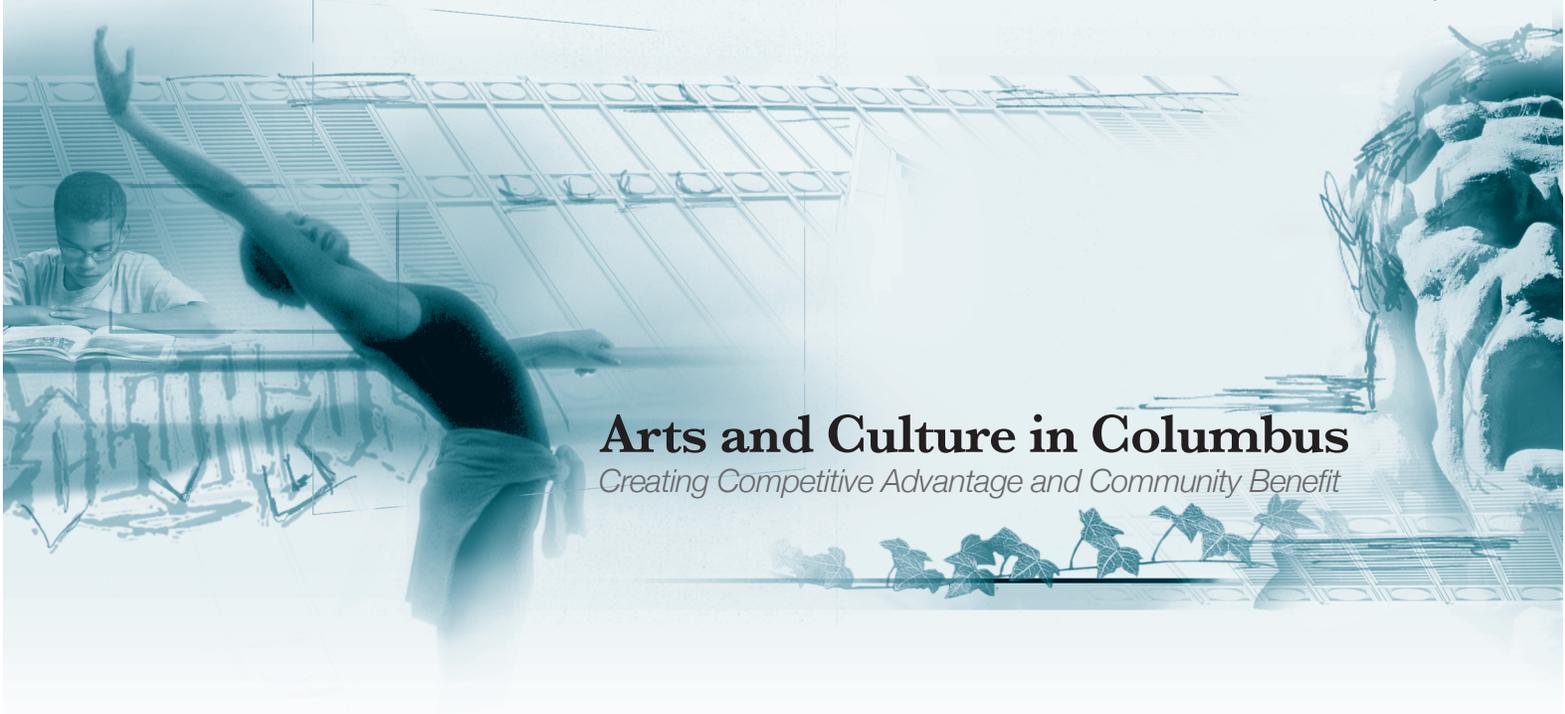


A COMMUNITY DISCUSSION PAPER

presented by: COLUMBUS CULTURAL LEADERSHIP CONSORTIUM

SEPTEMBER 21, 2006



Arts and Culture in Columbus

Creating Competitive Advantage and Community Benefit

Columbus Cultural Leadership Consortium

Member Organizations

BalletMet

Center of Science and Industry (COSI)

Columbus Association for the Performing Arts (CAPA)

Columbus Children's Theatre

Columbus Museum of Art

Columbus Symphony Orchestra

Contemporary American Theatre Company (CATCO)

Franklin Park Conservatory

Greater Columbus Arts Council (GCAC)

Jazz Arts Group

The King Arts Complex

Opera Columbus

Phoenix Theatre

ProMusica Chamber Orchestra

Thurber House

Wexner Center for the Arts

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Executive Summary

Comprised of 16 organizations, the Columbus Cultural Leadership Consortium (CCLC, or “the consortium”) was created early in 2006 to bring organization and voice to the city’s major cultural and artistic “anchor” institutions, with a focus on policy and strategy in both the short term and over the long haul.

Purpose

The consortium’s purpose is to engage the community in a conversation, leading to decisions about the future of arts and culture that can further advance the city’s “quality of place and life” standing. While passionate about our individual artistic pursuits, we are also proud of our membership in the larger community and understand our civic duty to help make Columbus the best place it can be. We believe that creativity can be leveraged for commerce and education. By reviewing the state of arts and culture in our city and articulating their public value and community advantage, the consortium seeks to inspire dialogue about future community benefits for lifelong residents and future transplants.

Vision

To open the dialogue, our vision for the future is summarized below.

The community will prosper as a result of arts and culture—as a hub for creative talent, a leader in education, and a unique and vibrant home for families, singles, and businesses.

Desired Outcomes

1. Culture and arts will form a significant differentiator for our city and contribute to its overall economic development.

It is sobering to see the results of a 2005 study conducted by the Columbus Chamber, indicating that CEOs “can’t find Columbus on a map.” The paradox is that 58 percent of the CEOs chose “quality of life” as a priority when considering new locations.¹ Yet Columbus has been recognized nationally for its “quality of place,” by *Forbes*, *MONEY*, *AmericanStyle*, and *Black Enterprise Magazine*. *Fortune 500* and other companies headquartered in Columbus highlight our community benefits—the arts and culture among them—as attractions for transplanted employees.

In today’s world, creativity and economy are inextricably linked. Companies are in search of intellectual capital to spur and sustain growth, which comes in the form of bright young executives who are attracted to locations by arts and culture. Culture and the arts spark a continually advancing metropolis that provides economic combustion for industry and serves as a “refueling station for creativity.” If wisely leveraged, our strong arts and culture infrastructure and sensibility can prevent the proverbial “brain drain” from damaging our economy.

2. Cultural and artistic experiences will be recognized as essential to learning—for children and adults.

Arts and culture are inseparable from the city’s value proposition as a learning community. We seek to seize advantage for advancing our educational system, not only to enrich Columbus’s quality of life but also its economic fortunes. If we are serious about differentiating Columbus from its economic competitors, we must build our educational system’s image and capabilities in a manner that sustains and builds the local workforce.

Desired Outcomes

1. Culture and arts will form a significant differentiator for our city and contribute to its overall economic development.
2. Cultural and artistic experiences will be recognized as essential to learning—for children and adults.
3. City and regional planning efforts will include arts and culture representatives.
4. The funding model for arts and culture will become deeper and more diversified.
5. There will be a productive and seamless interface between the for-profit and the not-for-profit arts and culture sectors of the community.
6. Even more groundbreaking, world-class artists and performances will be created from within Columbus and will be attracted from outside the city to create new art here.

Consortium member organizations have stepped up their education and outreach efforts for schools in response to federal and state education mandates. Critical thinking, reading and math skills, and comprehension all benefit from exposure to arts and culture. Rand recently conducted a meta-analysis funded by the Wallace Foundation that highlighted the evidence linking arts exposure to a variety of benefits.² Adaptability and just-in-time thinking are necessities for success in the “New Economy.” Arts and culture help to make us smarter, building skills that companies—and communities—increasingly seek for comparative advantage.

3. City and regional planning efforts will include arts and culture representatives.

The partnership of business and creativity is essential in order to support our next steps in the new economy, but clearly we still need to get the word out about our city’s selling points. This will take an energized and inspired approach—working across arts and culture, business, education, and community leadership. We envision community leaders, from business, civic, and cultural/arts backgrounds, working together to develop a “quality of place and life” plan, to engage a cohesive discussion about the entire community’s benefits from the arts and culture. The Columbus City Council has already organized a group to initiate this endeavor. We would assert that the effort must be supported and sustained as a critical component to community planning, recognizing multiple perspectives over time.

4. The funding model for arts and culture will become deeper and more diversified.

It is no secret that the post-9/11 world has had a ripple effect on arts and culture funding. We need stability to support aspiration. In other successful communities, stability has been derived from endowment income, public support (including appropriated and voted funding), or a hybrid of the two. We advocate this hybrid approach as a means to diversify our income sources and build stability.

5. There will be a productive and seamless interface between the for-profit and the not-for-profit arts and culture sectors of the community.

The definition of “art” is no longer restricted to “high arts.” It now comprises the entire range of creative activity, generating relationships that

weave into our urban fabric. Arts and culture will be embedded within the daily life of everyone, with continued convergence of the for-profit and not-for-profit sectors. Cultural awareness will grow as a result of this interface.

6. Even more groundbreaking, world-class artists and performances will be created from within Columbus and will be attracted from outside the city to create new art here.

While we appreciate the merits of traveling performances such as Off-Broadway shows, there is a unique spirit and high-quality caliber of art and culture that cannot be replaced by imported talent. We need to plant the talent here, for the sake of our economy, image, and educational systems. Already, Columbus is known for exporting art to other communities and the world. The by-products of our “uniquely Columbus” arts and culture scene include an outpouring and influx of creative talent for the business sector, the growth and sustenance of neighborhoods, and state-of-the-art experiences and educational opportunities for learners of all ages.

Next Steps

The consortium will work with existing groups and other community stakeholders toward the development of action steps to help move the elements of this document forward.

Columbus Cultural Leadership Consortium Member Organizations

- | | |
|---|--|
| • BalletMet | • Franklin Park Conservatory |
| • Center of Science and Industry (COSI) | • Greater Columbus Arts Council (GCAC) |
| • Columbus Association for the Performing Arts (CAPA) | • Jazz Arts Group |
| • Columbus Children’s Theatre | • The King Arts Complex |
| • Columbus Museum of Art | • Opera Columbus |
| • Columbus Symphony Orchestra | • Phoenix Theatre |
| • Contemporary American Theatre Company (CATCO) | • ProMusica Chamber Orchestra |
| | • Thurber House |
| | • Wexner Center for the Arts |

¹ Columbus Chamber, “Columbus Image Index 2005,” (Based on a scientific survey of CEOs conducted in January and February 2005).

² Kevin McCarthy et al., “Gifts of the Muse: Reframing the Debate about the Benefits of the Arts,” (Unpublished paper prepared by Rand Research in the Arts for The Wallace Foundation, 2004), p. xiii.

Introduction

Comprised of 16 organizations, the Columbus Cultural Leadership Consortium (CCLC, or “the consortium”) represents the city’s major “anchor” arts and cultural institutions. Each organization in the group has some combination of the following attributes:

- *Annual operating budget exceeding \$500,000*
- *Location in the greater Columbus and Franklin County area*
- *Considered at the forefront as a provider and/or organizer of arts and culture in our city*¹

Table 1 lists brief descriptions of the 16 arts and cultural organizations represented by the consortium. Key offerings are included, and the founding year for each, to provide a sense of history. Table 2 lists each organization’s mission, number of staff and volunteers, and annual operating budget.

The consortium was created early in 2006 to bring organization and voice to the city’s major cultural and artistic “anchor” institutions, with a focus on policy and strategy in both the short term and over the long haul.

Purpose

This position paper is the first product released by the consortium. The paper’s purpose is to engage the community in a conversation around arts and culture, centering on three key objectives:

- **Reviewing the state of arts and culture in our city.** Rather than serving as an exhaustive inventory of all offerings and activities underway, this review includes a cross-section of examples that builds an illustrative sample of excellence, range, and connectedness in our offerings. It also includes a perspective on the business aspects of the arts and culture in our city, articulating how we stretch dollars and how we partner for success.
- **Articulating the public value and community advantage of the arts and culture in Columbus.** This discussion includes tangible and intangible benefits of our community’s artistic and cultural assets, as evidenced by statistics, testimonials from participants, and third-party sources.

- **Inspiring dialogue about the future community benefits of the arts and culture.**

This paper arrives at no definitive answer to the question, “What’s next?” Instead, the document is intended as a framework for conversations to be held over the coming months, as we seek to engage our fellow community leaders in a constructive dialogue about how to enhance the public value and community benefit that are derived from arts and culture experiences. We also wish to generate conversation about how arts and culture leaders can help accomplish the goals of other community leaders.

We are at a crossroads. Reflecting the general tightening of our economy over the last five years, arts and culture organizations have faced major challenges. We have down-sized to economize and maximize resources, but we now have reached the point where the quality and range of offerings being demanded by our patrons have exceeded our ability to support them. A fresh discussion of the role of arts and culture is needed with a review and recalibration of the associated relationship between investment and value.

We envision ourselves accomplishing so much for Columbus in the next 10 years. Our vision is as follows: **The community will prosper as a result of arts and culture—as a hub for creative talent, a leader in education, and a unique and vibrant home for families, singles, and businesses.** In the six desired outcomes listed below, we provide a statement of the case being made (*points one and two*), how we will arrive at our future (*points three and four*), and the results of our work with the community (*points five and six*).

1. *Culture and arts will form a significant differentiator for our city and contribute to its overall economic development.*
2. *Cultural and artistic experiences will be recognized as essential to learning—for children and adults.*
3. *City and regional planning efforts will include arts and culture representatives.*
4. *The funding model for arts and culture will become deeper and more diversified.*
5. *There will be a productive and seamless interface between the for-profit and the not-for-profit arts and culture sectors of the community.*
6. *Even more groundbreaking, world-class artists and performances will be created from within Columbus and will be attracted from outside the city to create new art here.*

Each of these desired outcomes is intertwined with the next, forming the basis for a vibrant arts and culture ecosystem in our community. There are signs of life for each right now in Columbus, but we want our city to thrive and be known nationally for its “quality of place.” This is the reality that we imagine for the entire community. Before we can begin the conversation about what lies ahead, we provide a representative description of where we stand today. The next section of this paper describes the arts and culture scene’s status quo in Columbus, as of mid-2006.

State of the Arts and Culture

Arts and culture assets in Columbus are a source of strength, competitive advantage, and broad community benefit. In the aggregate, consortium programs and events have more than one million participants or visitors annually. To illustrate the volume of this number, imagine filling Ohio Stadium—not once or twice, but ten times within a

How Many Fans?

Imagine filling Ohio Stadium—not once or twice, but ten times within a year.

year. Through their efforts, the consortium members reach all 88 counties in Ohio, 40 other states, and 30 countries outside the U.S.² Clearly, the level of involvement is great, and its impact is far-reaching. Yet the quantity is only an introduction to the magnitude of Columbus’s arts and culture offerings.

Quality Proposition

Our community’s arts and culture assets have qualitative value characterized by **excellence, range, and connectedness with the community**. The excellence can also be described as value, delivered through high-quality, world-class caliber artistry. The quality is complemented by a widely diverse range of possibilities for arts and cultural engagement. The value and breadth bring about a sense of connection for Columbus residents, both to one another as a community and with those across the world, from all walks of life. Proof of the excellence, range, and connectedness is abundant.

Excellence

Columbus’s arts and culture offerings are memorable for their **excellence**. One way to describe this excellence is in terms of its very nature, which runs the gamut from traditional to trailblazing. At the traditional end of the continuum, we offer programs that nurture residents and have become treasured aspects of the city’s arts and culture calendar, season after season. At the other end of the continuum, our trailblazing programs and artistic innovations make us pioneers in the state, region, nation, and world.

TRADITIONAL

Several of our arts and culture organizations have long been established in Columbus. For example, the Columbus Museum of Art and the Franklin Park Conservatory began in the 1800s. Whether long a part of Columbus tradition or firmly rooted in our memories from childhood, arts and culture bring us together for “rituals” that we expect from one year to the next. We can offer abundant proof of this tradition. For example:

- CAPA’s *Summer Movie Series* is just completing its 37th season.
- Since the 1930s, the Columbus Museum of Art has had a strong association with the Columbus Public Schools. For example, all fifth grade students are invited to tour the museum with their class.
- The Columbus Arts Festival, which began in 1962 and is administered by the Greater Columbus Arts Council (GCAC), has consistently ranked as one of the top ten festivals nationally.
- COSI just completed its 34th year of *Camp-In*, a tradition for area Girl Scouts that has spread to other cities as a result of its popularity here.
- BalletMet has presented *The Nutcracker* at the Ohio Theatre annually since 1974.
- The Columbus Symphony Orchestra just completed its 24th season of *Picnic with the Pops*, the first outdoor summer series offered by a major arts institution.
- Franklin Park Conservatory’s annual *Blooms and Butterflies*, which began in 1994, has evolved into an event that central Ohio families and children look forward to attending and has become a model for similar programs across the nation.

- The King Arts Complex has presented the outdoor Heritage Concert Series in the summertime for the past eight years, and they sponsor a “Light Up the Night” holiday tree-lighting program in December.
- ProMusica is approaching its seventh year of performing a Handel’s *Messiah* sing-along with the community.

These nine examples highlight the “traditional” side of Columbus arts programming, where native-born Columbus residents and newcomers alike look forward to these events with great anticipation.

TRAILBLAZING

At the other end of the excellence continuum is the “trailblazing” nature of arts excellence in our city. The leadership of Columbus cultural and arts organizations constantly seeks the new and innovative, from the laboratory environment of experimentalism at Wexner to world premieres of classical pieces by the Columbus Symphony and interpretations of children’s literary works at the Columbus Children’s Theatre. If quality can be inspired through innovation, Columbus arts organizations are not afraid to take on a challenge. Below are a few examples of the creative pioneering spirit of our city.

- *The New York Times* author Anna Kisselgoff reviewed BalletMet’s performance of two original works, noting that “[n]ot every regional ballet company among the hundreds in the United States can commission pieces from such internationally known choreographers. But since it was transformed from a civic ballet into a professional troupe in 1978, BalletMet has placed an accent on new choreography.”³
- The Franklin Park Conservatory is currently the only public botanical garden in the world to own a signature collection of Dale Chihuly’s artworks, with eight now on permanent display. The conservatory will soon open the new John F. Wolfe Chihuly Resource Center, positioning itself as a national education resource for Chihuly’s art and Columbus as a national and international tourism destination.
- As one member of a five-member commissioning consortium, the Columbus Symphony presented the world premiere of Jonathon Leshnoff’s violin concerto during fall 2005.
- ProMusica has released 10 CDs since the inception of its recording program, winning eight awards from the American Society of Composers, Authors, and Publishers (ASCAP) for “adventuresome programming.”
- In 2006, The King Arts Complex received the Greater Columbus Arts Council’s Business Arts Partnership award for Artistic Excellence. The award was given for *Cargo: Middle Passage*, a permanent interactive installation on the transatlantic slave trade. This project also received the Bricker & Eckler, LLP Anniversary Award.
- Catharine R. Stimpson, New York University’s Dean of the Graduate School of the Arts and Sciences, described the Wexner Center’s innovation as follows:

*The Wexner Center is a force, a field, a provocation, a marvel. I have never known exactly what I would see there, but I have always known that having seen it—be it a Trisha Brown dance or a photograph—my vision would not be the same again.*⁴
- Opera Columbus presented the world premiere of Pasatieri’s *Three Sisters*, an adaptation of the classic Chekhov play, which was later released as a recording.
- The Columbus Museum of Art specially commissioned and organized *Kehinde Wiley Columbus*, an exciting contemporary exhibition of paintings by the celebrated young African-American artist. Wiley painted six young men in hip-hop clothes from inner-city Columbus in poses that recall specific paintings in the museum’s *Old Master* collection. This spring, the artist appeared on the cover of *Art in America* and was interviewed by Matt Lauer on the *Today* show.
- CATCO hosts a biennial celebration of Ohio playwrights called *The Shorts Festival*, premiering short plays selected through a juried process.
- The Jazz Arts Group was awarded GCAC’s 2004 Artistic Excellence Award for their production of *Seven Steps to Heaven*. This concert was a first for the Columbus Jazz Orchestra as it was a fusion of jazz and gospel music.

Range

Columbus's creative and cultural menu changes on a daily basis and offers rich multiplicity—across topic area, demographic, and medium. *Table 3* shows that Columbus is home to a wide **range** of literary, visual, musical, dance, theatre, and media/film arts, in addition to scientific or nature-oriented content. This breadth of content and delivery mechanisms reaches audience members and participants of all ages and backgrounds. It is not an exaggeration to say that there is something for everyone. In addition to the diverse, multi-disciplinary programming found at the Wexner Center for the Arts and The King Arts Complex, the examples below give additional evidence of the array of offerings.

- Opera Columbus commissioned and premiered the new American opera *Vanqui*, which celebrates the emancipation of African-Americans from the chains of slavery. Composed by Philadelphia-based Leslie Burrs with a libretto by acclaimed author John A. Williams, *Vanqui* proved a success during previews at a Harvard-hosted conference in Paris, the Lancaster (Ohio) Music Festival, and the OPERA America conference in Philadelphia.
- The Museum of Art notes that visitors are intrigued by the juxtaposition of its programming about known and unknown art or artists. For example, visitors who came to see pioneering Modern artist Georgia O'Keeffe also discovered nineteenth-century trompe-l'œil master Claude Hirst, and those who came for *Renoir's Women* also discovered the haunting photographs of Moroccan-born Lalla Essaydi.”
- In 2005, CAPA hosted the Tony Award-winning production of Deaf West Theatre Company's *Big River—The Adventures of Huckleberry Finn*. The play featured a cast of deaf, hard-of-hearing, and hearing actors performing in English and American Sign Language—signing and speaking every moment of every scene. CAPA has joined with the OSU Department of Theatre to co-commission Deaf West's production of *The Secret Garden*.
- CATCO's season productions include Pulitzer Prize-winning dramas such as *The Piano Lesson* by August Wilson; broad comedies such as *Greater Tuna* by Jaston Williams, Joe Sears, and Ed Howard; and classic American drama such as Tennessee Williams's *Cat on a Hot Tin Roof*.

- The Wexner Center has a growing focus on the much underserved teen audience for whom the center provides a particularly stimulating environment in which to explore contemporary culture. Two pioneering Wexner Center programs, *Art and Environment* and *Pages*, will become core curricular offerings at various Columbus public schools, including the new Metro High School—an innovative educational alternative being co-sponsored by the Columbus Museum of Art, Battelle, the Franklin County Education Council, Columbus Public Schools, and The Ohio State University.
- The Jazz Arts Group offers a *Musician Services* program designed to create performance opportunities for many of Columbus's finest professional jazz musicians, serving an active subset of the area community. This program presents artists who represent the highest level of musicianship and professionalism, from single musicians to small groups to full bands.
- Community programs and community nights have been developed by the Franklin Park Conservatory for art exhibitions since 2004, to further diversify participation in conservatory activities and events. Estimates indicate that minority attendance doubled during *Chapungu*, while minority involvement in the School Trip Program increased 35 percent.

The range of Columbus's arts and culture offerings is critical from an economic development perspective. Economist Richard Florida has noted that “knowledge workers”—those most actively recruited by companies to serve as their intellectual capital—tend to prefer locating in places with many leisure options from which to choose.⁵ Or, put another way by Wexner Center Executive Director Sherri Geldin, “[W]hat distinguishes a healthy cultural community is sufficient depth and choice within its own ranks in order to attract like or greater talent from outside the city.”⁶

Connectedness

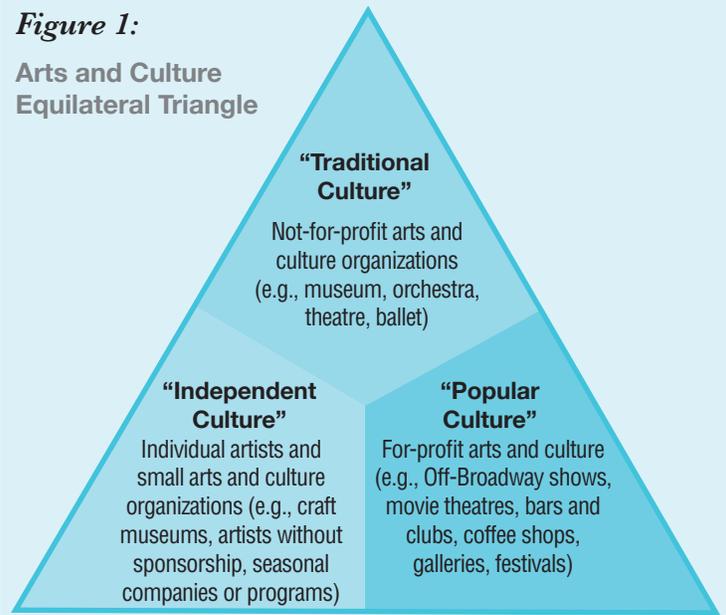
The third theme that becomes evident upon any review of the arts and cultural presence in Columbus is its **connectedness**—within, throughout, and in partnership with the community. For many, arts

and cultural venues represent opportunities for reunion and the creation of memories with business partners, long-time friends, and cherished family members. Facilities such as Thurber House serve as meeting places for local businesses. The Museum of Art, The King Arts Complex, and Franklin Park Conservatory's Palm House and Botanical Garden are other prime examples. As wedding destinations for many central Ohioans, they symbolize a sentimental "marriage" of leisure interest and life milestone for tens of thousands of Central Ohioans. The following additional examples highlight the connectedness principle:

- CAPA's *Caliente Series* is a demonstration of responsiveness, with a focus on Latino artists and audiences, mirroring the changing demographics in our city. With recent studies establishing the strong relationship between cultural affinity and desire to attend a cultural event, ethnic programming is being examined by more organizations as a mechanism to bring people together.⁷
- Programs at The King Arts Complex have involved the Latino, Native American, Appalachian, Asian, African, and African-American communities, and the artists also have reflected the rich tapestry of America from inclusion of Latino, Asian, Native American, Appalachian, European and African origins. Two major exhibitions, *Ethnic Images: Stereotypes and Differences* and *Images of Dignity*, provided opportunities for dialogue and a deepening and broadening of knowledge and understanding among people.
- The Franklin Park Conservatory's *Chapungu* exhibit included a sculpture pairing the emotions of motherhood and HIV-positive status. Emotions such as these unite us as humans, no matter the nationality of the artist creating the work.
- In April 2005, the Jazz Arts Group partnered with the Columbus College of Art and Design (CCAD) to present *Art of the Big Band*. The partnership allowed students to explore connections between improvisation in the visual and performing arts. Artwork created by students was sold after orchestra concerts and during a Gallery Hop night. Jazz Arts Group offices in the Short North were opened to the students as a "gallery" for displaying their work, at no charge.

- CATCO's production of *You're My Boy* was cited as a "polished world premiere" by the Theatre Roundtable. The play was written by Herb Brown, a Columbus resident and former Ohio Supreme Court justice, and significantly built upon the genre of historical-political drama by exploring presidential history.
- BalletMet has worked for Community Connections, an organization that serves adults with mental retardation, to provide special eight-week dance and movement sessions for the past three years.
- Now in its fourth very successful year, "The Big Picture" is a partnership between the Columbus Museum of Art and OSU's Institute for Collaborative Research and Public Humanities. Participating scholars from the humanities and sciences from area universities present lectures and lead discussions, helping to create broader context for viewing the museum's exhibitions and a wider public forum for university professors.
- Several of the consortium members have satellite programs in the suburbs, linking their downtown locations to the outer edges of the Columbus metropolitan area. For example, Thurber House has a summer camp program in the Delaware Arts Castle; Columbus Children's Theatre offers classes in Dublin, Grove City, and Pickerington; and BalletMet has plans to offer classes in satellite locations.

Figure 1:
Arts and Culture
Equilateral Triangle



The *WexWideOpen* campaign and *Director’s Dialogue on Art & Social Change* are perhaps the best to illustrate a unique benefit that our arts and culture organizations bring about for our community. Both programs have been designed, in part, to nurture and convey a “wide open” spirit and ongoing invitation to all audiences—on campus and beyond—to see and use the center as a community resource and hub for cultural debate, discussion, and discovery. Put simply, our organizations create a common ground for discussion about art and culture in the broadest sense. Teenagers and young adults are arguably the primary audience for much of the pop culture and entertainment that are produced today. There has always been a philosophical conflict between “high art” and “low art”—between art that is universally recognized as such and the entertainment or information that comes to us in less “artistically respected” ways, such as advertising, and through pop culture venues such as rock concerts, movies, blogs and podcasts. For example, a typical arts patron may not consider a young writer’s blog to be anything more than a diary, while a nationally-known writer reading from her work at the Thurber House would be of great interest.

Often, we can “agree to disagree” regarding the quality or artistic worth of an experience, creation, or performance. The point is that our consortium members create forums for discussion about art and culture without imposing a specific definition of art or culture. Perceived as an equilateral triangle, all aspects of the arts and culture inform one another and add to the diversity, with no individual side or angle being greater than the other two. (See *Figure 1*.)

We see the broad spectrum of arts and culture as being inclusive of all players, including musicians who play in cafes and night clubs, and avant-garde artists who engage in impromptu street corner performances. The significance of this perspective comes into play when we realize that some of our future arts patrons would react inversely to the previous example—namely, they would prefer to read the teenager’s blog to the nationally-known writer. Supporting open conversation about arts and culture—without judgment as to their exact boundaries—is vital to nurturing a vibrant community characterized by inquiry, tolerance, and understanding.

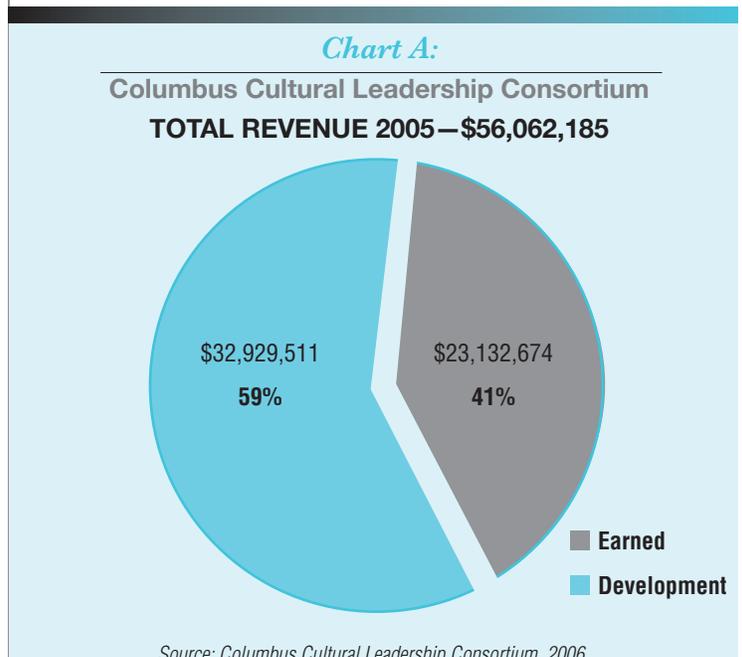
The presence of arts and culture is constant and consistent in schools, in businesses, and in our

leisure livelihood. Without the hands-on activity of consortium members, this would not be a reality in Columbus. This active and ongoing engagement is a reminder of how the arts enrich our lives. The involvement is naturally occurring, because it makes sense in the context of personal, business, and family life. The net effect is a community informed and fueled by arts and culture. Through their excellence in quality, range of offerings, and connectedness with the community, arts and culture in Columbus are essential assets. The state of arts and culture in our city positions Columbus for growth. Columbus is a city on the rise, and the trajectory of the local arts scene mirrors that movement.

Finances at a Glance

Consortium members are proud that 41 percent of their annual revenues are earned—through admissions, workshops, concerts, and facility rentals. Accordingly, 59 percent of the revenues are derived from various contributors, including public sector, foundation, corporate, and individual donors.⁸ (See *Chart A*.)

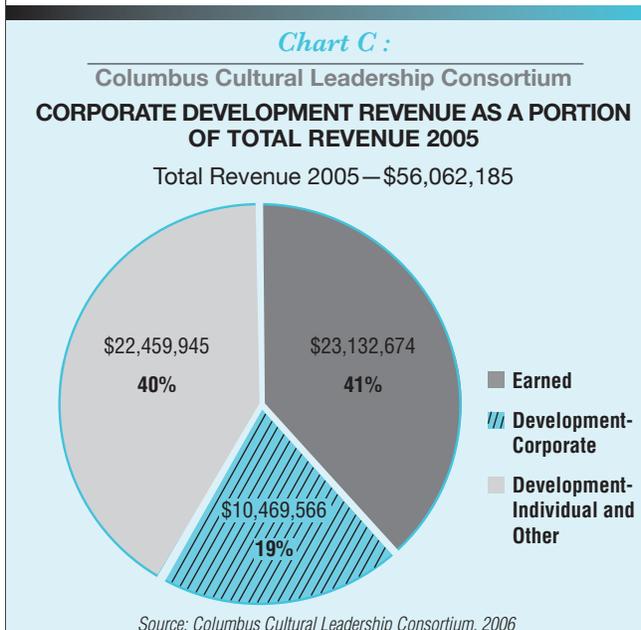
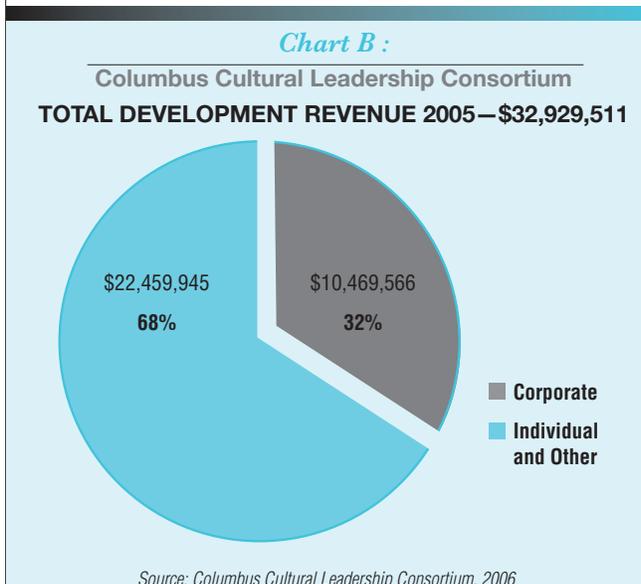
A closer look at the funding reveals the sources of development revenue. Gifts from individual contributors and other non-corporate donors comprise 68 percent of the development income for the arts and culture, with 32 percent derived from corporate sources.⁹ (See *Chart B*.)



A 2005 study commissioned by the Columbus Partnership reported that 94 percent of corporate philanthropic funding in Columbus is provided by four companies—Nationwide, Limited Brands, Huntington, and Wolfe Associates.¹⁰ Certainly, corporations not based in Columbus but having strong presence here, such as Chase, make healthy contributions as well. It is illuminating when we further restrict this statistic to arts and culture philanthropy, among consortium members, from corporations. Corporate contributions comprise only 19 percent of the consortium members' overall revenues.¹¹ (See Chart C.)

Corporate and individual donors need to have a trust in the financial stewardship of the organization. This trust is developed gradually, through a positive reputation built with the public and through sound management, both of which must be evidenced over time. Multiple accomplishments along these lines have made local news and are points of pride for Columbus. For example:

- Most consortium members have completed their most recent fiscal years in the black. This is not unusual for most of the organizations represented within the group. ProMusica has successfully balanced its budget for all of its 27 seasons, as has BalletMet for 27 of its 28 years.
- The Wexner Center for the Arts has begun to build a modest endowment for operations, currently valued at approximately \$9 million. This is still only 20 percent of the amount required to properly endow the Wexner, based upon national recommended standards.
- CATCO recently eliminated \$600,000 in long-term debt from its books, with the assistance of business and community supporters and its CAPA collaboration.
- The Executive Director of Columbus Jazz Arts Group was the only not-for-profit leader named in *Columbus CEO* magazine's list of management notables in April 2006.
- In 2005 and 2006 respectively, executive directors of both The King Arts Complex and the Columbus Museum of Art received the Governor's Award for Arts Administration.



Business leaders often ask for quantitative metrics of quality. One way to measure excellence in arts and culture is the continuity and volume of grants funding, an arena in which organizations are critically reviewed and benchmarked against their peers nationally. Viewed through such a lens, Columbus's arts and culture leaders measure up admirably. For example:

- Six of the 16 member organizations receive funding from the National Endowment for the Arts, a key and highly competitive source of grant support. In addition, the organizations leverage grant funding from highly respected national and international foundations.
- Responding to federal "No Child Left Behind" legislation, the Ohio Department of Education

has mandated new performing arts standards for schools. Many Central Ohio schools are unprepared to meet these standards. With seed money from a private gift, as well as a \$12,000 Arts Partnership Grant from the Ohio Arts Council, the Phoenix Theatre is preparing to launch the second year in a three-year project aimed at helping schools meet the new standards.

- BalletMet, Opera Columbus, and the Jazz Arts Group share a three-year, \$724,038 grant from the U.S. Department of Education with the Columbus Public Schools. The school district worked jointly with the Greater Columbus Arts Council and its partner arts organizations to provide a program of professional development support for teachers and local professional artists, creating lesson plans that meet the new state academic content standards.
- Eight of the 16 consortium members received National Arts Stabilization funding to develop management and finance capabilities. These funds have helped to sustain the organizations during tough economic times and to build internal structures for weathering future challenges. (See Figure 2.)

Figure 2: Arts Stabilization Funding: A Qualified Success Story

- Since 1991, nine arts organizations and 18 philanthropic leaders have devoted time and dollars to the project's success.
- Eight of the consortium members are involved in arts stabilization funding, comprised of capitalization targets including working capital, investments in property and equipment, and endowments.
- The organizations are operating within strict limits, and the cushion provided by the Stabilization Program is just below the 10 percent minimum at 9.8 percent.
- Even with the contribution of this funding, there are still challenges. The funding has been conservatively managed, but it has not helped us to meet national guidelines to establish sustainability. Endowments should equate to at least 200 percent of annual operating expenses for performing arts organizations, and up to 500 percent for museums. Annual income from endowments should generate 10 percent of annual revenue for performing arts organizations and 25 percent for museums.

Source: Greater Columbus Arts Council, *Columbus Arts Stabilization Project Report, 2005*.

Where possible, consortium members are working smarter to improve upon their business operations. For example, Opera Columbus, despite recent financial setbacks, has embarked upon an aggressive plan to cut costs and rebuild its financial house. The plan includes combining forces with CAPA on some administrative tasks and is a fine segue into our observations regarding partnerships among consortium members.

Partnerships as Leverage

Cultural organizations are building on existing partnerships and forging new ones to enhance and expand products, to improve efficiency, and to maximize public value. Partnerships are critical to the missions, marketability, and continued momentum of arts and culture in Columbus. A few examples illustrate how partnerships have become the drivers for more efficient operation, in the areas of programming, administration, and space.

Programming

The programmatic partnerships that organizations develop—amongst themselves and with other entities—are innovative combinations that extend beyond what could be described here. Below are a few items of interest to give a sense of what's already under way.

- The Jazz Arts Group's work with the Columbus Zoo to produce *JazZoo!*—a series of four family-oriented performances in a family-friendly location
- The Wexner Center's premiere screening of filmmakers Steven Bognar's and Julia Reichert's new documentary *A Lion in the House*, a sensitive exploration of childhood cancer, prompting a wide-ranging panel discussion with community members, medical professionals, and film participants, that was aired on various PBS affiliates, including WOSU
- ProMusica's targeted coordination with COSI, for the *Youth and Family Day Concerts*, and with the Columbus Museum of Art, for the *Stop! Look! Listen! Family Chamber Music Series*

- CAPA (*A Year with Frog and Toad*) and the Columbus Symphony's (*The Firebird*) new season collaborations with the Phoenix Theatre
- Opera Columbus's collaboration with the Columbus Zoo and Aquarium to bring to Central Ohio audiences *Go Wild! for Opera Columbus at the Columbus Zoo and Aquarium*, a concert featuring Opera Columbus Academy's Summer program kids, as well as professional Opera Columbus principals and chorus
- The Columbus Museum of Art's collaboration with Franklin Park Conservatory pairing exhibitions of work by Lino Tagliapietra with Dale Chihuly, which made Columbus the Midwest capital of contemporary glass
- Brainstorm Media's recent award of a 42nd Annual Midwestern Regional Emmy in the community or public service announcement category for "CATCO: Live Theatre Won't Kill You"
- Opera Columbus's partnership with the Columbus Museum of Art for *Art and Arias*
- Artistic collaboration between Gerard Charles of BalletMet and Steven Anderson of the Phoenix Theatre for the *Alice in Wonderland* production, where artists and dancers appeared on-stage together, resulting in sold-out performances and an added performance due to high demand

Administration

GCAC and CAPA have long been recognized as leaders in arts administration. GCAC has become known as an influential arts administrator, acting as a convener of artists and organizations, funding administrator, arts advocate, arts education coordinator, and voice for emerging artists. CAPA's reputation extends across and even outside the region, as evidenced by the fact that they have been asked to manage theatre operations in Chicago and Connecticut.

Shared service is a business operations tactic being used by consortium members to save dollars that can better be used for the artistic efforts of each organization, and, by extension, for enhanced community benefit. Large businesses (including local *Fortune 500* representatives such as Cardinal Health, Limited Brands, and Nationwide) are implementing

such structures to more efficiently use operational staff. This tactic removes "back office" roles from line of business functions. Shared services typically include functions such as accounting, human resources, technology, marketing, development, and ticketing. When a particular line of business has less work and another has more, the shared service function is flexible to handle competing demands.

A shared services framework is being implemented by CAPA to support other, smaller entities such as CATCO, Red Herring Theatre, Phoenix, and Opera Columbus. Artistic management and execution are still handled by the specific organization. CATCO has shaved more than \$1 million from its operating budget through this cost-cutting arrangement. Similarly, GCAC has hosted online ticket sales for Franklin Park Conservatory, COSI, and the Columbus Museum of Art.

It is also noteworthy that CATCO, Phoenix, and Red Herring Theatre all share administrative space in the Riffe Center. This arrangement saves significant overhead costs for the organizations and gives budgetary focus to the artistic side of the house.

Space

Space is a capital asset for Columbus's arts and culture community. In particular with the performing arts, theatre spaces are shared by various organizations to deliver arts programming. Below are examples to illustrate the value and use of space made possible by creative partnership.

- The Palace, Ohio Theatre, and The Southern have all undergone significant renovation during the past eight years.
- Anchored by these three historic theatres, Columbus also has a performance infrastructure complemented by smaller, more adaptable spaces such as the Black Box Theatre and Mershon Stage at the Wexner Center, the four theatres at the Riffe Center, and Columbus Children's Theatre in the Arena District/Short North.
- BalletMet just completed construction of a new, 250-seat performance venue. The space will meet the company's own needs, as well as other organizations and smaller, emerging companies and independent artists. In creating this site, BalletMet paid careful

consideration to the requests of other partners whose needs have not been met by the larger performance spaces long available in Columbus.

- COSI's collaboration with WOSU's television and radio broadcasting facilities to house them on-site is a commendable cost-savings for both.
- Following major renovations in 2000, The King Arts Complex began installing a series of interactive educational components throughout its hallways, exposing visitors to the rich history and culture of the Near Eastside by highlighting the Garfield School and the historic Pythian Theater.
- Corporate partnership is illustrated by Chemical Abstracts' generous donation of its lawn for the Columbus Symphony's *Picnic with the Pops* program.

Our arts and culture organizations understand that administrative and operations improvements are a necessary means to an end. As Thurber House Executive Director Susanne Jaffe put it, Thurber House is "a non-profit arts organization that believes in business management tools as the way to make the mission successful."¹² This principle can be generalized across all consortium members. Although our primary missions focus on the arts and/or culture, we know that business practices supporting delivery of our products and programming must be efficient. Our goal in partnerships is always two-fold: We want to achieve efficiencies and build artistic excitement and synergy.

Individually and collectively, the quality of our arts and culture offerings and our efficient partnering are reasons for excitement, pride and optimism—for our organizations and for our community. To understand our potential future value to the community, it's helpful to understand the scope and magnitude of our current value to the community.

Public Value and Community Advantage

That local arts and culture assets are operating from a position of strength is vitally important to

our broader community. If they are vibrant and diverse, our arts and culture assets yield great public value and community advantage. The community advantage is bolstered by growing levels of community participation on various fronts encompassing the full spectrum of arts and culture consumers, partners, and patrons. Our value extends above and beyond "art for art's sake" and the intrinsic value for individuals who experience the arts, individuals who sponsor the arts, and communities that sustain high levels of participation in the arts.

David Powell, former president of CompeteColumbus, has made an astute observation about the power of the arts and culture, as follows:

*Successful businesses do more than simply pass through a community. They have a vested interest in living where the quality of life attracts the very best employees, customers, suppliers and government, academic and civic leaders. It is inconceivable that such a quality can exist where the arts are silent.*¹³

How can we articulate what arts and culture as a whole provide for the community? To do them justice, we are compelled to say that the experience of arts and culture is the most convincing argument. Yet we also share this observation from Dr. Barbara Nicholson, Executive Director of The King Arts Complex, to help express the deep value of arts and culture in our community:

*People gain insight into the diversity of life in America through the rich tapestry of the cultural traditions and artistic expressions. The foundation of everyone's taste is cultural context/background, experience, and education/exposure. Cultural arts patrons and artists bring the same influences to their choices and their work along with their inquisitive nature to explore medium, feelings and themes to voice the passion they may have for specific ideas and activities. And, it is not unusual for artistic expression to be based on historical events, social issues, economic conditions, political concerns or personal incidents.*¹⁴

We note four major dimensions to the broad community value of arts and culture in Columbus:

- Education and outreach
- Economic development
- Community building
- Marketing

Education and Outreach

Sir Ken Robinson is a senior advisor at the Getty Foundation—and in that capacity he serves as a futurist on topics related to creativity, education, and workforce training. In an interview published by the Education Commission of the States, he made the following statement:

*America needs a workforce that is flexible, adaptable and highly creative; and it needs an education system that can develop these qualities in everyone.*¹⁵

This is an illustrative observation—and a fact—as we consider education and workforce development. To add empirical evidence to this statement, a recent study released by the Guggenheim Museum provides support for the relationship between embedded arts educational experiences and critical thinking. This topic has long been a source of controversy, as it is difficult to demonstrate a cause-and-effect relationship. Despite the challenges, it is clear that there is a connection, as evidenced by Guggenheim and other studies. According to Johanna Jones, of Randi Korn and Associates, the research company commissioned to conduct the Guggenheim study,

*[T]he hypothesis is that the use of both talking about art and using inquiry to help students tease apart the meaning of paintings helps them learn how to tease apart the meanings of texts, too. They apply those skills to reading.”*¹⁶

Studies by many researchers point to quantitative gains that relate back to involvement in the arts. Several examples are listed below.

- Rand’s Wallace Foundation-funded meta-analysis of the empirical evidence relating arts exposure to a variety of benefits categorized them within academic performance and test score improvements, basic skills enhancements in math and reading, and better attitudes to support the process of learning.¹⁷
- The College Board released 2005 data indicating that high school students enrolled in four years of art and music classes receive higher SAT scores than those enrolled in one-half year or less.

- Dropout rates for students with more arts involvement were 3.4 percent lower than their counterparts, according to a study conducted by UCLA researcher Dr. James S. Catterall.
- Dr. Shirley Brice Heath of Stanford University found that children involved in the arts more intensively than their peers are three to four times more likely to achieve student leadership positions or other positive academic recognition or award.¹⁸

These research findings form a fitting backdrop to any discussion of the community advantage of Columbus’s arts and culture educational experiences and outreach, in particular for children.

Elementary and Middle School Children

All consortium organizations are actively engaged in both outreach and in-house educational programs for school-age students. Equity of access, diversity of programming, and student-centered approaches are themes that resonate across all of our arts and culture organizations. Across the consortium, whether through visits to the arts and culture organizations or outreach from these entities to schools, the equivalent of 930,000 schoolchildren enjoy arts and culture experiences each year. To put this into perspective, imagine each of the 59,000 Columbus Public School students receiving 16 artistic and/or cultural educational opportunities within a one-year period.¹⁹

What types of educational experiences and outreach are offered to Columbus area children? Consortium members reach out to students with diverse and rich programming. Below are just a few highlights.

- One consortium member—the King Arts Complex—is home to an elementary charter school serving grades K–6 and has housed a two-year program for 16- to 20-year-olds to obtain their GEDs and take life-skills classes. The complex also offers national resident artists to more than 12 sites each year, hosts the annual Columbus City MLK Oratorical competition, and provides a matinee series to schools.
- Thurber House offers the only artist-in-residence program across the nation for a children’s literature author or illustrator.

- The Columbus Symphony Orchestra provides opportunities for young children to experience symphonic music, through its *Young People's Concerts* and *Popcorn Pops*.
- Summer-specific events are plentiful, as follows:
 - ◊ Opera Columbus hosts a widely recognized *Opera Camp* for youth.
 - ◊ For eight years, The Kings Arts Complex has organized a summer Cultural Arts Camp for four- to 12-year-olds, as well as winter and spring arts academies to meet the needs of children and parents during academic breaks.
 - ◊ BalletMet and *Music in the Air*, a program of the Columbus Recreation and Parks Department, have partnered to present a free dance concert each summer for more than a decade.
 - ◊ The Wexner Center offers one- and two-week summer courses for children and teens, including workshops in dance, poetry, film, photography, stop-motion animation, computer game design, and cyber-art.
- The Columbus Museum of Art's *Eye Spy Adventures in Art* and *DepARTures: The Language of Art, The Art of Language* are both national models of education in the arts.
- More than 120,000 students participated in either an after-school or an *Artists-in-Schools* program in 2005. Almost 150 artists were certified through GCAC's rigorous audition process to present in any of Franklin County's 16 school districts and private schools.
- BalletMet has offered a KidTix program, providing more than 3,000 complimentary performance tickets in 2005-06, to more than 50 social service agencies for more than a decade.

All of the organizations in the consortium are actively partnering with area schools, inspiring thoughtful consideration of arts experiences and creating curricular linkages. The various delivery mechanisms include class visits to museums and performances, artist appearances in classrooms, after-school and summer camp options, youth docent programs, weekend workshops and academies, and library-

centered projects. Waiting lists are common—a testament to the popularity of these resources.

Dr. Howard Gardner's research published in the 1980s indicates that there are eight core forms of intelligence—and educational approaches normally reach out to only two of these forms, the linguistic and logical-mathematical types. Empirical and anecdotal evidence indicate that arts and cultural experiences help reach students labeled as underperformers and overachievers due to their more highly developed intelligence in the other six forms not typically engaged through classical education approaches. For example, a child not verbally expressive in the classroom can blossom when engaged in theatrical productions—building his ability to speak up in class. A mathematically gifted student can be given room to grow by learning to play a musical instrument, which in turn enhances her logical-mathematical knowledge base.

During an era where arts education and experiences within schools are suffering, Ohio's arts community has taken a leadership role to ensure that children are educated in and exposed to the arts. Some would argue that this approach is even more meaningful than a traditional intra-school arts faculty, as each organization brings forward artists from its own specific genre to share talents in small groups and individually with students. The approach is flexible enough to appeal to a range of student interests and leverage a broad array of opportunities for artistic engagement. More importantly, our consortium members are helping to shape the next generation of Columbus artists, audiences, and community leaders.

Teenagers

An audience segment often difficult to reach is the teenage crowd. This group is notorious for isolation, eliminating social interaction from outside its self-created walls. Columbus organizations have not been shy to break through these walls, engaging with teens in creative and respectful ways to help them grow into adulthood. Access has long been an issue with this demographic, and it becomes paradoxically more difficult in the information age, with more mechanisms for teens to interact with the world remotely rather than experientially. Video games, podcasts, and instant

messaging make the teenage world more insulated than ever before. The consortium reaches out in a variety of ways to teenagers, as follows:

- *COSI Academy*, a teen volunteer program, and *Miracle Grow Cap City School Kids*, a program linking teens with scientists and engineers, are examples of COSI's efforts to help pave the way for future careers in science and technology.
- Thurber House offers the *Young Writer's Studio*, the only local after-school workshop for serious writers in grades 10–12.
- In addition, the Wexner is now on MySpace and offers programming such as *teenArts fusion*, where teens can interact with resident artists, the *Young Film Critic's Night at the Wex* and the *Ohio Short Film and Video Showcase for Youth*.
- Opera Columbus is the only Columbus organization to offer students a chance to experience fully produced, professional works for free, through the *Student Dress Rehearsal Program*.
- The Columbus Symphony offers four training ensembles, three of which are open to teenagers by audition. The Youth Orchestra has its own subscription series. All four ensembles perform for their peers on an annual basis.
- BalletMet's Summer Intensive Workshop has been offered since 1984 for serious dance students aged 13–19, attracting approximately 150 national and international students per year.
- *High Five Columbus* was formed by various arts and culture organizations in 1998 for teens aged 13–18. The program offers \$5 tickets to this demographic, opening up access for teens to gain exposure to performances and exhibitions.
- CATCO productions reach high school and college student audiences through its \$11@11 Wednesday matinees and half-price tickets sold on the day of all performances.

These examples demonstrate the fusion of access and quality programming with community advantage. Even when reaching out to a demographic that can be resistant to interaction,

our arts and culture community has demonstrated great success.

Teachers

How Many Teachers?

Imagine offering annual continuing education to 4,000—85 percent—of the teachers in Columbus Public Schools.

Another benefit of the teaching and outreach component of Columbus's arts organizations is the assurance that teachers are actively involved. Consortium members offer continuing education for more than 4,000 teachers each year. Put in the same terms as the student example already

described, on an annual basis the consortium reaches the equivalent of 85 percent of Columbus Public School teachers.²⁰ Specific examples follow:

- Phoenix Theatre generates materials to give teachers several weeks before each performance, so that regular classroom engagement can help students to prepare for and debrief from each production. This is an invaluable complement to the academic experience and ensures that the artistic and academic curricula are interwoven, as in "real life." Another benefit to teachers and students alike is the intentional alignment with Ohio's state academic content standards. Last year the Phoenix Theatre set an ambitious goal to complete lesson plans that meet all of the state's drama and theatre curricular standards and benchmarks.
- COSI's *Institute for Teachers* is specifically targeted to elementary and special education teachers, to help enhance their science education programs. The concept of this program is akin to the hypothesis of the Guggenheim study concerning critical thinking skills. Inquiry-based educational approaches are explored as a means to bring about greater understanding for students and help support school science programs.
- The Jazz Arts Group offers programming such as *All That Jazz* and *American Jazz Experience* that fosters collaborations with teachers and school administrators through

curriculum development. Buses transport students to the Southern Theatre for a concert and music instruction that builds upon classroom learning, incorporating CDs and curriculum guides. *American Jazz Experience* is a school assembly program for grades K–8 featuring a six-piece ensemble that performs music from the beginning of jazz to rhythm and blues and rock and roll.

- GCAC’s *Artists-in-Schools* program provides valuable support to teachers in terms of content and curriculum alignment with state academic content standards. As noted by one librarian, “[The artist] has excellent study guides...This is important now for schools to meet Ohio [b]enchmarks. It is also a good collaborative tool for me, as a librarian, to tie in activities with teachers’ classes.”²¹

Adults

Adult students are another subset of the outreach and education audience for consortium member organizations. Each year, more than 55,000 adults participate in various life-skills and continuing education offerings. This number is the equivalent of more than twice the student enrollment at Columbus State Community College.²² Opportunities and experiences for adult learners are listed below.

How Many Adult Students?

Imagine filling over 55,000 seats at Columbus State Community College—more than twice its annual enrollment.

- A new program offered by the Jazz Arts Group is the *Jazz Academy*. The classes, conducted over a six-week period and housed on the campus of Capital University, are designed to enhance and develop the individual’s appreciation for and possible participation in the art form. Three initial course offerings drew 70 participants and received such a positive reception that plans for further courses and a move to a dedicated facility are currently under development.
- The Columbus Symphony has long provided a pre-concert lecture by Christopher Purdy or another informed source regarding the

performance, from a music theory and historical perspective. This free discussion helps to educate concert attendees so that they can hear the music within the context in which it was created.

- Central Ohio colleges and universities are also the training ground for future writers, actors, musicians, artists, and arts administrators. The Columbus College of Art and Design (CCAD), OSU, Otterbein, Capital, Ohio Wesleyan, Denison, and Kenyon are prime examples.

Economic Development

How Many Jobs?

Imagine being the 22nd largest Columbus employer on “The List” produced by *Columbus Business First*, the equivalent of 2,400 employees and a payroll of \$23 million.

Culture and the arts in Columbus drive economic development and an insistent sense of place, clearly distinguishable from anywhere else in the world. They spark a continually advancing metropolis that provides economic combustion for industry and serves as a “refueling station for creativity.”

This dynamic occurs from a number of perspectives, from job creation by our member organizations to the attraction of new residents to the community who are employed by area corporations. If wisely leveraged, our strong arts and culture infrastructure and sensibility can prevent the proverbial “brain drain” from damaging our economy. Why not retain all of the excellent talent from OSU? Why not attract to Columbus the talent that is starved for that next great “place to be?”

A recent study summarized economic development from the arts and culture sector as follows:

*Cultural activities attract tourists and spur the creation of ancillary facilities such as restaurants, hotels, and the services needed to support them. Cultural facilities and events enhance property values, tax resources and overall profitability for communities. In doing so, the arts become a direct contributor to urban and rural revitalization.*²³

In 2002, Americans for the Arts commissioned a study by Georgia Institute of Technology economists

that revealed this powerful finding: **Although there is variation across metro areas, arts and culture generate an eight-to-one return on investment nationally.** In Columbus alone, the industry generates \$265 million in expenditures. This includes expenditures by all arts organizations as well as their audiences.²⁴

“Arts and culture generate an eight-to-one return on investment nationally.”

~ Americans for the Arts

Job Creation

It is instructive to examine the direct contribution that arts and culture make to the economy in the form of jobs for Columbus-area residents. For example:

- CCLC members employ more than 2,400 people in the city, which would rank the consortium 22nd in the 2005 *Columbus Business First's* “Greater Columbus Largest Employers.”
- CCLC’s payroll includes more employees than Grange Insurance. In financial terms, the jobs investment amounts to a combined annual payroll of \$23 million.²⁵
- Broadening our focus to include all arts-centric businesses, including all not-for-profits and for-profit film, architecture, and advertising companies, the impact is even greater. In Franklin County alone, as of January 2006 there are a total of 1,980 creative industry businesses employing 13,008 employees. This is comparable with national averages, where about 2.2 percent of employees overall work within the creative industry.²⁶

These data are significant indicators of the arts and culture community’s impact on job creation for the city. As noted by Americans for the Arts, “The creative industries are the high-octane fuel that drives the ‘information economy’ — the fastest growing segment of the nation’s economy.”²⁷

Tourism

Another point to consider is the indirect contribution to the economy, in the form of the “ancillary” facilities, most typically in the service industry. This phenomenon is consistent with

what arts organizations report nationally, indicating that arts patrons complement their attendance with purchases before and after “the show.” According to Americans for the Arts’ research, in Columbus, each non-resident arts patron spends an average of \$64.60, including meals and refreshments, souvenirs and gifts, transportation, and overnight lodging.²⁸

Arts and culture benefit tourism in general. Whether visitors come from in town or out of town, they spend money on some combination of hotels, restaurants, and other attractions. A Columbus Children’s Theatre survey indicated that families will typically spend \$40 in the Short North/Downtown area in addition to the cost of their theatre tickets. This includes residents and non-residents.²⁹

CAPA hosted the *Radio City Christmas Spectacular* at the Ohio Theatre in November 2004, attracting nearly 100,000 visitors to downtown Columbus. Prior to the show’s three-week run, Columbus was home for two touring companies for several weeks of rehearsals. The companies included 160 dancers, cast, and other crew members—all of whom stayed in downtown hotels, ate in restaurants, and utilized other Columbus area businesses. For example, the *Rockettes* kept local cobbler Farrukh Ashraf busy with tap replacement on their shoes. Indianola Avenue’s Imperial Cleaners and Shirt Laundry handled the detailed specifications for the specially starched white pants worn during the “Parade of the Wooden Soldiers.” OSU’s physical therapists eased the pain of dancers’ muscle aches, Pure Imagination Chocolatier created the special *Rockette Pretzel Rod* for the performances, and Concert Kitchens catered meals for the hungry cast and crew.³⁰

Attracting Talent

Area businesses that recruit new talent from outside the city and state cite the vibrancy of the local culture and arts community as an attraction. Just a few examples from *Fortune 500* and other companies in Columbus are listed below.

- Abercrombie & Fitch: “Columbus is the best kept secret and the fastest growing city in the Midwest...[it] offers eclectic neighborhoods, world class dining, shopping, and sporting events, an active arts community, and exciting nightlife,” according to the company website. Arts and entertainment comprise

one category of the website's section on careers in Columbus, with most consortium organization member websites provided as links. This is no surprise given the brand's demographic for its product and new recruits: young up-and-comers.³¹

- Battelle: "Columbus, Ohio was once thought of as a 'cow-town.' It hasn't been easy getting rid of that reputation, but the fact-of-the-matter is that Columbus has been one of the most dynamic and fastest growing cities in the country. One of the reasons for this is our ideal location right in the middle of the heartland. We are within a two-days' drive of nearly eighty percent of the continental United States. With access to all the intellectual capital of the Ohio State University and dozens of smaller institutions of higher learning, Columbus is a leading city in the technological and finance industries," as indicated by the company website.³²
- Big Lots: The company's website states: "Located in the heart of the Buckeye state, Columbus is one of the nation's fastest growing metropolitan areas. The city is exploding with new business, one-of-a-kind art galleries, major new sports facilities, award-winning eateries, and family attractions like the world-renowned Columbus Zoo. From its bustling downtown district to its diverse suburban neighborhoods, Columbus truly has something for everyone."³³
- Wendy's: "[O]ur community offers world-class events, attractions, festivals, shopping, history, and a quality Midwestern lifestyle. No wonder Columbus has received some serious recognition," as stated on the company website.³⁴

The Jazz Arts Group, Wexner Center, COSI and BalletMet are excellent points of entry to the richness of our local arts and culture for anyone not born in Columbus. With their reputations reaching to cultural meccas such as New York and Los Angeles and beyond, they introduce non-native Columbus residents to our unique city. The Jazz Arts Group's Artistic Director Byron Stripling highlights the magnetism of Columbus as follows:

For years I lived in New York City, a place that many consider one of the great cities in the world for great art and for artists. In Columbus my family

and I observed a vibrant cultural community full of passionate artists and community leaders, dedicated to energizing their community with the arts serving as a centerpiece. It was that feeling and that reality which helped us make the decision to move to Columbus.

These types of offerings are important ingredients in the "quality of life" mix that attracts new workers to Columbus from other locations. As noted by various studies, creative talent is the new raw material for the innovation that drives growth in today's knowledge economy. Recruiting the best and the brightest is a human resources challenge for companies, as the most in-demand type of worker—members of the "creative class" of scientists, technologists, and other cutting-edge professionals—are not attracted to their next career steps by salary alone. In fact, the "quality of life" factor weighs in more heavily than ever before. A KPMG survey conducted in 1998 indicated that "quality of life in the community" increases the attractiveness of a new position by 33 percent for high-tech workers.³⁵ Companies tell us that Columbus's arts and culture create a magnetic pull for new recruits, as items of interest for individual and family entertainment. The items below indicate such third-party assessments of the city's attractiveness.

- It is no accident that Columbus was recently voted the 8th best big city in *MONEY* magazine's "Best Places to Live" survey. Leisure and culture comprised one of the eight categories used to arrive at the final rankings.³⁶
- *Forbes* just released a study indicating that Columbus is the 11th best city for single people, with "culture" and "coolness" key factors used in the calculation.³⁷
- Columbus has received national recognition as a top destination for African-Americans. In 2005, Black Entertainment Television (BET) named Columbus as the number one city for blacks to live in, and Black Enterprise Magazine listed Columbus in its top ten American cities for African-Americans.
- In 2006, American Style magazine selected Columbus as 9th best for art among big cities, up from 20th in the magazine's 2005 rankings.³⁸

In addition to salary and benefits offered by a potential career move, candidates evaluate a locale's commitment to the arts and culture, often described as one component of the "livability" factor. This is a reminder that while work is an important part of our lives, the benefits of cultural engagement enrich our leisure time and help us to give more energy and creativity to our employers.

A note of caution on this topic is in order. A recent *Dispatch* article noted the reduction in Columbus's population of 25- to 34-year-olds. This is a critical age bracket for the "creative class" and "knowledge workers" identified by researchers as so vital to economic growth.³⁹ *BusinessWeek* writers recently noted, "America is losing its edge." To combat this phenomenon, communities are stepping up their marketing campaigns to lure top talent in the 25- to 34-year-old age range. Quality of place does make a difference. "[I]n the end, companies and talent still tend to cluster in areas rich in new tech sources, suppliers, and personal amenities," noted *BusinessWeek* in August 2006. Culture and arts are key components of the "amenities."⁴⁰

Seeding Talent

As noted above, importing talent is important to the local economy. Yet in order to build and further sustain our economy, we also must grow and retain talent within our community. The workforce development process involves tapping the potential of our future workforce—the children in the Columbus area who will soon enough grow up to become tomorrow's talent.

We have an obligation—and an imperative—to seed the skills and talent of the future right here in Columbus. Consortium members have embedded outreach and education to young people within their delivery frameworks. The impetus behind this service is multi-faceted. Not only does arts and culture education expose our youth to the life-enriching cultural and artistic works and experiences for their intrinsic value alone—this immersion also invokes a lifetime of creative thinking and critical analysis skills. Sir Ken Robinson—a noted policy advisor on creativity, education, and workforce training—has commented that "[t]he arts teach many of the skills, aptitudes and values that are at the heart of America's growing 'creative' economy and beyond."⁴¹ As already noted by the research, including the recent Guggenheim

study and Americans for the Arts publications, children with an awareness of and interest in the arts and culture at an early age, and on an ongoing basis, have a competitive advantage over their peers. The following are several examples of how our consortium members are reaching out to seed this talent of the future workforce:

- Thurber House's Writing Academy, Summer Writing Camp, and Thurber in the Schools programs reach out to even the youngest of children to encourage discovery, exploration, and creative expression through the written word. Although not all of the students become professional writers, this exposure does help to develop a life-long love of reading.
- If there is one experience growing up that is quintessentially Columbus, it is the COSI experience. COSI's mission focuses on science and technology, both core drivers of the city's development plans. The experience provides access to science, technology, engineering, and math (STEM) disciplines currently being targeted by policymakers as an important component in Ohio's future. Childhood exposure to science sets an expectation that can help to build future talent, as well as enhance the city's image.
- The Columbus Symphony offers several programs to highlight young, emerging talent. At most classical subscription concerts, a young musician is showcased in a public area prior to the performance. Additionally, a young musicians' competition is held annually, with a first prize being a performance with the orchestra.
- Opera Columbus Academy annually holds The Opera Columbus Irma M. Cooper International Vocal Competition, which recognizes outstanding young singers from throughout the world.
- The Wexner Center's educational outreach focuses in part on the Ohio State student community, enhancing the university experience and building a lifetime aptitude and sensibility for the arts by providing an array of remarkable cultural experiences that would otherwise be unavailable to students, such as master classes with artists in residence and special symposia.

The Opportunity Cost

It is illuminating to examine the issue of economic development from one additional perspective. Without a vibrant arts and culture community, what would be the opportunity cost for Columbus? We believe that in our current economy, with understandable tradeoffs in investment in the arts and culture versus other areas, we are at a crossroads in our community's decision-making process about the investment of time and other resources. Below is a sampling of the potential consequences of not maintaining and growing our investment.

- New recruits for positions with companies in Columbus will decide to relocate elsewhere due to a perceived higher “quality of life.” It has been demonstrated that knowledge workers—the demographic being recruited by our top businesses—place a premium on “quality of place” and will choose relocation based upon factors that include cultural amenities.⁴²
- A future workforce that is not raised with exposure to the arts and culture will also not benefit from critical thinking skills that are nurtured by the arts and culture.
- The knowledge and creative workers of our new economy will not be motivated to greater business achievements by the arts and culture. As noted by John D. Ong, Chairman Emeritus of The BFGoodrich Company, “People cannot create when they work and live in a culturally sterile environment...The economic benefits of the arts greatly transcend and outlive any of the normal cycles...”⁴³
- As noted by the Policy Economics Group of KPMG, creative industries such as television and film, design, advertising, media, publishing, recording, and multimedia all lean on their not-for-profit counterparts as a “free” research and development resource.⁴⁴

Columbus is home to several *Fortune 500* companies and international powerhouses in the creative industries—many of them supporting other large corporations with their products and services. We are also the site of headquarters—including business and creative staff—for major retail giants. Their location here is no accident, and an opportunity cost for us could be future relocation if

they are not inspired by this positive effect that local arts and culture have on their bottom line. There is no doubt as to the link between creative thinking and successful companies. They help to perpetuate one another, as evidenced by so many of the great cities of our time, including Austin and Seattle.

Community Building

The arts and culture bring people together. They build pride and spirit, creating a sense of belonging within the community. Rand has categorized the various intrinsic benefits of the arts into the following areas:

- Purely private value—captivation and pleasure of the individual
- Combined private and public value—expanded capacity for empathy and cognitive growth
- Purely public value—creation of social bonds and expression of communal meanings⁴⁵

This dimension of community benefit is a sometimes intangible but essential asset, as evidenced by consortium members across the board. Perhaps the obvious community benefit is the most local—within the Columbus area. Yet the connections extend beyond our immediate geography, to the rest of the state, the region, and the entire nation. Not to be ignored is Columbus's connection—on a human level—with the world community. Recent examples help to paint the picture, from local to international connectivity.

- The Franklin Park Conservatory was recognized by *The Columbus Dispatch* for becoming “the first-ever permanent home for the American Community Gardening Association.” The more than 80 community gardens sponsored by the conservatory annually provide more than 2,500 pounds of fresh produce to central Ohio food programs. And with 250 plots being added to complement the Conservatory's Growing to Green effort, the organization will make an even more profound difference in our community.⁴⁶
- The King Arts Complex is located in the historic King-Lincoln District, on the former site of the Pythian Theater. The organization has served as a major anchor for development

of the district and has been a key factor in more than \$100 million of new development throughout the area, including Elijah Pierce Housing, Capital View Estates, and the Columbus Urban League. As a King-Lincoln District neighbor, the complex spearheads the street banner initiative, an annual community MLK open house, and a three-part program celebrating the neighborhood and recognizing individuals for their contributions.

- Phoenix Theatre programs address what it calls the “ever-increasing ‘empathy gap’” by helping “children to see the world through someone else’s eyes.” Highly adaptive to community needs and cultural tastes, its productions have been recognized with distinction for their ability to challenge young audiences by providing a window into other cultures through plays that have illuminated styles such as the Katakali from India, the Commedia from Italy, and the Kabuki and the Noh from Japan.
- The Wexner Center’s programming and architecture have made a statement on the university campus they call home. According to Karen Holbrook, President of The Ohio State University:

*The Wexner Center for the Arts is one of Ohio State’s major assets. We have committed ourselves to providing distinctive educational experiences and opportunities for our students, to investing in cutting-edge interdisciplinary research for short- and long-term societal benefits, and to pursuing a variety of outreach and engagement initiatives that connect Ohio State’s areas of academic excellence with community needs and objectives. As a hub of cultural experimentation, a haven for free expression, and a crossroads where diversity is the norm rather than the exception, the Wexner Center perfectly exemplifies the university’s fundamental values.*⁴⁷

- Thurber House’s *Children’s Writer-in-Residence* program solicits submissions from authors coast-to-coast. Each selected author does outreach at the Homeless Families Foundation, Salesian Boys and Girls Club, Southside Settlement House, and in area schools.
- ProMusica took the lead, with participation from all consortium members, in presenting the October 18, 2005, *Arts to the Rescue* concert for Hurricanes Katrina and Rita victims. Proceeds benefited the Southern Arts Federation.

“Community building” is a consideration in the figurative and literal senses. We must not, therefore, overlook valuable neighborhood revitalization benefits. The arts and culture have a tremendous ability to revitalize neighborhoods, capitalizing upon existing spaces or creating innovative new ones. A facility’s mere proximity and presence can rejuvenate or recreate a neighborhood’s—or even a city’s—very essence. Examples include the following:

- Writing in *The New York Times*, the architecture critic Paul Goldberger called the opening of the Wexner Center in November 1989 “one of the most eagerly awaited architectural events of the last decade.” “[S]ince then it has helped turn Columbus into a cultural destination,” Robin Pogrebin, another *Times* columnist, notes.⁴⁸
- The city of Columbus and CAPA are spearheading the full restoration and preservation of the historic Lincoln Theater, which upon opening will be managed by The King Arts Complex. The August 2006 issue of *Columbus Monthly* indicated that the theater could also benefit from dance legend Maurice Hines. During a recent visit to Columbus, Mr. Hines, the brother of actor and dancer Gregory Hines, expressed strong interest in making the Lincoln the home of the Maurice and Gregory Hines International Performing Arts Center. His awareness of the location was raised by Larry and Donna James, long-time business leaders and philanthropists in Columbus. According to *Columbus Monthly*:

*Why would a Tony-award-winning star pour all that energy into Columbus? “I want to give back to the community, and it’s a community that wants it,” says Hines, who lives in New York City.*⁴⁹

- BalletMet and Opera Columbus have settled in the Discovery District, in close proximity to the Columbus College of Art & Design. The Columbus Museum of Art, a cornerstone in the district since the Columbus Gallery of Fine Arts was built in 1928, remains committed to the Discovery District.
- The Conservatory has transformed the surrounding Franklin Park residential area.

- COSI has established an “anchor” on the Scioto Peninsula, in the former footprint of Central High School.
- CAPA is collaborating with Capital South on a development effort being marketed as “Theatre Row.” The effort will include a total of 18 theatres, combined with housing, restaurants, and a new “look” for the street and building facades that will create an integrated image for “Theatre Row.”

Marketing

In the national marketplace, our vibrant arts scene mitigates against the image of Columbus as a location with no image or solely as the home of the Buckeyes. Cultural vibrancy is a major differentiator for us when it comes to brand and image. In this way, Columbus arts and culture organizations are a source of evidence for the City of Columbus, Columbus Partnership, Experience Columbus, CompeteColumbus, and Columbus Chamber efforts to build awareness of our city. There are many instances of Columbus exporting talent and demonstrating itself to the broader national community, such as:

- CATCO performers are working regularly in New York and California and other larger markets. Currently, local resident and CATCO actress Sandi McCree can be seen in HBO’s “The Wire.”
- New York City recently hosted performances by the Columbus Symphony at Carnegie Hall and BalletMet at Joyce Theater.
- Former Columbus Children’s Theatre actor Jessica Grové was seen on Broadway, and Joshua Radnor has a role on the television sitcom “How I Met Your Mother.”
- The Wexner Center often organizes, commissions, and launches the premiere of a performance, exhibition or film series that subsequently travels to such notable venues as The Museum of Modern Art, New York; MOCA in Los Angeles; Centre Georges Pompidou, Paris; the Film Society of Lincoln Center; and the Brooklyn Academy of Music.
- The Columbus Symphony successfully recruited a new world-class, internationally-known Music Director, Junichi Hirokami—based on its own reputation and quality.
- The Columbus Jazz Orchestra, a component of the Jazz Arts group, has a jazz subscription level that is comparable to the Lincoln Center Jazz Orchestra.
- BalletMet has earned prestigious international recognition through the Princess Grace Award, with Jimmy Orrante winning for choreography in 2005 and Adrienne Benz for dance in 2006.
- The Thurber Prize for Humor, an annual award, brings national attention to our city. The process begins with an announcement in New York City at the Algonquin Hotel, followed by the winner’s visit to Columbus. More than 200 newspapers cover this event, and it has been showcased on CNN. The award focuses the country on our city—a benefit in terms of branding, image-building, and identity definition.
- Each Opera Columbus season has brought a gallery of international stars to Central Ohio, including such talents as James McCracken, Giorgio Tozzi, Jerome Hines, Rosalind Elias, Barbara Daniels, Sylvia McNair, Erie Mills, Elizabeth Holleque, and Carmen Balthrop.
- Columbus Museum of Art paintings are very well traveled. Each year the Museum receives about 50 requests for art loans from as far away as China and as near as the Wexner Center. The quality exhibitions organized by the museum attract both national and international partners.
- CAPA managed a five-city tour of Sir Peter Hall’s production of Oscar Wilde’s play, *The Importance of Being Earnest*. Other cities were New York, Los Angeles, New Haven (Connecticut), and Phoenix.
- In 2007, *Textural Rhythms*, an unprecedented exhibition linking the two idioms of quilt-making and jazz, will premiere in Columbus at The King Arts Complex as the beginning of its nine-city tour. In addition, the complex has featured in its annual season of events several national and international celebrities, including Roberta Flack, Ben Vereen, Peebo Bryson, J. California Cooper, Pearl Cleage, Chester Higgins, Abbey Lincoln, Hannibal Lukumba, Nina Freelon, Sweet Honey in the Rock, and Ron Brown, as well as the nationally acclaimed touring production of *Having Our Say*.

The partnership of business and creativity is essential in order to support our next steps in the new economy, but we still need to get the word out about our city's selling points.

The unique arts and culture offerings in Columbus help to position us as a hub for innovative, creative enterprise across sectors. This "authenticity" is crucial as a magnet for non-native Columbus residents to visit and ideally relocate here.⁵⁰ In

today's world, economy and creativity are inextricably linked. However, it is sobering to see the results of a 2005 study conducted by the Columbus Chamber, indicating that CEOs "can't find Columbus on a map." The paradox is that 58 percent of the CEOs chose "quality of life" as a priority when considering new locations.⁵¹ The partnership of business and creativity is essential in order to support our next steps in the new economy, but we still need to get the word out about our city's selling points.

Imagining Enhanced Community Benefit

Current levels of excellence, advantage and value are made possible through strong partnerships, visionary and aspirational thinking, and significant investments of time, energy, and financial resources. So much good is happening, and so much more is possible.

The accomplishments are worthy, and we are proud of them. Nevertheless, we do not wish to be self-congratulatory. While it's important to recognize the successes we have made on behalf of the community, we also recognize that there have been difficulties. In recent memory, for example, COSI, CATCO, the Columbus Symphony, and Opera Columbus have been in the news due to issues with their fiscal health. Examining the situation from a business point of view, each of the consortium members has put in place cost-cutting mechanisms and customer satisfaction assessments. We know that our business operations must reflect a careful stewardship of funds and a clear awareness of what our audiences truly want us to deliver. Beyond mere survival, however, we are envisioning achievements beyond the expected. Rather than be satisfied with the status quo, we want to move beyond our achievements to help Columbus continue to grow as a major force within the state, region, and nation.

Vision and Desired Outcomes

We know that it's possible to reach more people, in more places, with more diverse offerings. From a value perspective, we know that we can affect Columbus residents more positively and more profoundly. The vision we have for Columbus is this: **The community will prosper as a result of arts and culture—as a hub for creative talent, a leader in education, and a unique and vibrant home for families, singles, and businesses.** More specifically, we plan to reach six desired outcomes as a result of our work. Our intent is to cultivate the following six signs of a thriving arts and culture community over the next 10 years:

1. *Culture and arts will form a significant differentiator for our city and contribute to its overall economic development.*
2. *Cultural and artistic experiences will be recognized as essential to learning—for children and adults.*
3. *City and regional planning efforts will include arts and culture representatives.*
4. *The funding model for arts and culture will become deeper and more diversified.*
5. *There will be a productive and seamless interface between the for-profit and the not-for-profit arts and culture sectors of the community.*
6. *Even more groundbreaking, world-class artists and performances will be created from within Columbus and will be attracted from outside the city to create new art here.*

One way to consider the six desired outcomes is as an ecosystem. All of the elements must be in place for arts and culture to thrive. The first two points describe "the case" for arts and culture in Columbus—why we need them now and in the future. The next two describe how we can arrive at a future with thriving arts and culture enriching our community. Finally, numbers five and six describe the fruition of our aspirations—what will be reality in Columbus ten years from now.

To borrow a concept from business guru Jim Collins, we do believe that we can move from "good to great." It doesn't happen by sitting still and being satisfied with the current state. Our restlessness to improve is a quality to be leveraged. In this section, we explore each desired outcome in depth, explaining why we believe that we can move to the next level.

1. Culture and arts will form a significant differentiator for our city and contribute to its overall economic development.

For decades, Columbus civic and business leaders have been seeking a unique identity for the city. Polls have continuously shown that high-level decision makers in business have no image whatsoever of Columbus, or that our area is entirely rural. Even today, the OSU Buckeyes are top of mind about Columbus in any surveys. A recent article in *The New York Times* featuring OSU's star quarterback, Troy Smith, described Columbus as "a blue-collar, football-fixated city."⁵² When an internationally known newspaper highlights this as the defining characteristic of our city, we know that we need to tell the whole story about what makes Columbus great. The Buckeyes are only one part of our city's personality.

We believe that the vibrant cultural community in Columbus can move us into the future as a city that people know and want to know better. The quality, diversity, and connectedness of our arts and culture offerings communicate a "sophistication in the heartland" message that will resonate with the public. Columbus arts and culture go beyond "the expected." The potential is there, as recognized by CompeteColumbus's study conducted by competitiveness expert Michael Porter of Harvard University. In the study, arts and culture were included within one of the key clusters of focus identified for strategic opportunity.

We have made a name for ourselves with the traditional and the trailblazing aspects of our work. In addition, families and individuals have a diverse array of options from which to choose, meeting their needs for greater quality of life. Finally, the diversity of arts and culture in Columbus has driven a movement to city-dwelling that is not evident in historically powerhouse peer cities, such as Pittsburgh, Cleveland, and Cincinnati. Columbus can be a more powerful magnet for the 25- to 34-year-old "knowledge worker" so sought after by business. We want to actively fight the "brain drain" that is challenging the world economy—by keeping our newly college-graduating talent in Columbus and by convincing those who have not yet made it here that we offer the best quality of life.

Columbus is a Midwestern hub for arts and culture and can become more widely known for this expertise. We have proven that the city has few barriers for artists. This is an easy place for artists to live and work, with artists coming from many countries and widely recognized cultural centers such as New York City and Los Angeles. Finally, arts and culture are inseparable from education in Columbus. This combination adds to our unique identity as a location where people want to live. Arts and culture currently undergird a quality of life and value proposition incomparable with other locations, and we will capitalize on this strength to improve our community.

2. Cultural and artistic experiences will be recognized as essential to learning—for children and adults.

Columbus is a learning community. With institutions such as OSU, Chemical Abstracts, Battelle, OCLC, and others, we cannot deny our innate desire to move forward in our creative accomplishments, whether for professional or personal reasons. The community has a cutting-edge spirit evidenced by a focus on lifelong learning. This innate curiosity is incited and supported by arts and culture.

The relationship between arts experiences and improved academics is well-supported by the research. Critical thinking, reading and math skills, and comprehension all benefit from exposure to arts and culture. Arts and culture help to make us smarter. In today's world, adaptability and just-in-time thinking are necessities for success in personal and business life. An awareness and appreciation of arts and culture enhance each individual's overall quality of life, and better prepare us for the responsiveness and quick thinking demanded by the ever-changing needs of business.

Arts and culture also provide a context for disciplines such as science, technology, engineering, and math (STEM). Without a basis in creativity, science and technology do not come to life. Ohio's recent focus on nurturing talent in STEM disciplines as an educational initiative is well-complemented by arts and culture experiences. If scientific and technological capabilities are the future of our educational and business initiatives, they must be part of a package that incites creativity within these disciplines.

The research has proven that arts and cultural experiences give a voice to people who do not neatly conform to linguistic or logical/mathematical forms of intelligence. Based on Dr. Howard Gardner's theory of multiple intelligences, there are six other forms of intelligence—all of which are supported by cultural and artistic forms of expression. Out of necessity, most school systems have adopted a teaching model that is targeted to average learners but does not serve gifted children or those not meeting narrowly defined academic standards. It has been demonstrated that arts and cultural experiences can successfully engage and teach the students in these groups because such experiences more effectively accommodate individual differences. Lastly, our outreach and onsite programs for schoolchildren fill a gap—and go beyond—by giving children arts and culture experiences increasingly less available within the formal educational system. Artists work side-by-side with children to build interest and enhance talent. Often, the experiences provide a quality superior to teacher-led classes, in part because teachers cannot afford to divide their focus on academic programs and because our experiences are led by master artists with deep, hands-on expertise in specific fields.

Arts and culture are inseparable from the city's value proposition as a home to businesses and as an educational basis for lifelong learning that fuels the minds of our residents. The Columbus arts and culture community believes that if any top 20 city can solve the challenges found in its schools, it is Columbus. Arts and culture organizations are willing to be part of the education solution.

3. City and regional planning efforts will include arts and culture representatives.

As important components in the “quality of space” equation, the arts and culture will have a seat at the table in planning efforts. It is critical that the “seats” be occupied by individuals with full-time occupations in the arts and culture. While we appreciate the involvement of our board members in these types of roles, we are also sensitive to the time and interest constraints they face. To claim their seats, arts and culture representatives must demonstrate a broader perspective and an understanding of how their enterprise relates to the overall plan and direction of the community.

What is our rationale for claiming a “seat?” Our offerings have been a magnet for downtown development, with an anticipated 20,000 additional residents moving into the downtown area within the foreseeable future. The trend of city-dwelling in Columbus is being spearheaded by the so-called “creative class”—a group that participates in the broad spectrum of arts and cultural activities, from coffee shop performances to meetings of young professionals in a range of cultural venues.

Community leaders will turn to arts and culture leaders as peers, sharing in the dialogue about where we are headed as a city. Leaders will work to develop a “quality of place and life” plan, to engage a cohesive discussion about the entire community's benefits from the arts and culture. This dialogue should include surveys and perhaps focus groups with families and the 25- to 34-year-old age range identified in this paper, to ensure that the creative class is truly heard.

In addition, we envision a “culture corridor” that will reconnect the King-Lincoln district and Olde Towne East with downtown. This will be comprised of the various arts and culture organizations from downtown proper to the Discovery District and The King Arts Complex. It will also include a “cap” over I-71 at its intersection with Town Street, East Broad Street, or Long Street. Finally, the “culture corridor” that now exists between the OSU campus, University Gateway, and the Short North will be leveraged as a key connector in revitalizing and rebuilding the vital link between downtown and campus.

4. The funding model for arts and culture will become deeper and more diversified.

We need stability to support aspiration. Recent financial difficulties of member organizations have been well-publicized. Some headway has been made as a result of National Arts Stabilization funding. Despite Herculean effort on the part of administrators and supporters, it is no secret that the post-9/11 world has had a ripple effect on arts and culture funding. It is an unfortunate economic reality that arts administrators face on a daily basis. Operating close to the margin is not an efficient way to do business, but we have had no choice.

We know that this survival mode is counterproductive to our artistic efforts. A reliable cash flow will enable stability. In other successful communities, this has been derived from endowment income, public support (including appropriated and voted funding), or a hybrid of the two. In many of these cities, endowment funds were accumulated years ago during the heyday of corporate hometown philanthropy. To allow for this steady state, there are several options, all of which will result in a flow of endowment and/or public income at between 10 and 25 percent of our total annual revenue:

- a) At least 200 to 500 percent of our collective budget will be in endowment, dependent upon guidelines for performing arts versus museums.
- b) Public funds will be generated through a levy or other public source.
- c) Our budget will be a mixture of endowment and public funds.

One argument for public funding to support operations is the proactive role that arts organizations have played for years in picking up the slack for arts education and cultural experiences in school systems. With declining budgets and an increased emphasis upon academics, schools often do not have the resources to invest in this critical component of the curriculum.

The foundation for our funding model should be built upon seminal partnerships—enduring and integrated equity partnerships—for greater stability, relevance, and value. We know that our financial security must have a strong foundation in positive relationships with patrons and donors. Just as an investor diversifies his or her stock portfolio, Columbus’s arts and culture organizations must approach their relationship-building activities with patrons and donors. This diversification will strengthen our long-term viability. In other words, the most viable approach to ensure our vibrancy over the coming years is to use the hybrid approach (option c) detailed above, whereby we generate additional operating revenues from a combination of endowment and public funding.

5. There will be a productive and seamless interface between the for-profit and the not-for-profit arts and culture sectors of the community.

The definition of “art” is no longer restricted to “high arts.” It now comprises the entire range of creative activity, generating relationships that weave into our urban fabric. The bar and club’s music scene, the Short North galleries, the Doo-Dah Parade, and even the artistry of chefs become a part of this interweaving. This relationship will create additional opportunity for entrée into either “high” or “low” art, depending upon an individual’s inclination or area of interest.

Arts and culture will be embedded within the daily life of everyone, as we see continued convergence of the for-profit and not-for-profit sectors. Cultural awareness will grow as a result of this interface. Consortium members will increase their outreach to organizations such as the Ohio Crafts Museum, Motorcycle Hall of Fame Museum, the Columbus Zoo & Aquarium, Germaine Amphitheatre, and Shadowbox Cabaret.

6. Even more groundbreaking, world-class artists and performances will be created from within Columbus and will be attracted from outside the city to create new art here.

It is insufficient to believe that our city benefits from purely imported arts and culture. While we appreciate the merits of traveling performance such as Off-Broadway shows, there is a unique spirit and high-quality caliber of art and culture that we produce for the community benefit. This cannot be replaced by arts and culture that travel through Columbus. We need to plant it here, not simply for its intrinsic value, but also for the sake of our economy, worldwide image, and education.

Our locally grown arts and culture will be diverse and prolific, stretching our community’s collective understanding and imagination across all mediums throughout each year. The by-products of our “uniquely Columbus” arts and culture scene include an influx of creative talent for the business sector, the growth and sustenance of characteristic neighborhoods, and state-of-the-art experiences and educational opportunities for learners of all ages.

Strategic Timeline for Reaching Our Vision

There is a process involved with reaching our vision. Our vision for the future will take shape over the coming years, as we navigate along three continuums moving from the “as-is” to the “to be” state. The first priority is **sustainability**, requiring us to build capacity through additional operating support. The second is **stability**, a state we can achieve by building capital commitment through endowments, public support, or a hybrid model. Finally, we envision the **success** described by our vision and six desired outcomes. We know that we can build public esteem and reach greater success as a community by leveraging our strengths in culture and the arts. We anticipate that each effort will begin immediately, with results arriving sooner from the first two, and our ultimate vision for success being fully realized by the conclusion of the third.

- A rich resource for cultural and educational opportunities that even those in presumed cultural capitals might envy
- A tolerant, diverse, and sophisticated place

With this vision as our inspiration, we pledge an ongoing stake in our community’s economic development enterprise, to infuse our local businesses with the essential raw material of an inspired workforce of critical and creative thinkers, and to provide our citizens with a cultural environment that feeds their souls. This will take an energized and inspired approach that is best achieved working as a group, across arts and culture, business, education, and community leadership. We must not be afraid to make decisions about where we are headed, and take bold action to move into our shared future.

“The Crossroads” Conclusion

We began with a statement about “the crossroads” for the arts and culture in Columbus, and the metaphor has been explored in this paper from several perspectives. For our purposes, the crossroads represents a meeting place for cultural forces, support, and engagement frameworks. It also represents a critical decision-making milestone for us in terms of next steps. As we converge at this crossroads, what direction will we take with regard to arts and culture as a community? Our conclusion is that we must make the most of this intersection.

Through our vibrancy we will enhance the vitality and reputation of Columbus in a number of ways, and clearly play a role in defining the “persona” of the city for inhabitants and potential newcomers. And consistent with the research that creativity feeds economic growth, we will also help to position our community as:

- A forward-looking city of the 21st century
- A thriving habitat for the so-called “creative class”
- A hub for innovative ideas and practices across many sectors

Table 1—CCLC Member Organization Key Products and Services

Organization	Key Products and Services	Year Formed
BalletMet	<ul style="list-style-type: none"> • Resident company of soloist-caliber dancers performing a diverse repertoire • Nationally-renowned Dance Academy serving adults, children, and pre-professionals • Newly commissioned and existing dance pieces • Extensive outreach and education programs serve 40,000 annually 	1978
Center of Science and Industry (COSI)	<ul style="list-style-type: none"> • More than 300 permanent scientific interactive exhibits, activity stations, and demonstrations • Hosts traveling exhibitions on scientific topics • Known and respected nationally as a pioneer in the science center field • Programming for children organized thematically and by age group 	1964
Columbus Association for the Performing Arts (CAPA)	<ul style="list-style-type: none"> • Consolidated management and stewardship of downtown Columbus venues • Brings world-class performing artists to Columbus through its Signature Series • Offers Summer Movie Series of film classics • “Back office” support for smaller performing arts providers 	1969
Columbus Children’s Theatre	<ul style="list-style-type: none"> • Professional live theatre for families, including 10 annual stage productions • Mentors and trains child actors, with year-round acting classes • Touring company that reaches even the smallest Ohio schools and towns 	1963
Columbus Museum of Art	<ul style="list-style-type: none"> • Permanent collection of more than 10,000 works of art, including internationally acclaimed American and European modern art, as well as local artists • Hosts world-class exhibitions of visual art • School-based educational programs to connect students with art for increased academic achievement 	1878
Columbus Symphony Orchestra	<ul style="list-style-type: none"> • Resident 54-member orchestra with internationally recognized soloist and group talent • Performances are offered across three brands for a 46-week season: Classical Season, State Street Pops, and Picnic with the Pops • Breadth of repertoire ranging from Brahms to the Beatles 	1951
Contemporary American Theatre Company (CATCO)	<ul style="list-style-type: none"> • Professional Equity theatre • Five- to six-production season of contemporary, classic, and new works with an emphasis on American work • Educational opportunities for theater audiences (e.g. dramaturge notes, seminars and discussions, and audience “talk back” performances) 	1984
Franklin Park Conservatory	<ul style="list-style-type: none"> • Permanent botanical garden and park • Hosts varied exhibitions and owns more than 3,000 pieces of Chihuly artwork • Extensive educational programming 	1895

Table 1—CCLC Member Organization Key Products and Services (cont.)

Organization	Key Products and Services	Year Formed
Greater Columbus Arts Council (GCAC)	<ul style="list-style-type: none"> • Provides grant funding and technical services to artists and arts organizations • Serves as the official agency for the City of Columbus grants for the arts • Administers the Columbus Arts Festival, the Business Arts Partnership program, and the Community Arts Education program, which consists of <i>Artists-in-Schools</i> and <i>Children of the Future</i>, a public safety project targeted to youth ages 5–14 • Administers the <i>Franklin County Neighborhood Arts</i> program 	1973
Jazz Arts Group	<ul style="list-style-type: none"> • America's oldest organization dedicated to the preservation of jazz as part of our history • Home of the widely recognized Columbus Jazz Orchestra, with more than 40 concerts per season • Educational programs that nurture and develop professional musicians • Newly commissioned and existing jazz works 	1973
The King Arts Complex	<ul style="list-style-type: none"> • Built on the site of the historic Pythian Theater • Focus on multi-disciplinary African-American topics, presenting more than 45 topics annually • Major focus on arts, culture, traditions, and history specific to African-Americans • Extensive educational programs for children including summer camp, winter and spring academies, youth docents, and matinee series 	1987
Opera Columbus	<ul style="list-style-type: none"> • An independent, self-contained regional opera company that attracts guest artists • Presents two annual productions • Education and outreach programs, including a summer opera camp 	1981
Phoenix Theatre	<ul style="list-style-type: none"> • Creates six annual productions specifically for children • Brings drama into children's lives through school outreach programs • Collaborations with child advocacy agencies • Works with "academically at-risk" youth programs 	1993
ProMusica Chamber Orchestra	<ul style="list-style-type: none"> • A 34-member orchestra that performs works intended for chamber orchestras • Focuses on the promotion and presentation of contemporary American repertoire and the development of new music • Attracts and presents guest artists from around the world 	1978
Thurber House	<ul style="list-style-type: none"> • Educational programs for children with a focus on writing • Several series of readings by nationally known authors for adults • Thurber Prize for Humor • Living museum of the family home of author and <i>New Yorker</i> cartoonist James Thurber 	1984
Wexner Center for the Arts	<ul style="list-style-type: none"> • A research laboratory for all the arts • Commissions new work and hosts artist residencies • Multidisciplinary and internationally focused programs encompass the performing arts, exhibitions, and media arts (film/video) 	1989

Table 2—CCLC Member Organization Summary Information

Organization	Mission Statement	Number of Staff	Number of Volunteers	Annual Operating Budget (FY06)
BalletMet	BalletMet will celebrate dance by engaging the community through quality performances, instruction, education programs, and creation of new work.	124	517	\$5,000,000
Center of Science and Industry (COSI)	COSI provides an exciting and informative atmosphere for those of all ages to discover more about our environment, our accomplishments, our heritage, and ourselves. We motivate a desire toward a better understanding of science, industry, health, and history through involvement in exhibits, demonstrations, and a variety of activities and experiences. COSI is for the enrichment of the individual and for a more rewarding life on our planet, Earth.	136 full-time, 57 part-time	11,764	\$11,242,866
Columbus Association for the Performing Arts (CAPA)	<p>CAPA brings the world to our stages, enriches lives and creates community through its mission to:</p> <ul style="list-style-type: none"> • Present and produce artistic programming of the highest quality to serve and educate diverse audiences and feature renowned artists of all cultures • Operate and maintain world-class performance venues • Strengthen our arts communities by providing facilities for resident companies and through partnership and collaboration, support those organizations • Bolster the economies of the downtown communities we serve 	65 full-time, 356 part-time	1,450	\$9,437,000
Columbus Children's Theatre	<p>CCT is committed to the proposition that the best way for young people to understand and appreciate the theatre arts is through direct participation. Our focus is on professionally directed, interactive, hands-on programs that celebrate young people's spirit, creativity and fresh perspective.</p> <p>CCT aims to provide creative outlets, structure and discipline for young people to progress in the theatre arts. As CCT students mature, the goal expands to include training in acting, improvisation and technical theatre through both classes and youth productions.</p> <p>CCT maintains high standards in its classes and productions, as exposure to quality art and disciplined effort is vital to the goal of encouraging minds to open, receive, enjoy and feel confident.</p>	N/A	N/A	N/A
Columbus Museum of Art	Great experiences with great art for everyone.	55 full-time 70 part-time	1,400	\$7,006,473

Table 2—CCLC Member Organization Summary Information (cont.)

Organization	Mission Statement	Number of Staff	Number of Volunteers	Annual Operating Budget (FY06)
Columbus Symphony Orchestra	To perpetuate the orchestral tradition through the presentation of creative programs performed at the highest possible level of artistic quality, to develop audience enthusiasm, to educate future generations of concert goers and to contribute to the enjoyment and evolution of the art of symphonic music.	39 (includes part-time and 4 conductors)	1,271 (includes 3 volunteer organizations and chorus)	\$11,000,000
Contemporary American Theatre Company (CATCO)	The mission of CATCO, The Contemporary American Theatre Company, is to create a resident professional theatre company that presents contemporary, classic and new work, with an emphasis on American work, for an audience as diverse as our community.	7 full-time, 58 part-time	200	\$1,051,000
Franklin Park Conservatory	Franklin Park Conservatory nurtures plants and people. We promote environmental appreciation and ecological awareness for everyone. Our unique botanical collections and gardens provide life-long learning opportunities in a friendly and accessible setting, which preserves tradition and provides a refuge for the soul.	65 full-time, 35 part-time	250	\$4,300,000
Greater Columbus Arts Council (GCAC)	The Greater Columbus Arts Council (GCAC), a not-for-profit organization, encourages and supports cultural development in the Columbus area. In this capacity GCAC serves as the official agency for City of Columbus grants for the arts, provides technical services to artists and arts organizations and acts as the community's voice on arts advocacy issues. GCAC administers the Columbus Arts Festival, the Business Arts Partnership program, and the Community Arts Education Program consisting of <i>Artists-in-Schools</i> , <i>Children of the Future</i> , which provides after school arts programming, and the <i>Franklin County Neighborhood Arts</i> program.	12 full-time, 6-18 part-time artists	700	\$5,196,838
Jazz Arts Group	The Jazz Arts Group advances America's musical art form through performance, education, support of professional musicians and by commissioning new works.	8 full-time, 2 part-time	70 (including 25 board members)	\$1,854,395
The King Arts Complex	The mission of The King Arts Complex is to enrich and improve the quality of life in our community and society, creating enhanced understanding and harmony by preserving, presenting and fostering the contributions of African Americans through creative expression and education.	22 full-time, 7 part-time, and 14 contracted tech. staff	243	\$1,347,791

Table 2—CCLC Member Organization Summary Information (cont.)

Organization	Mission Statement	Number of Staff	Number of Volunteers	Annual Operating Budget (FY06)
Opera Columbus	Opera Columbus enriches Central Ohio, educating, enlightening, and entertaining people of all ages and backgrounds through the live music theatre experience by employing a diverse and far-flung supply of creative talent, ideas, and artistic energies.	N/A	N/A	N/A
Phoenix Theatre	The Phoenix is a collective of artists who work collaboratively to create original productions for young audiences. The Phoenix is committed to providing young people and their families with theatrical experiences that encourage and enhance an awareness of self and the world in which we live. Frequent themes of the plays are self-reliance, an awareness of the importance of community, the personal empowerment of young people, and our responsibilities as citizens of the world.	3.5 full-time, 5.5 seasonal full-time	43	\$516,000
ProMusica Chamber Orchestra	ProMusica inspires the hearts and stimulates the minds of people all ages through the power of outstanding musical performances and educational and outreach programs. We present the best of traditional chamber orchestra repertoire and develop an understanding for and appreciation of contemporary American music, while performing works explicitly composed, or originally intended for small orchestras. ProMusica is dedicated to performing for and serving the people of Central Ohio and the surrounding region.	5 full-time 2 part-time	80	\$1,050,000
Thurber House	To celebrate the written word for the entertainment and education of the broadest possible audience, and to further the legacy of James Thurber. This is done through a variety of programs and initiatives for children including afterschool programs, partnerships with the metropolitan libraries, a children's writer in residency; readings with nationally known authors; the Thurber Prize for American Humor; a house that is a living museum open for individual and group tours every day with an extensive collection of Thurber arts and letters.	5 full-time	180	\$454,000
Wexner Center for the Arts	The mission of the Wexner Center for the Arts emphasizes four key elements: (1) we are a multi-disciplinary, international laboratory; (2) we present established and emerging artists alike in fulfillment of our commitment both to experimentation and to traditions of innovation; (3) we serve diverse audiences from near and far, providing engaging and educational programs; and (4) as part of The Ohio State University, we affirm and enhance the university's mission of education, research, and community service.	70 full-time	356	\$9,000,000

Table 3—CCLC Member Organization Offerings at a Glance

Organization	Offerings at a Glance								
	Arts Administration (inter-organizational)	Dance	Education/Outreach	Literature/Writing	Media Arts/Film	Music	Science and Nature	Theatre	Visual Arts
BalletMet									
Center of Science and Industry (COSI)									
Columbus Association for the Performing Arts (CAPA)									
Columbus Children's Theatre									
Columbus Museum of Art									
Columbus Symphony Orchestra									
Contemporary American Theatre Company (CATCO)									
Franklin Park Conservatory									
Greater Columbus Arts Council (GCAC)									
Jazz Arts Group									
The King Arts Complex									
Opera Columbus									
Phoenix Theatre									
ProMusica Chamber Orchestra									
Thurber House									
Wexner Center for the Arts									

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- ³ Anna Kisselgoff, "Ballet Review: Into the Uncommunicative Abyss," *The New York Times* (Retrieved via www.nytimes.com from May 28, 2004).
- ⁴ Columbus Cultural Leadership Consortium.
- ⁵ Richard Florida, "Competing in the Age of Talent: Quality of Place and the New Economy," (A report prepared for the R.K. Mellon Foundation, Heinz Endowments, and Sustainable Pittsburgh, January 2000), p. 6.
- ⁶ Sherri Geldin (E-mailed message to Margaret Wyszomirski, May 24, 2006).
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- ⁸ Columbus Cultural Leadership Consortium.
- ⁹ Columbus Cultural Leadership Consortium.
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- ¹¹ Columbus Cultural Leadership Consortium.
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