leadership: this will strengthen the mission (represent business, schools, arts and culture community, etc.)
  - Education and engagement of the leadership in the Power of the Arts initiative to make it a priority
    - Develop a Board where it is not just a representative of the Chamber that comes to meetings but the Arts Council becomes part of the Chamber’s organizational culture (same with school boards, county commissioners, etc.)
    - Mutual accountability

- Long-term and short-term goals
  - Some groups may be more receptive now and willing to get on board now. Their (our) actions might build momentum and encourage others to join later that will greater diversify the group
  - Prioritize who to target first
  - Small victories along the way (example: each person takes one stakeholder group and gets links on websites)
  - Model leadership structure?:



- Create a structure so that everyone is on the same page with the same ideas when approaching different groups (one unified voice for the arts and cultural community)
  - Maybe a subgroup of the current Lead Team could identify the priorities and potential alliances now
- The survey to the arts and cultural community will inform the shape of the needed structure that we should take
  - Let the Lead Team develop organically over time
  - Other city models: Austin, TX; Buffalo, NY; Wichita, KS
- Too much focus on “top-down” organizing? Focus back on the grassroots efforts where everyone can come to the table
  - Subcommittees that focus on each genre of arts/culture (?) (example: theater, music, visual art, natural sciences, etc.)
  - Find the balance between the grassroots and the “top” people in the community
- Focus on promotion of other organizations’ programming and not coming up with their own that competes with others (example: Trumbull Area Arts (TAA): visual arts only, but for \$7 annual subscription, you know everything that’s going on in the Valley)
- Unified way of presenting the message
  - Fact find *with* potential allies to suit their interests as well
- Do downtown business owners have a way to connect to each other? Is there an option/opportunity for them to involve themselves in POA’s efforts?
  - A group of Youngstown business owners is reorganizing themselves currently at the Lemon Grove
- Region for POA (target): “Mahoning Valley” (mainly Mahoning, Trumbull, and Columbiana counties)

- Action Steps
  - With survey results, meet with the key stakeholders that are identified in the survey results
  - Develop a structure for what this group needs to look like

**Public Support/Public Policy Workgroup (Facilitated by Paul Hagman):**

- Public Policy: deliberate plan of action to achieve rational outcome
  - Complex process
  - Interplay of numerous individuals and interest groups
  - Competing and collaborating to influence policy makers to act in a particular way
    - Competition brings you to the table, collaboration keeps you there
  - Use a variety of tactics: tools to advance their aims to include advocating their positions
    - Publicly educating supporters and opponents and mobilizing for a particular issue
  - What? How? Where? When? – Procedures/Protocol
    - Public Policy priorities are impacted by advocacy
    - What/Why policy
  - Public Policy – social, moral, economic values that change over time
- Arts in Stark – Natalie – send me e-mail umbrella organization
- Partnering with influential group that is a non-arts group (i.e. the Chamber)
  - First Friday – galleries, restaurants, etc. open late
- Organized visibility/marketing for the arts and culture community – partnering with influential groups
  - Define ourselves
  - Succinct mission statement
  - Identify things not being fulfilled – vacant property developed into live/work artists space
- Keep very current on community issues; explore how arts and culture community assets can align with and address these issues
- Policy for expanding communication of regional initiatives
- Seek funding through targeted collaborations
- Jessica – Philadelphia
  - Taxing sweet drinks and trash
  - Site-specific sculptures (1% public funding allocated to the arts)
- Adam – sent e-mail
- What is possible and who need to be involved?

## **Appendix C: Power of the Arts - Arts and Culture Community Survey**

**About the Survey:** Janus Small Associates was charged with the task of taking a survey of the Arts and Culture Community in the Valley (including artists, institutions, organizations, and supporters) to understand who comprises the Arts and Culture Community in the Valley, what are some preliminary needs or concerns of this community, and what is each person's vision for the arts community within the Valley. To do this, Janus Small Associates crafted a single SurveyMonkey (web-based) survey. (The questions from the survey follow below this paragraph.) The first question asked the respondent to self-identify as an artist, representative of an arts and cultural organization, or a supporter of arts and culture. Based upon how the survey respondent self-identifies, a differing set of questions were posed to the respondent. At the end, all respondents were asked to complete some basic, optional demographic questions.

### **Introduction:**

Hello,

The Power of the Arts Initiative, led by a community steering committee, co-chaired by Rebecca Keck (SMARTS) and William Mullane (Trumbull Art Gallery), and supported by The Raymond John Wean Foundation is exploring how the arts and culture community can best impact the revitalization of our region and positively impact the lives of our citizens. Community input is a critically important part of the exploration process. If you are an artist, representative of an arts and culture institution or a supporter of arts and culture, we would be grateful if you would take 10 minutes to answer the following questions.

Please be aware that in the following survey, certain terms are used that may convey certain meanings or connotations. Please be advised that the term "art" (and derivatives there of such as "artist" or "arts and culture") is a term that is defined in the broadest sense possible and is all-inclusive. For example, "arts and culture" may include everything from sculpture to cuisine, from landscaping to writing, from historic preservation to music. Also, please note that the phrase "the Valley" is used several times throughout this survey. The geographic range of this region is broad and roughly encompasses the areas identified as Trumbull, Mahoning, and Columbiana counties in Ohio.

All survey results will be collected confidentially, tabulated anonymously, and shared with the relevant parties collectively with all other responses. Please feel free to be candid.

Please complete the survey no later than the end of the day on Friday, May 14.

Sincere thanks,  
Power of the Arts Steering Committee



1. Please select the ONE category below that BEST identifies your role in the arts and culture community:

- ☐ Artist (in the broad sense of the term)
- ☐ Representative of an arts and/or cultural organization (including but not limited to directors, Board members, administrative staff, arts educators, etc.)
- ☐ Patron or supporter of arts and culture

**Questions for Artists:**

1. Please identify your primary chosen interest in arts and culture (please check all that apply):

- |  |   |
|--|---|
| <input type="checkbox"/> Architecture                    | <input type="checkbox"/> Literature (including but not limited to works of fiction, poetry, publishing, etc.)                                 |
| <input type="checkbox"/> Culinary                        | <input type="checkbox"/> Music  |
| <input type="checkbox"/> Dance                           | <input type="checkbox"/> Natural sciences   |
| <input type="checkbox"/> Drama                           | <input type="checkbox"/> Parks and recreation   |
| <input type="checkbox"/> Education                       | <input type="checkbox"/> Visual arts (including but not limited to photography, painting, sculpture, ceramics, metal work, mixed media, etc.) |
| <input type="checkbox"/> Film / Motion pictures          | <input type="checkbox"/> Other (please specify)   |
| <input type="checkbox"/> Graphic design                  |   |
| <input type="checkbox"/> Historic preservation           |   |
| <input type="checkbox"/> Horticulture / Landscape design |   |
| <input type="checkbox"/> Interior design                 |   |
| <input type="checkbox"/> Internet / web design           |   |

2. Of the following topics, please mark the issues you as an artist in the Valley face (please check all that apply):

- |  |  |
|--|--|
| <input type="checkbox"/> Unemployment                          | <input type="checkbox"/> Lack of local / state / regional / national recognition                 |
| <input type="checkbox"/> Funding for or commissioning of works | <input type="checkbox"/> Small business issues (such as taxes or bookkeeping when selling works) |
| <input type="checkbox"/> Personal finances                     | <input type="checkbox"/> Advertising   |
| <input type="checkbox"/> Scheduling and event conflicts        | <input type="checkbox"/> Opportunities to display or showcase                                    |
| <input type="checkbox"/> Studio/rehearsal/work space           | <input type="checkbox"/> Networking and/or collaborating with other artists                      |
| <input type="checkbox"/> Living space                          | <input type="checkbox"/> Organizing as a collective arts and culture community                   |
| <input type="checkbox"/> Live/work space                       |  |
| <input type="checkbox"/> Audience development/engagement       |  |
| <input type="checkbox"/> Other (please specify)                |  |

3. For each of the topics identified in the above question, please use the space below to elaborate upon each issue. Please try to answer the following: Why are these topics issues of concern? What specific challenges have you encountered? What potential solutions do you see as avenues to explore?

4. Do you connect with other artists in the Valley?

- ☐ Yes ☐ No

5. If you answered “Yes” to the question above, where do you connect with these artists? Are these connections meaningful to you? How could these connections become even more meaningful? Please elaborate.

If you answered “No” to the question above, why do you not connect to other artists? If given the opportunity to connect to other local artists, do you think you would find those connections meaningful to you or your work? What would you expect from such connections? Please elaborate.

6. As an artist in the Valley, how do you connect with arts and cultural organizations in the Valley?

7. As an artist in the Valley, how do you connect with your audience, patrons, or supporters within the Valley? How do you connect with audiences, patrons, or supporters outside of the Valley?

8. What do you see as the three greatest strengths in the arts and culture community in the Valley?

9. What is your vision for the arts and culture community in the Valley? What are your hopes for the arts and culture community in the Valley moving forward? Where do you see artists in the Valley, as well as other groups such as arts and culture organizations and institutions or general supporters of the arts, fitting into that vision?

10. Do you have any other comments as an artist about the arts and culture community in the Valley that you would like to share?

### **Questions for Representatives of arts and/or cultural organizations:**

1. From the following list, please identify the area in which your primary duties at the organization you represent lie (please check all that apply):

- |  |   |
|--|---|
| <input type="checkbox"/> Executive leadership              | <input type="checkbox"/> Artistic staff         |
| <input type="checkbox"/> Administrative support staff      | <input type="checkbox"/> Arts education staff   |
| <input type="checkbox"/> Fund development                  | <input type="checkbox"/> Board member           |
| <input type="checkbox"/> Marketing and/or public relations | <input type="checkbox"/> Other (please specify) |
| <input type="checkbox"/> Human resources                   |   |

2. What is the approximate size of your organization's current operating annual budget?

- |  |  |
|--|--|
| <input type="checkbox"/> Less than \$50,000    | <input type="checkbox"/> \$501,000 - \$750,000   |
| <input type="checkbox"/> \$50,000 - \$250,000  | <input type="checkbox"/> \$751,000 - \$1,000,000 |
| <input type="checkbox"/> \$251,000 - \$500,000 | <input type="checkbox"/> More than \$1,000,000   |

3. Please identify your organization's primary focus in arts and culture (please check all that apply):

- |  |   |
|--|---|
| <input type="checkbox"/> Architecture                    | <input type="checkbox"/> Literature (including but not limited to works of fiction, poetry, publishing, etc.)                                 |
| <input type="checkbox"/> Culinary                        | <input type="checkbox"/> Music  |
| <input type="checkbox"/> Dance                           | <input type="checkbox"/> Natural sciences   |
| <input type="checkbox"/> Drama                           | <input type="checkbox"/> Parks and recreation   |
| <input type="checkbox"/> Education                       | <input type="checkbox"/> Visual arts (including but not limited to photography, painting, sculpture, ceramics, metal work, mixed media, etc.) |
| <input type="checkbox"/> Film / Motion pictures          | <input type="checkbox"/> Other (please specify)   |
| <input type="checkbox"/> Graphic design                  |   |
| <input type="checkbox"/> Historic preservation           |   |
| <input type="checkbox"/> Horticulture / Landscape design |   |
| <input type="checkbox"/> Interior design                 |   |
| <input type="checkbox"/> Internet / web design           |   |

4. Of the following topics, please mark those you find most pressing or relevant to your organization (please check all that apply):

- |  |  |
|--|--|
| <input type="checkbox"/> Employment and other Human Resources related issues     | <input type="checkbox"/> Capacity building issues (such as Board development, technology, etc.)    |
| <input type="checkbox"/> Securing funding and support                            | <input type="checkbox"/> Advertising and marketing   |
| <input type="checkbox"/> Organizational finances                                 | <input type="checkbox"/> Networking and/or collaborating with other arts and culture organizations |
| <input type="checkbox"/> Scheduling and event conflicts                          | <input type="checkbox"/> Connecting with local artists   |
| <input type="checkbox"/> Studio/rehearsal/work space                             | <input type="checkbox"/> Organizing as a collective arts and culture community                     |
| <input type="checkbox"/> Audience development/engagement                         | <input type="checkbox"/> Other (please specify)  |
| <input type="checkbox"/> Lack of local / state / regional / national recognition |  |

5. For each of the topics identified in the question above, please use the space below to elaborate upon each issue. Please try to answer the following: Why are these topics issues of concern? What specific challenges has your organization encountered? What potential solutions do you see as avenues to explore?

6. Does your organization connect with other arts and culture organizations in the Valley?

- ☐ Yes ☐ No

7. If you answered “Yes” to the question above, where do you connect with these organizations? Are these connections meaningful to you? How could these connections become even more meaningful? Please elaborate.

If you answered “No” to the question above, why do you not connect to other organizations? If given the opportunity to connect to other local organizations, do you think you would find those connections meaningful to you or your organization? What would you expect from such connections? Please elaborate.

8. As an arts and culture organization in the Valley, how do you connect with artists in the Valley?

9. As an arts and culture organization in the Valley, how do you connect with your audience, patrons, or supporters within the Valley? How do you connect with audiences, patrons, or supporters outside of the Valley?

10. What do you see as the three greatest strengths in the arts and culture community in the Valley?

11. What is your vision for the arts and culture community in the Valley? What are your hopes for the arts and culture community in the Valley moving forward? Where do you see arts and cultural organizations and institutions in the Valley, as well as individual artists and supporters of the arts and culture community, fitting into that vision?

12. Do you have any other comments about the arts and culture community in the Valley that you would like to share?

### **Questions for Supporters/Patrons:**

1. Please identify your primary interest(s) in arts and culture that you support or patronize in the Valley (please check all that apply):

- ☐ Architecture ☐ Culinary

- ☐ Dance
- ☐ Drama
- ☐ Education
- ☐ Film / Motion pictures
- ☐ Graphic design
- ☐ Historic preservation
- ☐ Horticulture / Landscape design
- ☐ Interior design
- ☐ Internet / web design

- ☐ Literature (including but not limited to works of fiction, poetry, publishing, etc.)
- ☐ Music
- ☐ Natural sciences
- ☐ Parks and recreation
- ☐ Visual arts (including but not limited to photography, painting, sculpture, ceramics, metal work, mixed media, etc.)
- ☐ Other (please specify)

2. Are there artists or arts and culture organizations that you support or patronize outside of the Valley because they are not available within the Valley? If so, please mark all the genres that apply. If not, please mark the box labeled "No."

- ☐ No
- ☐ Architecture
- ☐ Culinary
- ☐ Dance
- ☐ Drama
- ☐ Education
- ☐ Film / Motion pictures
- ☐ Graphic design
- ☐ Historic preservation
- ☐ Horticulture / Landscape design
- ☐ Interior design
- ☐ Internet / web design

- ☐ Literature (including but not limited to works of fiction, poetry, publishing, etc.)
- ☐ Music
- ☐ Natural sciences
- ☐ Parks and recreation
- ☐ Visual arts (including but not limited to photography, painting, sculpture, ceramics, metal work, mixed media, etc.)
- ☐ Other (please specify)

3. Of the following topics, please mark the issues you recognize artists and/or organizations that you patronize or support facing (please check all that apply):

- ☐ Unemployment
- ☐ Organizational employment and other HR-related issues
- ☐ Individual funding and support
- ☐ Organizational funding and support
- ☐ Individual personal finances
- ☐ Organizational finances
- ☐ Scheduling and event conflicts
- ☐ Studio/rehearsal/work space
- ☐ Living space
- ☐ Live/work space
- ☐ Audience development/engagement
- ☐ Individual lack of local / state / regional / national recognition

- ☐ Organizational lack of local / state / regional / nation recognition
- ☐ Individual small business issues (such as taxes and bookkeeping)
- ☐ Organizational capacity building issues (such as Board development, technology, etc.)
- ☐ Individual advertising and marketing
- ☐ Organizational advertising and marketing
- ☐ Artists networking and/or collaborating with other artists
- ☐ Organizations networking and/or collaborating with other organizations

- ☐ Artists and organizations networking and/or collaborating with each other
- ☐ Organizing as a collective arts and culture community
- ☐ Other (please specify)

4. For each of the topics identified in the above question, please use the space below to elaborate upon each issue. Please try to answer the following: Why are these topics issues of concern? What specific challenges have you seen or encountered? What potential solutions do you see as avenues to explore?

5. Do the artists and/or organizations in the Valley connect to you or do you need to take the initiative to connect to them?

- ☐ Yes, the artists and/or organizations in the Valley connect to me.
- ☐ No, I need to seek them out.

6. As a supporter or patron of arts and culture in the Valley, how do artists connect with you? How do you connect with artists in the Valley?

7. As a supporter or patron of arts and culture in the Valley, how do arts and culture organizations connect with you? How do you connect with arts and culture organizations in the Valley?

8. What do you see as the three greatest strengths in the arts and culture community in the Valley?

9. What is your vision for the arts and culture community in the Valley? What are your hopes for the arts and culture community in the Valley moving forward?

10. Do you have any other comments about the arts and culture community in the Valley that you would like to share?

#### **Optional Demographic Questions:**

1. What is your age bracket?

- ☐ 29 and below
- ☐ 30 – 49
- ☐ 50 – 69
- ☐ 70 and above

2. What is your gender?

- ☐ Female
- ☐ Male

3. What is your race? (Check all that apply.)

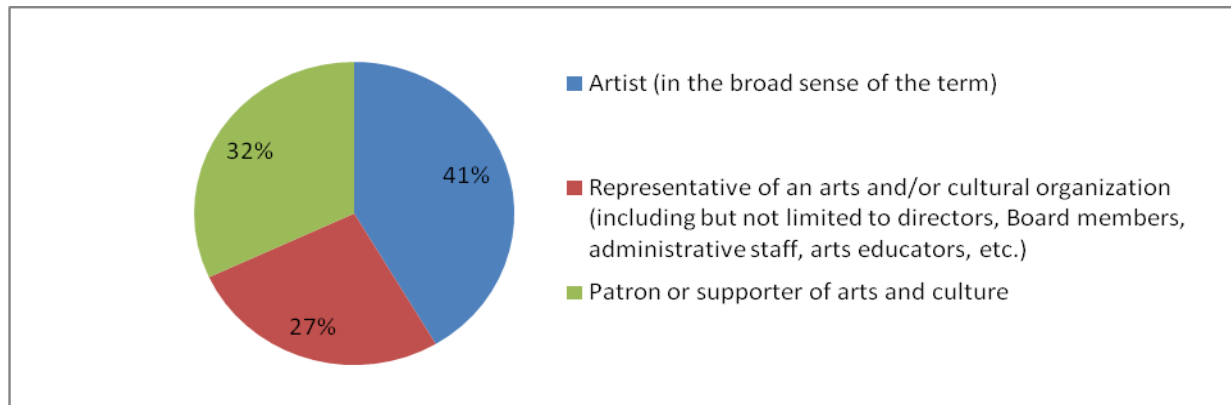
- ☐ Appalachian
- ☐ Asian
- ☐ Black/African American
- ☐ Caucasian/White
- ☐ Hispanic/Latino
- ☐ American Indian/Alaska Native
- ☐ Native Hawaiian/Pacific Islander
- ☐ Other (please specify)

4. What is the zip code where you reside?

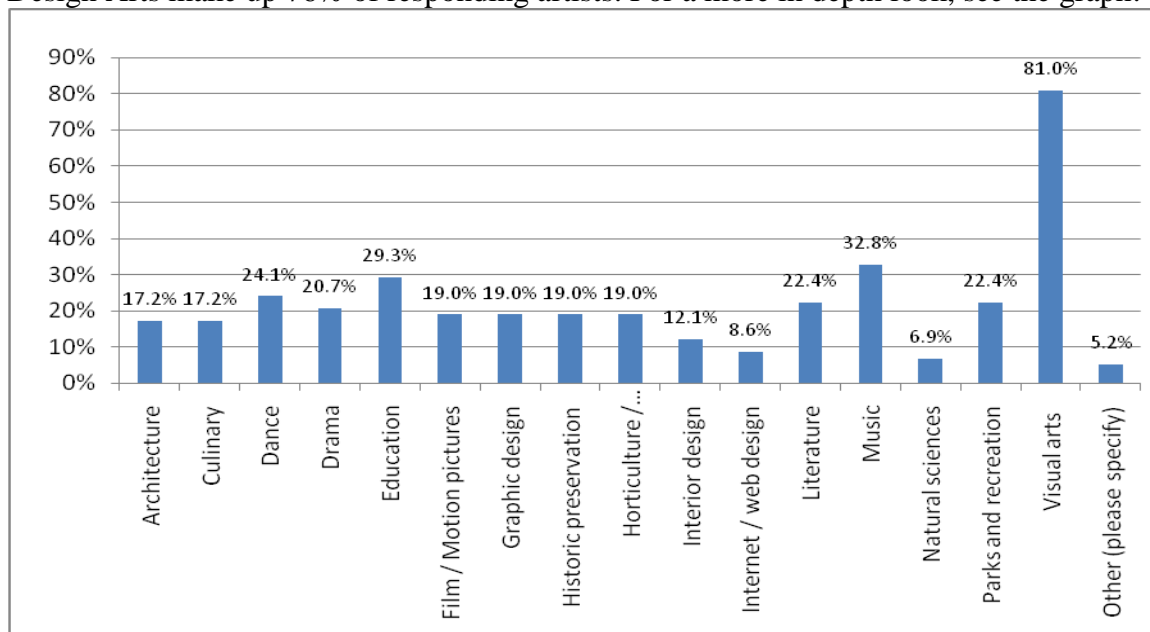
5. What is the zip code where you work?

6. If you no longer work and/or live in the Valley, please briefly tell us why.

**Some Survey Details:** The survey link was distributed through the Power of the Arts e-mail list that had been compiled from all previous meetings and included some people who were specifically identified to be on the Power of the Arts e-mail list. In addition to completing the survey, members of the Power of the Arts Initiative who received the survey were asked to pass the link along to colleagues, friends, and supporters. In all, **248** people completed the survey. Of those 248 people, more artists completed the survey than any other group; however, the break down was fairly evenly spread (see graphic representation below).



**Highlights from the Artists:** Of the Artists that responded, there was a fairly evenly spread representation of Visual Arts, Performing Arts (Music, Dance, Drama), and Design Arts (Architecture, Graphic Design, Interior Design, Landscape Design, Internet/Web Design). Visual Arts make up 81% of responding artists. Performing Arts make up 78% of responding artists. Design Arts make up 76% of responding artists. For a more in depth look, see the graph:



**Appendix D:**

**Preparing for Power of the Arts – Implementation Phase:**

(Handout from May 17, Meeting)

Name \_\_\_\_\_ Preferred Telephone Number (\_\_\_\_) \_\_\_\_\_

E-mail Address \_\_\_\_\_ @ \_\_\_\_\_

**1. As we move forward, how might you see yourself becoming involved? (Check all that apply)**

- |  |  |
|--|--|
| <input type="checkbox"/> Serving on a working committee                                    | <input type="checkbox"/> Involvement with the branding effort              |
| <input type="checkbox"/> Serving on a policy-making committee                              | <input type="checkbox"/> Volunteering from time to time as needed          |
| <input type="checkbox"/> Working on our participation for Festival of the Arts             | <input type="checkbox"/> Attending group planning sessions/update meetings |
| <input type="checkbox"/> Raising money for implementation of Power of the Arts initiatives |  |
| <input type="checkbox"/> Other: _____  |  |

**2. I can offer my expertise in the area(s) of: (Check all that apply)**

- ☐ Fundraising
- ☐ Marketing and public relations
- ☐ Graphic design
- ☐ Program development
- ☐ Social media
- ☐ Government relations
- ☐ Volunteer outreach

☐ Other: \_\_\_\_\_

\_\_\_\_\_

**3. Approximately how many hours per month can you devote to Power of the Arts implementation moving forward?** \_\_\_\_\_ *Hours per month*

**4. Other comments?** \_\_\_\_\_

\_\_\_\_\_

**Thank you!**