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Culture Connects 20/20: A Cultural Plan for the Dayton, Ohio Region

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CULTURE CONNECTS 20/20

A CULTURAL PLAN

FOR

THE DAYTON, OHIO REGION

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Jane Dockery, Wright State University

April 23, 2015

BACKGROUND AND CONTEXT

In March of 2014, Culture Works contracted WolfBrown to provide the services of Marc Goldring, Associate Principal, to oversee aspects of developing a 10-year cultural plan for the Dayton Region. The planning team also included Dr. Richard Stock, Director, Business Research Group of the University of Dayton and Jane Dockery, Associate Director, Center for Urban and Public Affairs, Wright State University. This project grew out of earlier regional research, beginning in 2011, funded in part by the Dayton Foundation, that included comprehensive market research about cultural attendance and a study of economic activity generated by the nonprofit cultural sector.

Working with a Steering Committee of 30 Regional leaders, the planning team:

- Reviewed hard copy and web-based materials on the Dayton Region in general and its cultural assets in particular.
- Submitted two research reports on national best practices, one on public sector funding initiatives and the other on creative economic development projects.
- Undertook a cultural inventory and asset mapping project.
- Implemented a survey of artists and cultural organizations.
- Conducted over 20 individual, confidential interviews with key civic and community leaders.
- Conducted over two dozen small group and Task Force meetings.
- Held a series of five public meetings that engaged about 200 people, some of whom attended multiple sessions.
- Facilitated five Steering Committee meetings over the year-long course of the planning project.

The consultants would like to thank the Steering Committee for its engaged service in support of this project, as well as the staff of Culture Works for handling the myriad logistical details of the project with skill and grace. Funders of this project include The Dayton Foundation, Morris Furniture Company, Miller Valentine Group, PNC Foundation, Judith & Clarence Lapedes Family Foundation, Montgomery County, and the Ohio Arts Council. In-kind sponsorships of Culture Connects 20/20 have been provided by Aullwood Audubon Center and Farm, Boonshoft Museum of Discovery, the Dayton Contemporary Dance Company, Five Rivers Metro Parks, and the Springfield Museum of Art.

ABOUT THIS REPORT

This Plan is the result of input from many individuals concerned about the future of arts and culture in the Dayton Region. The Plan's Steering Committee has been especially helpful in responding to the findings of the planning team and refining and shaping this document. In addition to the Plan presented in this volume, appendices that detail the planning team's

research are available on the Plan's web site, cultureconnects2020.org, as are notes and presentations from all meetings held as part of the planning process.

This document is divided into two sections:

- The first part, starting on page 8, focuses on the ways in which arts, culture, and creativity can be used more effectively to enhance the vitality of the Dayton Region and addresses cultural economic development, arts education, and ethnic, geographic, and age diversity.
- The second part, starting on page 17, describes what is necessary in order to obtain the greatest benefit from the cultural sector and focuses on cultural organizations and creative professionals, balanced and consistent funding, and Plan implementation.

In addition, there are two appendices to this document:

- **Appendix A** provides rough cost estimates for each strategy, broken out by start-up and on-going estimates. It also groups strategies according to their priority.
- **Appendix B** provides a complete list of individuals who have participated in this planning process with their affiliations for informational purposes only.

EXECUTIVE SUMMARY

Imagine an even more creative and productive Dayton Region: one where everyone can find some creative activity they enjoy; where it's quick and easy to find out what's going on anywhere in the Region; where people come together from all over and from all backgrounds and of all ages around their common passions – whether it is singing in a chorus, ballroom dancing, throwing a pot, or enjoying the symphony. Where the practices of creativity help our young people learn and think more creatively and cultural assets help sell our Region to talented STEM professionals and executives. Our Region can be a community where we learn that creative methods are as potent as the scientific method. This Regional Cultural Plan can make it happen.

Dayton's creative sector has been at the center of the Region's vitality for more than 100 years. A tradition of innovation, collaboration, and philanthropy has provided the Region with a set of cultural organizations and a menu of creative activities that rival much larger areas. This worked well during most of the 20th century, but it is working less well now. The past 30 years have seen an upheaval in many areas of American life and the cultural sector in particular: how cultural organizations do business, how people participate in cultural activities, how they find out about events, and how organizations get the resources they need.

Across the nation, it's no longer business-as-usual in the cultural sector. The old models no longer work. And this is our opportunity.

As we have worked on this Plan, we have come to understand that this moment provides us with a watershed opportunity. We are invited to participate in nothing less than the re-invention and re-invigoration of our cultural sector in service to the interests and needs of everyone in the Region. We want to better serve our Region by engaging more people in arts and culture which will result in important and measurable economic benefits for everyone.

Our plan focuses on using arts and cultural assets to further economic development, education, and Regional diversity. The cultural raw material is already in place. What we need, and what the Plan offers, is a roadmap to connect the dots. We propose exciting new ways to support cultural organizations and creative entrepreneurs, new approaches to funding and to the organizations that will facilitate the implementation of this Plan over the next ten to fifteen years.

Re-inventing the cultural sector will not be easy. It will take time and require rethinking how the sector operates, how it is funded, and who it serves. And yes, it

will take additional dollars – from both the public and private sectors – to reach its potential. But the promise is worth the price: a Region alive with the creativity and innovation that blossomed one hundred years ago and built communities that people are proud to live in!

VALUES

The following words and phrases reflect key attributes that embody the values of the cultural sector of the Dayton Region and will underlie the goals and strategies of this cultural plan.

- Collaboration
- Economic Vitality
- Entrepreneurialism
- Innovation
- Diversity
- Education
- Fiscal Responsibility
- Tradition and History

VISION

Arts and culture is central to the vibrant quality of life of an engaged workforce in the Dayton Region. This Plan envisions arts and culture aiming higher and reaching deeper, becoming more fully integrated into the daily life of everyone in the Region. It emphasizes using content generated by arts and culture providers as a direct supporting tool for the Region’s priorities in economic redevelopment, education, and diversity, as well as for the creative enrichment of the lives of all residents.

In particular, we see a Region where:

- **Life-long arts education opportunities**, both in and out of school and for people of all ages, make Regional residents stronger and smarter.
- **Artists, creative entrepreneurs, and cultural organizations create jobs** and play a key role in building a more vibrant and diversified Regional economy.
- Enhanced **diversity of cultural expression to make the Region a more appealing home for all families** regardless of ethnicity, age or geography.
- Bold, collaborative, and innovative **public and private sector funding structures** reinvent the cultural sector for the 21st Century.
- A rich and thriving **cultural ecosystem** provides the “connective tissue” that ties together a varied Regional mix of arts, cultural, and entertainment offerings.

LISTING OF GOALS

The six goals of the plan are listed below in two sections; additional detail about these goals and the strategies and actions to implement them are provided in the following sections of this report.

ENHANCE REGIONAL VITALITY THROUGH ARTS AND CULTURE

Goal 1 - Economic Development

Augment community and economic development initiatives through more effective leveraging of the Region’s cultural assets.

Goal 2 - Education

Support curricula at all academic levels and foster life-long learning through meaningful education in and through the arts.

Goal 3 - Diversity

Enhance understanding and improve community cohesiveness through more diverse and inclusive cultural organizations, programs, and activities.

RE-INVENTING THE CULTURAL SECTOR

Goal 4 - Resources

Enhance the Region’s vitality and quality of life through increased and stable investment in the cultural sector.

Goal 5 - Capacity Building

Invigorate the cultural sector by building the capacity and sustainability of cultural organizations, artists, and other creative entrepreneurs.

Goal 6 - Implementation

Re-design the Region’s cultural eco-system in order to implement this Regional Cultural Plan.

STEERING COMMITTEE

The following list provides the names of the members of the Plan’s Steering Committee, which has been co-chaired by Deb Lieberman and Larry Klaben. (A full listing of participants in this planning process, along with affiliations, is included as an appendix to this report.)

Ronald F. Budzik	Neal Gittleman	Melissa Kleptz	Ken Neufeld	Kristin Sobolik
Mary Campbell-Zopf	Beth Goodrich	Brady Kress	Steven Petitjean	Heather Taylor
Janice L. Culver	Rap Hankins	Richard Lapedes	William D. Pflaum	Ted Vander Roest
Bing Davis	Jon D. Holt	Deborah A. Lieberman	Colleen M. Ryan	Nan Whaley
Matthew Dunn	Brian K. Housh	Julie Liss-Katz	Alan B. Schaeffer	Betsy Whitney
Laura Estandia	Larry Klaben	Mark Meister	Jon M. Sebaly	

SUMMARY CHART OF GOALS AND STRATEGIES

(Note that “years” listed in the Priority section indicate the year in which implementation for that strategy will begin.)

Goal 1: Economic Development			
Augment community and economic development initiatives through more effective leveraging of the Region’s cultural assets.			
	Strategy	Priority	Possible Partners
1.1	Strengthen the engagement of artists and cultural leaders in Regional policy and planning.	Very high Years 1-2	Core business leaders; cultural organizations; artists and creative entrepreneurs; Dayton Area Chamber of Commerce and other local chambers; Dayton Development Coalition; Regional, county, and municipal development offices.
1.2	Foster options for creativity in the workplace to assist in workforce development.	High Years 2-3	Core business leaders; cultural organizations; artists and creative entrepreneurs; Dayton Area Chamber of Commerce and other local chambers; Dayton Development Coalition; Regional, county, and municipal development offices.
1.3	Develop specific Region-wide marketing initiatives in support of Regional cultural economic development.	High Years 3-4	Core business leaders; cultural organizations; artists and creative entrepreneurs; Dayton Area Chamber of Commerce; Dayton Development Coalition; Regional, county, and municipal development offices; Dayton/Montgomery County Convention and Visitors Bureau; county and municipal tourism entities.
1.4	Use visual and performing artists and cultural organizations to enhance the vitality of neighborhoods and districts throughout the Region.	Moderate Years 4-5	Core business leaders; cultural organizations; artists and creative entrepreneurs; public and private sector Regional, county-wide, municipal, and township planning and economic development entities.
Goal 2: Education			
Support curricula at all academic levels and foster life-long learning through meaningful education in and through the arts.			
2.1	Increase support for education that nurtures arts and creativity through community engagement, research, training, and technology.	Very high Years 1-2	School district personnel; teachers of all disciplines, arts educators; parents; students; representatives of cultural organizations; artists and creative entrepreneurs.
2.2	Develop collaborative structures to share information about and research on exemplary arts and creativity education programs.	High Years 2-3	School district personnel; teachers of all disciplines; parents; students; representatives of cultural organizations; artists and creative entrepreneurs; corporations; foundations.
2.3	Provide opportunities for life-long learning to address the creative educational needs of people of all ages, especially early learners.	Moderate Years 2-3	School district personnel; teachers of all disciplines, arts educators; parents; students; representatives of cultural organizations; artists and creative entrepreneurs; corporations; social service organizations; foundations.
Goal 3: Diversity			
Enhance understanding and improve community cohesiveness through more diverse and inclusive cultural organizations, programs, and activities.			
3.1	Develop mechanisms to inform, attract, and match residents from all over the Region with existing cultural amenities.	Very high Years 1-2	Cultural organizations; artists; Regional planning entities; Regional, county, and local governmental authorities; business and civic groups.

3.2	Improve communication and simplify opportunities for collaboration among cultural groups operating within a broad range of esthetic and ethnic traditions.	High Years 2-3	Cultural organizations; artists; Regional planning entities; Regional, county, and local governmental authorities; business and civic groups; local community groups and volunteers.
Strategy		Priority	Possible Partners
3.3	Strengthen and build partnerships in support of more inclusive cultural organizations, programming, and activities.	Moderate Years 1-2	Local and Regional civic, cultural, and community leaders; artists; local affinity groups; foundations and corporations; local and Regional economic development entities.
Goal 4: Resources Enhance the Region's vitality and quality of life through increased and stable investment in the cultural sector.			
4.1	Advocate for and establish a dedicated public sector funding mechanism to support arts and culture in the Region.	Very high Years 1-2	Cultural, civic, education, business leaders; local and Regional foundations; elected officials; arts supporters; representatives of cultural organizations; artists and creative professionals; students; parents.
4.2	Strengthen Region-wide private sector fund-raising for arts and culture.	High Years 2-3	Cultural organizations; creative workers; corporate and public sector marketing personnel; economic development interests; staff and boards of local and Regional foundations of all sizes.
4.3	Strengthen and update fund-raising and earned income generation techniques of artists, cultural organizations.	High Years 3-4	Local and Regional cultural, corporate, and foundation leadership; cultural organizations and artists; existing funders of arts and culture.
Goal 5: Capacity Building Invigorate the cultural sector by building the capacity and sustainability of cultural organizations, artists, and other creative professionals.			
5.1	Provide additional support for cultural organizations and artists through grants and incentives.	Very high Years 1-2	Foundation, government, and corporate funders of arts and culture; cultural organizations; artists and creative professionals; Culture Works; Montgomery County Arts and Cultural District; corporate and civic leaders.
5.2	Streamline policies and procedures that govern access to artists' live/work spaces.	High Years 1-2	Planning departments of local and county government; real estate developers and other business leaders; cultural organizations; artists and creative professionals.
5.3	Design a comprehensive program of capacity building for individual artists and the board and staff of cultural organizations.	Moderate Years 2-3	Cultural organizations and artists; foundations and other funders of arts and culture; corporate and civic leadership.
Goal 6: Plan Implementation Re-design the Region's cultural eco-system in order to implement this Regional Cultural Plan.			
6.1	Transition Culture Works into an agency with the capacity to function as the coordinator, convener, and facilitator of the Regional Cultural Plan's implementation.	Very high Year 1	Board and staff of Culture Works; Montgomery County Arts and Cultural District; civic and business leaders; foundations.
6.2	Establish mechanisms to ensure broad, ongoing Regional input into Plan implementation and to assess Plan effectiveness.	High Years 1-2	Culture Works board and staff; local arts agencies from the Region; Montgomery County Arts and Cultural District; foundations; civic and business leaders.
6.3	Coordinate centralized access to information for and about the Regional cultural sector, mentioned in various sections of this Plan, in order to improve its visibility and effectiveness.	Moderate Years 3-4	Culture Works; local arts agencies from the Region; Montgomery County Arts and Cultural District; cultural organizations; artists; educators, school administrators; foundations; civic, business leaders.

ENHANCE REGIONAL VITALITY THROUGH ARTS AND CULTURE

This section of the Plan focuses on the ways in which arts and culture can be used more effectively to enhance the vitality of the Dayton Region and addresses goals and strategies related to cultural economic development, arts education, and diversity.

Each strategy includes a description of necessary actions, their priority (including an estimate of when the initiative should start) and potential partners in implementation. Appendix A to this Plan offers cost estimates for each strategy articulated in the document. Please note that potential partners are offered as examples of possible collaborators; no commitments have been requested or made.

GOAL 1- ECONOMIC DEVELOPMENT

AUGMENT COMMUNITY AND ECONOMIC DEVELOPMENT INITIATIVES THROUGH MORE EFFECTIVE LEVERAGING OF THE REGION'S CULTURAL ASSETS.

RATIONALE

The wealth of cultural assets in the Dayton Region can contribute considerably more than it presently does to economic vitality. The Dayton Region is recovering from the Great Recession that began in 2008, although the difficult economic situation began well before that. There is a sense of optimism among many in the economic development arena and confidence in the effectiveness of the Dayton Development Coalition and the Dayton Area Chamber of Commerce. While manufacturing has declined in the Region, new growth industries are emerging, including, for example, advanced materials and manufacturing, aerospace technology, and information technology. These industries require a highly educated workforce, and the concern of such high-demand employees for quality-of-life amenities, specifically arts and culture, is well documented.

Recent economic research indicates that the nonprofit cultural sector's activity within the Regional economy includes direct annual expenditures by organizations and audiences of \$161 million, a significant contribution. Yet while arts and culture are part of the economic development strategy in several counties, they are not consistently included across the Region. In some cases, arts and culture are seen as "non-essentials," and that view limits their usefulness to economic development interests. In addition, cultural leaders and artists are not generally familiar with economic development issues, which limits their ability to work with leaders in that field.

The ability to use cultural assets in support of economic and community development is critical to obtaining the greatest return on the Region's investment in these assets. The benefits of a vibrant cultural sector are documented in a considerable body of research on issues such as:

- ⊙ Increased visitation and tourism
- ⊙ Community revitalization
- ⊙ Training for the 21st century workplace
- ⊙ Business attraction and job retention
- ⊙ Community and neighborhood cohesion among diverse populations.

In addition, stronger audiences for cultural programming will have a positive impact on local economic results, both for a range of local businesses and for cultural organizations and artists. For example, marketing programs that raise the visibility of arts and entertainment programs can build strong new audiences among local residents and increase the number and quality of visitors to the Region for specific programs. This growth in turn can support local restaurants, galleries, and other amenities, resulting in stronger economic results and, ultimately, more vital and stable communities.

Strategy 1.1

Strengthen the engagement of artists and cultural leaders in Regional policy and planning.

- ⊙ **Design and offer a series of training and orientation sessions on issues of community and economic development** and other Regional priorities for artists and representatives of cultural organizations to enhance their understanding of and participation in high-level Regional policy discussions.
- ⊙ Design a component of the training sessions, overseen by cultural leaders, to provide a **deeper understanding for civic and business leaders** of how arts and culture can help grow the regional economy.
- ⊙ **Convene a group of key civic and cultural leaders at least annually to consider the most effective use of cultural sector resources** in support of Regional economic development priorities.

Priority: Very high (Years 1-2)

Potential Partners: Cultural organizations; individual artists and creative entrepreneurs; Dayton Area Chamber of Commerce and other local chambers; Dayton Development Coalition; Dayton Convention and Visitors Bureau; Regional, county, and municipal development offices.

Strategy 1.2

Foster options for creativity in the workplace to assist in workforce development.

- ⊙ **Develop an “Arts/Creativity Job Fair” for entry-level applicants** (e.g., high school graduates, college level students, or professionals starting a second career) to showcase opportunities and creative sector employers, in partnership with colleges and universities in the Region, to highlight the benefits of adding arts and culture to the already strong mix of STEM (science, technology, engineering, mathematics) education.

- **Test the feasibility of a cooperative school-to-work program**, a one-year job training program for entry-level workers to gain experience with various creative nonprofits and private and public sector employers.

Priority: High (Years 2-3)

Potential Partners: Cultural organizations; artists and creative entrepreneurs; human resource professionals from the corporate sector; Dayton Area Chamber of Commerce and other local chambers; Dayton Development Coalition; Wright State University; University of Dayton; other local colleges and universities; social service organizations; school district personnel, school board members, teachers, parents; Regional, county, and municipal development offices.

Strategy 1.3

Develop specific Region-wide marketing initiatives in support of Regional cultural economic development.

- **Implement an ongoing, coordinated, and comprehensive marketing program** that targets specific cohorts of residents, including those connected to Wright-Patterson Air Force base, to highlight the range of available cultural amenities to Regional residents.
- **Develop more effective cooperative marketing and collaborative promotions** to fully incorporate cultural assets into the Regional promotions that target tourists nationally and internationally.
- **Strengthen cultural components of Regional efforts to attract and retain businesses and key employees** by engaging senior leaders of cultural organizations and creative entrepreneurs more consistently with economic development personnel.

Priority: High (Years 3-4)

Potential Partners: Cultural organizations; artists and creative entrepreneurs; Dayton Area Chamber of Commerce; Dayton Development Coalition; Regional, county, and municipal development offices; Dayton/ Montgomery County Convention and Visitors Bureau; county and municipal tourism entities.

Strategy 1.4

Use visual and performing artists and cultural organizations to enhance the vitality of neighborhoods and districts throughout the Region.

- **Establish cultural districts or zones** in designated neighborhoods or areas of the Region and **offer incentives to artists and creative entrepreneurs** to encourage arts and creativity-oriented commerce to build the areas' economic vitality.

- **Conduct a comprehensive inventory to identify venues**, both profit and nonprofit and from all parts of the Region, that currently provide cultural programming or are equipped to do so.
- **Establish an informal network to enhance collaboration** among all venues to provide increased cultural programming, in both live and electronic form, focusing initially on those venues in smaller population centers.

Priority: Moderate (Years 4-5)

Potential Partners: Cultural organizations; artists and creative entrepreneurs; public and private sector Regional, county-wide, municipal, and township planning and economic development entities.

GOAL 2 - EDUCATION

SUPPORT CURRICULA AT ALL ACADEMIC LEVELS AND FOSTER LIFE-LONG LEARNING THROUGH MEANINGFUL EDUCATION IN AND THROUGH THE ARTS.

RATIONALE

Creating learning environments that foster the skills of imagination, creativity, and innovation provide students with the necessary tools to build bridges between what they are studying and to the lives they imagine for themselves. It is important to make sure that all students have the opportunity to follow their curiosity, solve problems, and work together and successfully join the 21st century workforce.

Based on a growing body of research, it is clear to many Dayton Region arts educators, in both public and private school settings, and to many parents, that there is value in reintroducing the arts as a stand-alone curricular focus as well as “integrating” or “infusing” the arts into the curriculum more generally.

In 2006, the National Assembly of State Arts Agencies and the Arts Education Partnership commissioned a study called *Critical Evidence: How the Arts Benefit Student Achievement* to document the impact of student learning in the arts on a range of social and academic benefits. According to research cited in that report, “...students who participate in arts learning experiences often improve their achievement in other realms of learning and life.” The report cites a well-documented national study using a federal database of over 25,000 middle and high school students, which found “students with high arts involvement performed better on standardized achievement tests than students with low arts involvement.”

Public schools in the Dayton Region have had to deal with severe funding shortfalls in recent years, and it has put great pressure on school administrators, principals, and teachers, who must address a broad range of academic priorities while coping with shrinking resources. Funding for arts education has been cut, as have many programs in schools,

although some feel that it has taken a disproportionately large share of cuts. In addition, many after-school and community-based arts-oriented programs have suffered in the economic climate.

Arts and cultural organizations in the Region have attempted to fill the gap in school programming by providing after-school programs and opportunities for life-long learning. However, these organizations are, in many cases, as financially hard pressed as schools and other community-based program providers, and their efforts have been limited. While cultural organizations can support and supplement them, an effective program of arts and creativity education requires public and private schools to take a leading role.

Arts education engagement in the Dayton Region need not be limited to public and private school settings. While a focus on early learning is important to form the foundation of creative learning, it must expand beyond this age group to include the needs and interests of undergraduate students, adults, elders, and people at all stages of life and levels of interest and accomplishment in creative disciplines. Such a focus on life-long learning will require linkages between cultural organizations, public and private school programs, social, and community organizations, among others, to ensure that there are consistent and unbroken pathways of arts experiences that young people can continue later in life and that adults can explore at any age. Access to cultural and creative experiences will benefit from a system of in-school and out-of-school opportunities scheduled at times other than the traditional school day and in locations beyond the usual school settings as a way to create life-long pathways for cultural engagement for the area’s citizens.

Strategy 2.1

Increase support for education that nurtures arts and creativity through community engagement, research, training, and technology.

- ⊙ **Establish a formal “Arts Education and Creativity Roundtable”** to inform and advocate for the strategic role and value of art and creativity in the learning process as a way to build inclusive support, engagement, and participation among all sectors.
- ⊙ **Create a strong community campaign** of administrators, principals, teachers, parents, and students in support of increased in-school arts education and its impact on teaching creativity and fostering innovation.
- ⊙ **Collect credible research and best practice models** (locally, regionally, and nationally) on exemplary arts and creativity educational practices with a particular emphasis on its impact on achievement and its ability to promote life-long learning.
- ⊙ **Develop a methodology that embeds research, program evaluation, and learner assessment into educational programs** at all levels, and includes teachers, arts and community organizations, and artists to ensure robust creativity education.

Priority: Very high (Years 1-2)

Potential Partners: School district personnel; school board members; teachers of all disciplines, arts educators in particular; parents; students; representatives of cultural organizations; artists and creative entrepreneurs.

Strategy 2.2

Develop collaborative structures to share information about and research on exemplary arts and creativity education programs.

- **Create a virtual and physical clearinghouse** for teachers and administrators with information, in particular, on low-cost and proven techniques for integrating arts disciplines into other curricular areas, information on training in cultural diversity, and techniques for tracking assessment outcomes.
- **Encourage the use of technology** as a cost-effective way to connect teachers throughout the Region to arts and cultural opportunities that meet specific curricular objectives.
- **Work in partnership with arts and cultural organizations and artists** to enhance arts education opportunities that engage a range of learning styles – particularly for underserved students – and incorporate techniques to address skills needed for the 21st century workforce.

Priority: High (Years 2-3)

Potential Partners: School district personnel; school board members; teachers of all disciplines, arts educators in particular; parents; students; representatives of cultural organizations; artists and creative entrepreneurs; corporations; foundations.

Strategy 2.3

Provide opportunities for life-long learning to address the creative educational needs of people of all ages, especially early learners.

- **Create an inventory of non-school, community-based arts and humanities programs** and better promote their availability in order to make better use of existing programs available for people of all ages, including early learners .
- **Offer an annual event of sampler programs of available programming** for schools, after-school programs, social service organizations, and others that are looking for cultural and creative programming. This event is designed to make connections between providers and users so they can start to develop sustainable and effective collaborations.

Priority: Moderate (Years 2-3)

Potential Partners: School district personnel; school board members; teachers of all disciplines, arts educators in particular; parents; students; representatives of cultural organizations; artists and creative entrepreneurs; corporations; social service organizations; foundations.

GOAL 3 - DIVERSITY

ENHANCE UNDERSTANDING AND IMPROVE COMMUNITY COHESIVENESS THROUGH MORE DIVERSE AND INCLUSIVE CULTURAL ORGANIZATIONS, PROGRAMS, AND ACTIVITIES.

RATIONALE

The Dayton Region is a study in diversity of various sorts, all of which are likely to look at arts and cultural assets in distinct ways. In particular, diversity in the Region encompasses:

- A growing number of immigrant communities, as well as historical and substantial African American communities (representing about 15 percent of the population in the Region and over 40 percent in the city of Dayton).
- A cohort of youthful residents between the ages of 20 and 40 that is quite large in the Dayton Region. This age range often varies from the over 40 cohort in its preferences for the ways in which they engage in cultural programming and the types of programming that are of interest.
- A complex mix of population centers of significantly different densities that includes major urban areas, small cities, villages, and rural areas, with varying levels of access to cultural events and activities.

This diversity leads to different ways in which arts and culture are experienced. For example, smaller cities in the Region are developing local cultural amenities while historical bedroom communities tend to rely on other urban centers for cultural experiences. African American and immigrant communities, with some exceptions, are often not represented in the audiences or on the staffs or boards of cultural organizations. And younger residents often prefer less formal venues and learn about programming without as much reliance on traditional media as older cultural consumers.

This complexity is compounded by a historical perception among residents of the Region that downtown Dayton is “far away” and dangerous, which are cited as reasons why some people do not participate in its cultural offerings. This is coupled with an historic sense of wariness among non-Dayton residents and organizations that when Dayton organizations work to engage outlying communities, no benefit will accrue locally.

As the Region becomes even more diverse and cosmopolitan, it becomes increasingly important to highlight a wider range of cultural offerings, including alternatives to Western European cultural fare, and formats that appeal to younger existing and potential arts attendees. The Region’s diversity and its cultural expressions are strategic assets that should be deployed to attract workers and businesses, many of which may not be attuned solely to standard European arts and cultural fare or to traditional performance and exhibition models that often don’t work well for young families.

To address these diverse groups more adequately, cultural organizations will need to develop new programming, package offerings in new and different ways, and help residents across

the Region know about what is going on. This concept is made more complicated for many organizations because programming and marketing decisions are often made in a vacuum without access to current marketing and demographic data about who is attending cultural events in the Region and where they are coming from. There is no mechanism to share this sort of data about arts and cultural events and activities regionally or to market effectively to various sub-groups within the Region.

It is challenging to develop a plan to address the interests and needs of residents of different ages and ethnic backgrounds who live in differently scaled communities. In particular, reaching across county boundaries can be difficult, especially if funding is involved. Each governmental entity has its own governing body, so deciding how to position the benefits of working together across the Region is critical. Focusing on non-monetary forms of cooperation (such as an expansion of Culture Works’ existing “cultural passport” program) would be a likely first step. It will be important to keep the vision of Regional inclusion broad to promote the benefit of multi-county collaboration on arts and culture – larger audiences mean greater Regional vitality, significant economic benefit, and a more compelling quality of life.

Strategy 3.1

Develop mechanisms to inform, attract, and match residents from all over the Region with existing cultural amenities.

- **Merge existing culturally-oriented event and activity calendars** into a single, custom-designed, sustainable, inclusive, well-promoted, Region-wide **cultural calendar** to assist in building audiences through greater awareness of cultural offerings.
- **Build into the calendar the capacity for individuals to create profiles** so that events that match their interests are “pushed” to them, providing a more engaging and personalized experience.
- **Use the enhanced calendar to identify potential affinity groups** among cultural consumers, encouraging cultural groups to create programming opportunities, especially those that will attract under-served and diverse Regional audiences.

Priority: Very high (Years 1-2)

Potential Partners: Cultural organizations; artists; Regional planning entities; Regional, county, and local governmental authorities; business and civic groups.

Strategy 3.2

Improve communication and simplify opportunities for collaboration among cultural groups operating within a broad range of esthetic and ethnic traditions.

- **Conduct an inventory of nontraditional performance and exhibition venues and groups** throughout the Region, focusing on those that present diverse cultural offerings.

- **Establish a network of venues and groups** identified through the inventory to build connections, promote greater awareness and attendance, and foster collaborations between these groups and within the larger cultural sector.
- **Encourage local cultural production and consumption** of a broad range of cultural programming, teaming cultural groups and artists with neighborhood and community-based organizations that are a part of diverse and under-served communities.

Priority: High (Years 2-3)

Potential Partners: Cultural organizations; artists; Regional planning entities; Regional, county, and local governmental authorities; business and civic groups; local community groups and volunteers.

Strategy 3.3

Strengthen and build partnerships in support of more inclusive cultural organizations, programming, and activities.

- **Coordinate a series of Region-wide “listening tours”** conducted by an *ad hoc* group of cultural leaders, focusing on reaching diverse and under-served communities to hear concerns and identify interests to assist in the design of more inclusive programming and program formats.
- **Establish a culturally-oriented young professionals group**, perhaps in collaboration with the Young Nonprofit Professionals Network chapter in Cincinnati, to get feedback on strategies that will make arts and cultural offerings more engaging to 20 to 40 year olds.
- **Engage members of underserved constituencies** as audience members, volunteers, and board and staff members through informational programs and other outreach customized for specific constituencies.

Priority: Moderate (Years 1-2)

Potential Partners: Local and Regional civic, cultural, and community leaders; artists; local affinity groups; foundations and corporations; local and Regional economic development entities.

RE-INVENTING THE CULTURAL SECTOR

This section of the Plan focuses on ways to invigorate the cultural sector so that it can meet its potential to serve the Dayton Region and further enrich the creative lives of residents. It provides goals and strategies related to obtaining the necessary resources, building the capacity of cultural organizations and creative entrepreneurs, and initiating the first steps of implementation.

Each strategy includes a description of necessary actions, their priority (including an estimate of when the initiative should start), and potential partners in implementation. Appendix A to this Plan offers cost estimates for each strategy articulated in the document. Please note that potential partners are offered as examples of possible collaborators; no commitments have been requested or made.

GOAL 4 - RESOURCES

ENHANCE THE REGION'S VITALITY AND QUALITY OF LIFE THROUGH INCREASED AND STABLE INVESTMENT IN THE CULTURAL SECTOR.

RATIONALE

Strong corporate support of arts and culture over the past 100 years has been a hallmark of the Dayton Region. The families of business founders and senior management have continued a similar tradition of generous individual philanthropy in arts and culture over the years. This has allowed for the development of a dynamic and exciting cultural sector far larger than one would expect in a region of Dayton's size.

Corporate and individual support has been shrinking over the past 20-30 years as businesses consolidate, move, or go out of business, and as the children and grandchildren of those original families have moved away from the Region, died, or pursued other philanthropic interests. This situation became even more serious as a result of the Great Recession which has caused some funders to shift from funding arts and culture to address the increased need for social services.

Some important Regional cultural organizations have gone out of business; others have dipped into capital reserves in order to maintain services and programming, and in some cases, those reserves are continuing to diminish. This has taken a toll on virtually all cultural organizations in the Region, requiring them to expend more effort on raising operating funds and less on building program and addressing marketing priorities.

There is an emerging consensus that the Dayton Region's traditional funding model is no longer workable and that the continued existence of its vibrant cultural eco-system hinges in large part on developing a new, sustainable funding model. This model must engage both the public and private sectors and require greater efficiency and financial restraint from cultural

organizations (the “three-legged stool” model of support for the cultural sector). The intention is to provide consistent funding for well-managed organizations and artists. It should also provide a mechanism to ensure that the cultural sector addresses Regional priorities while at the same time furthering its innovative, creative work. This goal is predicated on the economic, educational, social, and intrinsic value of arts and culture.

This Goal is a top priority of the Plan. It is true that many of the initiatives outlined in this document do not require substantial funding and their implementation can start relatively soon. However, the long-term health of the Region’s cultural sector, and its ability to further the Dayton Region’s economic, education, and social priorities, requires devising a new funding model that responds to current realities and functions as effectively as the one it must replace. Without this mechanism, coupled with invigorated private sector support and a more efficient cultural sector, little else in this Plan can be implemented in a lasting manner.

Strategy 4.1

Advocate for and establish a dedicated public sector funding mechanism to support arts and culture in the Region.

- **Conduct the necessary research** to determine the most appropriate source of ongoing, consistent, and dedicated public funding and to ascertain the realistic financial need of organizations and artists to support a vibrant Regional cultural sector.
- **Design and implement a multi-year, comprehensive, and professional advocacy campaign** that highlights the economic, educational, and social value of public sector investments in arts and culture.
- **Negotiate locally, regionally, and state-wide as needed to establish a dedicated Regional public sector funding mechanism** based on the most compelling local, county-wide, or multi-county user fee, taxing instrument, or other such mechanism.

Priority: Very high (Years 1-2)

Potential Partners: Cultural, civic, education, and business leaders; local and Regional foundations; elected officials; arts supporters; representatives of cultural organizations; artists and creative professionals; students; parents.

Strategy 4.2

Strengthen Region-wide private sector fund-raising for arts and culture.

- **Devise campaigns that articulate more coherent, compelling, and collaborative value propositions** that are specifically crafted to be attractive and relevant to businesses of various sizes and types, as well as to small and large foundations, particularly those not presently active in funding arts and culture.

- **Implement new, ongoing, multi-year Region-wide funding campaigns** to attract support from targeted constituencies focusing on specific ways arts and culture can contribute to the ongoing success of these constituencies.

Priority: High (Years 2-3)

Potential Partners: Cultural organizations, creative workers, corporate and public sector marketing personnel; economic development interests; staff and boards of local and Regional foundations of all sizes.

Strategy 4.3

Strengthen and update fund-raising and earned income generation techniques of artists and cultural organizations.

- **Provide incentives for cultural organizations and artists to develop sustainability plans** that account for current economic conditions and encourage artistic growth within fiscally responsible frameworks, as part of existing grant applications and guidelines.
- **Develop a more robust, jointly administered menu of planned giving options** for cultural groups of all sizes to allow for pooling of administrative and investment functions while maintaining separate portfolios for individual organizations and working with local and Regional foundation and corporate partners.
- Conduct the necessary research to deploy new approaches to fund raising and marketing that **engage younger residents of the Region**, particularly by using social media and working with new or existing groups of young professionals.

Priority: High (Years 3-4)

Potential Partners: Local and Regional cultural, corporate, and foundation leadership; cultural organizations and artists; existing funders of arts and culture.

GOAL 5 - CAPACITY BUILDING

INVIGORATE THE CULTURAL SECTOR BY BUILDING THE CAPACITY AND SUSTAINABILITY OF CULTURAL ORGANIZATIONS, ARTISTS, AND OTHER CREATIVE PROFESSIONALS.

RATIONALE

The Dayton Region has a robust and varied cohort of primarily small and mid-sized arts and cultural organizations, and a large community of professional and avocational visual, performing, and literary artists, as well as other creative entrepreneurs. The range and artistic maturity of these organizations and artists is considerably more than one would expect in a Region of its population size.

As noted in the discussion of Goal 4, many cultural organizations have struggled in recent years, especially since the Great Recession, and several have had to close their doors. The

Region is poorer for this loss. In addition to economic challenges, cultural organizations (and, to a degree, artists as well) must address the changing priorities of audiences for different program content and more flexible programming formats. New audiences need to be built in the Region, and existing audiences re-invigorated, through new repertoire and innovative program structures rather than simply relying on established ones.

That said, in the face of some discouragement, the Region's history of innovation has led to some ground-breaking new administrative arrangements. Notably, the Dayton Performing Arts Alliance represents a model for collaboration and consolidation among cultural organizations. In addition, opportunities for capacity building of staff and board members of cultural organizations open up the prospect of improved attention to earned income generation, effective marketing, and active engagement with social media and other tactical approaches to building audiences.

For artists, while the cost of living in the Region makes it comparatively affordable, many still indicate that it is difficult to find appropriate and affordable studio and rehearsal spaces. In addition, showing, performing and selling art is difficult, and a recent survey, conducted as part of this planning process, indicates substantial dissatisfaction with what is available in the Region.

In general, the Regional market for art is seen as fragmented, with many residents having limited experience with original visual art and limited knowledge of contemporary musical or theatrical performance. From a business perspective, many artists lack training in the basic skills associated with operating a small business, marketing in particular, and there is no ready way to obtain it locally.

The Dayton Region has a strong history of creative and innovative product design and manufacturing, as well as tool and die making, which may be thought of as creative industries. Given that history, the current economic climate, and the existing cultural sector, the Region ought to be attractive to an even wider and more diverse range of creative workers. Attempts to attract such creative workers have been fragmented, thus limiting their impact on the economic vitality of the Region. This Goal can build on this historic legacy by invigorating the creative sector.

This Plan envisions a more central, active role for the Region's cultural organizations, artists, and creative entrepreneurs, although they do not yet have the necessary financial resources to undertake this expanded role. While the Plan outlines some low-cost initiatives that can be implemented to improve communication, simplify collaboration, and provide artists with more ready access to important tools, additional resources to support ongoing operating costs, as suggested in the prior Goal, are critically important.

Strategy 5.1

Provide additional support for cultural organizations and artists through grants and incentives.

- **Provide significant additional resources for the cultural sector** through competitive operating and project support granting programs using existing funding delivery systems and in collaboration with current arts and cultural funders.
- **Incorporate into grants programs incentives for** cultural organizations and creative professionals to develop both administrative and programmatic collaborations.
- Develop short-term and nimble grants programs **that invest early in innovative, collaborative initiatives**, including sharing the cost of productions and exhibitions and the cross-pollination of cultural events across artistic disciplines.
- **Design programs that strengthen cross-discipline and cross-sector collaborations** among artists and creative professionals.

Priority: Very high (Years 1-2)

Potential Partners: Foundation, government, and corporate funders of arts and culture; cultural organizations; artists and creative professionals; Culture Works; Montgomery County Arts and Cultural District (MCACD); corporate and civic leaders.

Strategy 5.2

Streamline policies and procedures that govern access to artists' live/work spaces.

- **Review and revise municipal and county zoning and other regulations** in order to make it easier for artists and creative businesses to find inexpensive, flexible space to live and make work in and to set up collaborative spaces, including maker spaces or other related structures.
- **Create incentive programs for artists and creative professionals to relocate** to specified areas to spur redevelopment, working with municipal and county community and economic development offices and commercial real estate developers.

Priority: High (Years 1-2)

Potential Partners: Planning departments of local and county government; real estate developers and other business leaders; cultural organizations; artists and creative professionals.

Strategy 5.3

Design a comprehensive program of capacity building for individual artists and the boards and staffs of cultural organizations.

- **Establish a Region-wide business volunteer program**, using the Business Volunteers for the Arts model, to support training and professional development for artists and other creative workers, and training for cultural boards and staffs.

- **Implement a system of “organizational mentorships”** that pairs staff and board members of larger or more established organizations with new and emerging ones to provide guidance and informal training and to strengthen the overall eco-system of the cultural sector.
- **Establish a working group of senior cultural and business leaders to consider opportunities for consolidation** or formal partnership arrangements among cultural organizations.
- **Encourage the establishment of self-help guilds, classes, and workshops for artists** (both in person and via social media) to provide training, advanced work opportunities, networking, symposiums, presentations, and new ideas.

Priority: Moderate (Years 2-3)

Potential Partners: Cultural organizations and artists; foundations and other funders of arts and culture; corporate and civic leadership.

GOAL 6 - PLAN IMPLEMENTATION

RE-DESIGN THE REGION’S CULTURAL ECO-SYSTEM IN ORDER TO IMPLEMENT THIS REGIONAL CULTURAL PLAN.

RATIONALE

The Dayton Region’s extensive array of cultural offerings is not distributed evenly throughout the Region, and access to different types of cultural offerings outside of metropolitan settings is limited. Given the smaller population base in rural areas and small towns and villages, this uneven distribution is not surprising. There are other factors, however, that contribute to uneven access to cultural assets. In particular, residents have frequently pointed to the lack of effective mechanisms for communication, coordination, and collaboration, among other tools, that can strengthen the overall cultural eco-system and support arts and cultural participation, production, and distribution.

In effect, the Region is missing – or hasn’t fully developed – the “connective tissue” that ties together all the disparate elements of a complex, interactive Regional cultural sector. This connection is usually led by a “backbone” organization, one that attends to the collective impact of the cultural sector and is charged with effectively tracking the Region’s cultural agenda and providing the capacity to facilitate communication and collaboration between and among artists, arts administrators, representatives of other sectors, and the general public. This organization’s mission and top priority is to further the development of the Region’s cultural sector: not by doing everything but by serving as the *initiator, convener, and facilitator*.

This lack of a backbone organization makes it more difficult for the Region to get the maximum benefit from its robust cultural sector. In particular, it is hard for artists and small to mid-sized cultural groups throughout the Region to make the necessary connections to

develop programs and identify audiences. This lack of connections in turn makes it harder for residents to find fulfilling creative and cultural experiences. Perhaps most importantly, it makes it difficult for civic officials and policy makers to be aware of and take full advantage of the power of arts and culture to serve community and Regional priorities. This sort of consistent coordination and facilitation will help focus the efforts of individual artists and small cultural groups around the Region to be more effective, making it easier for them to work together, impact the economy, and reach their existing and expanded audiences.

This plan will require a wide range of organizations and individuals in and outside the cultural sector to collaborate on implementation over many years. To be effective, they will need a coordinator, a convener, an “intermediary” organization that can take the lead in overseeing, tracking, and moving implementation forward. This organization will not be the only organization engaged in leading this process; rather, it will bring people and institutions to the table to track and coordinate progress on specific issues. Its work will be overseen by an *ad hoc* “Plan Implementation Committee” that works with Culture Works’ board to make decisions on priorities for pilot project implementation. It must ensure that various sectors operate from a shared vision of the potential impact of arts and culture even as the *de facto* leadership group shifts based on the particular issue under consideration.

Culture Works is well positioned to grow into this role, given its history as the Region’s local arts agency and its present activities, many of which readily fit into this Plan’s priorities. There is also an important role for the Montgomery County Arts and Cultural District (albeit one limited to the geography of the County), as well as other local arts agencies throughout the Region. Along with addressing the funding issue, building the cultural eco-system is critical to the successful implementation of this Plan.

Strategy 6.1

Transition Culture Works into an agency with the capacity to function as the coordinator, convener, and facilitator of the Regional Cultural Plan’s implementation.

- **Culture Works should undertake a streamlined strategic planning process** to review, revise, or expand its mission and programs so it can function effectively as the coordinator, convener, and facilitator of the implementation of this Regional Cultural Plan.
- **Provide training and add necessary staff to Culture Works** to build the organization’s capacity and its ability to respond to the needs of Plan implementation and community concerns.
- **Convene a leadership group of cultural service agencies** from all over the Region (e.g., MCACD, Springfield Arts Council, and local arts agencies) to gather feedback and establish working relationships in support of Plan implementation.
- **Develop and disseminate communications vehicles to highlight Plan benefits to the Region**, working with Plan Steering Committee leadership, as a tool to assist in assembling and convening the “Plan Implementation Committee” described below.

Priority: Very high (Year 1)
Potential Partners: Board and staff of Culture Works; Montgomery County Arts and Cultural District; local arts agencies from all parts of the Region; civic, business, and education leaders; foundations.

Strategy 6.2

Establish mechanisms to ensure broad, ongoing Regional input into Plan implementation and to assess Plan effectiveness.

- **Convene a small, high-level, ad hoc “Plan Implementation Committee” to oversee and guide the work of implementation facilitated by Culture Works.** It should be made up of 8-12 business, civic, government, education, and cultural sector leaders, including several members of this Plan’s Steering Committee and no more than 25% representation from Culture Works’ board. This Committee should be independent and work jointly with Culture Works to determine pilot projects and evaluate their progress.
- As necessary, the Plan Implementation Committee will **convene small teams of Regional leaders** from relevant organizations **to oversee the implementation of specific pilot projects** for targeted strategies.
- **Identify and create links to other planning initiatives in the Region** (including municipal and county general plans, economic development plans, and such specific initiatives as Learn to Earn) to ensure that they take advantage of cultural assets and that the priorities of this Plan are addressed in those plans.
- **Conduct information-sharing and feedback sessions at least annually** with artists and cultural organizations to highlight their current and future plans and to explore options for collaboration.
- **Develop and deploy quantitative and qualitative evaluation measures** of the effectiveness of priority Plan strategies to assess the success of implementation.

Priority: High (Year 1-2)
Potential Partners: Civic, business, and education leaders; Board and staff of Culture Works; Montgomery County Arts and Cultural District; foundations; civic, business, and education leaders.

Strategy 6.3

Coordinate centralized access to information for and about the Regional cultural sector, mentioned in various sections of this Plan, in order to improve its visibility and effectiveness.

- **Develop a resource center**, initially virtual but ultimately with a physical location, that focuses on the needs of smaller cultural organizations and artists for business and technical information and training, as outlined in various strategies of this Plan.

- **Establish a central clearinghouse of information for and about the cultural sector,** including Cultural Data Project data, organizational program offerings, data on participation and impact, including arts in education. Priority should be given to including information from parts of the Region actively participating in the Plan, although access should be available to all.

- Coordinate all information gathering and dissemination tasks mentioned in the Plan in the clearinghouse mentioned above and attempt to include appropriate programs and data from all parts of the Region

Priority: Moderate (Years 3-4)

Potential Partners: Culture Works; local arts agencies from all parts of the Region; Montgomery County Arts and Cultural District; cultural organizations and artists; educators and school administrators; foundations; civic and business leaders.

Support for Culture Connects 20/20 has been provided by:



Judith & Clarence
Lapedes Family
Foundation



In-kind sponsorships in support of Culture Connects 20/20 have been provided by:



APPENDIX A

COSTS AND PRIORITIES OF IMPLEMENTATION

This appendix provides details on the estimated costs of each strategy. Costs are divided into start-up and on-going costs and represent first-run, “ballpark” estimates that must be refined by further research during implementation. (Note that estimated costs assume no *pro bono* support in order to assess costs more accurately.) In the second table, the strategies are presented according to their priority for implementation with totals for estimated costs provided by priority group.

STRATEGIES WITH ESTIMATED COSTS

Goal 1: Economic Development				
Augment community and economic development initiatives through more effective leveraging of the Region’s cultural assets.				
Strategy		Priority	Estimated Cost Start-up	Estimated Cost On-going
1.1	Strengthen the engagement of artists and cultural leaders in Regional policy and planning.	Very high	\$10,000-15,000	\$10,000-15,000
1.2	Foster options for creativity in the workplace to assist in workforce development.	Very high	\$10,000-\$25,000	\$15,000-\$30,000 annually for program
1.3	Develop specific Region-wide marketing initiatives in support of Regional cultural economic development.	High	\$25,000-\$50,000	\$25,000-\$250,000, assuming no <i>pro bono</i>
1.4	Use visual and performing artists and cultural organizations to enhance the vitality of neighborhoods and districts throughout the Region.	Moderate	\$25,000-\$50,000 for research and cultural district planning;	\$25,000-\$100,000 for incentives; \$5,000-\$20,000 to research venues and develop network.
Goal 2: Education				
Support curricula at all academic levels and foster life-long learning through meaningful education initiatives in and through the arts.				
2.1	Increase support for arts and creative education through community engagement, research, training, and technology.	Very high	\$40,000-\$75,000 for research	\$25,000-\$75,000 for campaign and convenings, with no <i>pro bono</i>
2.2	Develop collaborative structures to share information about and research on exemplary arts and creativity education programs.	High	\$25,000-\$30,000	\$10,000-\$15,000 annually
2.3	Provide opportunities for life-long learning to address the creative educational needs of people of all ages, including students.	Moderate	\$10,000-\$20,000 to conduct the inventory	\$5,000 for the event, assuming no donated space.

Goal 3: Diversity				
Enhance understanding and improve community cohesiveness through more diverse and inclusive cultural organizations, programs, and activities..				
Strategy		Priority	Estimated Cost Start-up	Estimated Cost On-going
3.1	Develop mechanisms to inform, attract, and match residents from all over the Region with existing cultural amenities.	Very high	\$75,000- \$150,000 for calendar licensing and set-up	\$15,000-\$25,000 for on-going operations, assuming no <i>pro bono</i>
3.2	Improve communication and simplify opportunities for collaboration among cultural groups operating within a broad range of esthetic and ethnic traditions.	High	\$15,000-\$30,000 for inventory, assuming no <i>pro bono</i>	\$10,000-\$15,000 for network
3.3	Strengthen and build partnerships in support of more inclusive cultural organizations, programming, and activities.	Moderate	\$25,000-\$50,000 for start-up, assuming no <i>pro bono</i>	Minimal, \$5,000
Goal 4: Resources				
Enhance the Region’s vitality and quality of life through increased and stable investment in the cultural sector.				
4.1	Advocate for and establish a dedicated public sector funding mechanism to support arts and culture in the Region.	Very high	\$75,000-\$150,000 to cover initial research	\$800,000-\$1,200,000 pro rated over 3-4 years for an effective Region-wide campaign
4.2	Strengthen Region-wide private sector fund-raising for arts and culture.	High	\$25,000-\$50,000	\$50,000-\$150,000
4.3	Strengthen and update fund-raising and earned income-generation of artists and cultural organizations.	High	\$15,000-\$60,000 for planning/research	\$5,000-\$10,000
Goal 5: Capacity Building				
Invigorate the cultural sector by building the capacity and sustainability of cultural organizations, artists, and other creative professionals.				
5.1	Provide additional support for cultural organizations and artists through grants and incentives.	Very high	\$25,000-\$50,000 to refine/update grants programs	To be determined, based on research and available funding source
5.2	Streamline policies and procedures that govern access to artists’ live/work spaces.	High	\$5,000-\$15,000	\$50,000-\$75,000, as opportunity costs for incentives
5.3	Design a comprehensive program of capacity building for individual artists and the board and staff of cultural organizations.	Moderate	\$25,000-\$50,000 research and setup	\$15,000-\$25,000 to partially subsidize mentors.

Goal 6: Plan Implementation				
Re-design the Region’s cultural eco-system in order to implement this Regional Cultural Plan.				
Strategy		Priority	Estimated Cost Start-up	Estimated Cost On-going
6.1	Transition Culture Works into an agency with the capacity to function as the coordinator and facilitator of the Regional Cultural Plan’s implementation.	Very high	\$5,000-\$10,000 planning	\$50,000-\$75,000 for Plan-related costs; \$30,000-\$50,000 for additional staff
6.2	Establish mechanisms to ensure broad, on-going Regional input into Plan implementation and to assess Plan effectiveness.	High	\$5,000-\$15,000 with no <i>pro bono</i>	\$25,000-\$50,000 for Plan-related tasks undertaken by others, not Culture Works
6.3	Coordinate access to information for and about the Regional cultural sector in order to improve its visibility and effectiveness.	Moderate	\$15,000-\$25,000 for research	\$25,000 for research.

STRATEGIES IN PRIORITY ORDER

Very High			
Strategy		Estimated Cost Start-up	Estimated Cost On-going
1.1	Strengthen the engagement of artists and cultural leaders in Regional policy and planning.	\$10,000-15,000	\$10,000-15,000
1.2	Foster options for creativity in the workplace to assist in workforce development.	\$10,000-\$25,000	\$15,000-\$30,000 annually for program
2.1	Increase support for arts and creative education through community engagement, research, training, and technology.	\$40,000-\$75,000 for research	\$25,000-\$50,000 for campaign and convenings, with no pro bono
3.1	Develop mechanisms to inform, attract, and match residents from all over the Region with existing cultural amenities.	\$75,000- \$150,000 for calendar licensing and set-up	\$15,000-\$25,000 for on-going operations, assuming no pro bono
4.1	Advocate for and establish a dedicated public sector funding mechanism to support arts and culture in the Region.	\$75,000-\$150,000 to cover initial research	\$800,000-\$1,200,000 pro rated over 3-4 years for an effective Region-wide campaign *
5.1	Provide additional support for cultural organizations and artists through grants and incentives.	\$25,000-\$50,000 to refine/update systems	To be determined, based on research and available funding source
6.1	Transition Culture Works into an agency with the capacity to function as the coordinator and facilitator of the Regional Cultural Plan’s implementation.	\$5,000-\$10,000 planning	\$50,000-\$75,000 for Plan-related costs; \$30,000-\$50,000 for additional staff
Estimated totals for Very High priority strategies		\$240,000-\$475,000	\$350,000-\$570,000
High			
1.3	Develop specific Region-wide marketing initiatives in support of Regional cultural economic development.	\$25,000-\$50,000	\$25,000-\$250,000, assuming no pro bono

* note that the on-going totals include costs for strategy 4.1 pro rated over 4 years, after which the cost would be eliminated.

Dayton Regional Cultural Plan, Appendix A: Costs/Priorities of Implementation

	Strategy	Estimated Cost Start-up	Estimated Cost On-going
2.2	Develop collaborative structures to share information about and research on exemplary arts and creativity education programs.	\$25,000-\$30,000, assuming donated space	\$10,000-\$15,000 annually
3.2	Improve communication and simplify opportunities for collaboration among cultural groups operating within a broad range of esthetic and ethnic traditions.	\$15,000-\$30,000 for inventory, assuming no pro bono	\$10,000-\$15,000 for network
4.2	Strengthen Region-wide private sector fund-raising for arts and culture.	\$25,000-\$50,000	\$50,000-\$150,000
4.3	Strengthen and update fund-raising and earned income-generation of artists and cultural organizations.	\$15,000-\$60,000 for planning/research	\$5,000-\$10,000
5.2	Streamline policies and procedures that govern access to artists' live/work spaces.	\$5,000-\$15,000	\$50,000-\$75,000, as opportunity costs for incentives
6.2	Establish mechanisms to ensure broad, on-going Regional input into Plan implementation and to assess Plan effectiveness.	\$3,000-\$5,000	\$25,000-\$50,000 for non-Culture Works Plan administration, logistics
Estimated totals for High priority strategies		\$113,000-\$240,000	\$175,000-\$565,000
Moderate			
1.4	Use visual and performing artists and cultural organizations to enhance the vitality of neighborhoods and districts throughout the Region.	\$25,000-\$50,000 for research and cultural district planning;	\$25,000-\$100,000 for incentives; \$5,000-\$20,000 to research venues and develop network.
2.3	Provide opportunities for life-long learning to address the creative educational needs of people of all ages, including students.	\$10,000-\$20,000 to conduct the inventory	\$5,000 for the event, assuming no donated space.
3.3	Strengthen and build partnerships in support of more inclusive cultural organizations, programming, and activities.	\$25,000-\$50,000 for start-up, assuming no pro bono	Minimal, \$5,000
5.3	Design a comprehensive program of capacity building for individual artists and the board and staff of cultural organizations.	\$5,000-\$15,000 research and setup, with pro bono	\$5,000-\$10,000 to partially subsidize mentors.
6.3	Coordinate access to information for and about the Regional cultural sector in order to improve its visibility and effectiveness.	\$15,000-\$25,000 for research	\$25,000 for research
Estimated totals for Moderate priority strategies		\$80,000-\$160,000	\$85,000-\$165,000

APPENDIX B

LIST OF PARTICIPANTS

This Appendix lists individuals who participated in this process through interviews, small group meetings, Task Forces, and public sessions. Affiliations, when available, are listed for information only and were accurate at the time of engagement.

STEERING COMMITTEE

Larry Klaben	<i>Co-chair, Steering Committee</i> ; President, Morris Home Furnishings
Deborah A. Lieberman	<i>Co-chair, Steering Committee</i> ; Commissioner, Montgomery County
Ronald F. Budzik	Consulting Director, Dayton Business Committee
Mary Campbell-Zopf	Executive Director, Muse Machine
Janice L. Culver	Community Volunteer
Bing Davis	Artist, Willis Bing Davis Art Studios & Gallery
Matthew Dunn	Executive Director, Montgomery County Arts & Cultural District
Laura Estandia	Executive Director, Bike Miami Valley
Neal Gittleman	Artistic Director, Dayton Philharmonic Orchestra, Dayton Performing Arts Alliance
Beth Goodrich	Development Director, Springfield Symphony Orchestra
Rap Hankins	Vice Mayor, City of Trotwood
Jon D. Holt	Director & Senior Corporate Counsel, LexisNexis
Brian K. Housh	Council Member, Village of Yellow Springs
Melissa Kleptz	Executive Director, The Troy Foundation
Brady Kress	President & CEO, Dayton History
Richard Lapedes	CEO (Ret.), Lion Apparel, Inc.
Julie Liss-Katz	Chief Government Affairs Officer, Premier Health
Mark Meister	President & CEO, Dayton Society of Natural History
Ken Neufeld	President & CEO, Victoria Theatre Association
Steven Petitjean	Senior Vice President, Fifth Third Bank
William D. Pflaum	President, The Seedling Foundation
Colleen M. Ryan	President, Vectren
Alan B. Schaeffer	Partner & Shareholder, Pickrel, Schaeffer & Ebeling Co.
Jon M. Sebaly	Shareholder, Sebaly Shillito + Dyer
Kristin Sobolik	Dean, College of Liberal Arts, Wright State University
Heather Taylor	Creative Director, Troy Main Street
Ted Vander Roest	Executive Director, Springfield Foundation
Nan Whaley	Mayor, City of Dayton
Betsy Whitney	Community Volunteer

ALL PARTICIPANTS

Rebecca Appenzeller	Vice President, Legal, Contech Construction Products, Inc.
Adrienne L. Ausdenmoore	Associate Director, ArtStreet, University of Dayton
Thomas Bankston	Artistic Director, Dayton Opera, Dayton Performing Arts Alliance
Frederick Bartenstein	President, Fred Bartenstein & Associates, LLC
Michael Bashaw	Artist, Silver Lining Music, Inc.
Sandy Bashaw	Artist, Silver Lining Music, Inc.
Corrine Bayraktaroglu	Artist, Yellow Springs Arts Council
Ara G. Beal	Artistic Associate, Yellow Springs Kids Playhouse
Martha L. Bell	Community Volunteer
Peter Benkendorf	Founder, Blue Sky Project/Involvement Advocacy
Rebecca A. Benná	Executive Director, Five Rivers MetroParks
Paul Benson	Interim Provost, University of Dayton
Charles D. Berry	The Berry Company (Ret.)
Julie Annette Berry	Project Manager, LexisNexis
Amber S. Best	Community Volunteer
Lois Bigler	Community Volunteer
Jane A. Black	Director of Engagement (Former), Dayton Art Institute
Jon W. Blunt	Designer, Luken Interiors
Bridgette Bogle	Associate Professor of Art, Sinclair Community College
Kelley Booze	Artist
Rosemary Bradley	Development Director, Classical 88.1 WDPR
Scott Buchanan	CFO, Ohio Masonic Home
Ronald F. Budzik	Consulting Director, Dayton Business Committee
Eva Buttacavoli	Executive Director, Dayton Visual Arts Center
Mary Campbell-Zopf	Executive Director, Muse Machine
Eileen E. Carr	Director, ArtsLIVE, University of Dayton
Thomas J. Clark	Educator & Community Volunteer
Martine M. Collier	President & CEO, Culture Works
Judi Copley	Community Volunteer
Tony Copper	Board Member, Caesar's Ford Theatre, Inc.
Allison Cox	Annual Fund & Grants Manager, Human Race Theatre Company
Janice L. Culver	Community Volunteer
Susan Daly	Executive Director, MUSICA!
Bing Davis	Artist, Willis Bing Davis Art Studios & Gallery
Helen Demers	Community Volunteer
Rosario N. Demers	Community Volunteer
Jane Dockery	Associate Director, Center for Urban and Public Affairs, Wright State University
Judy Dodge	Commissioner, Montgomery County
Chloe Y. Donaldson	Development & Administrative Manager, Culture Works
Matthew Dunn	Executive Director, Montgomery County Arts & Cultural District
Stanley A. Earley	Deputy City Manager, City of Dayton
Denise Eder	Business Manager, Vandalia Youth Theatre



Culture Connects 20/20 - Appendix B: List of Participants

Neenah Ellis	General Manager, WYSO-FM
Mike Elsass	Artist
Kathleen Emery	Community Volunteer, Dayton Visual Arts Center
Laura Estandia	Executive Director, Bike Miami Valley
John Faas	Development Director, Human Race Theatre Company
Diane Farrell	Director of Development & External Relations, Dayton Metro Library
Dee Florence	Marketing & Membership Initiatives Manager, Dayton Art Institute
Lawrence H. Forman	Senior Director, Corporate Mergers & Acquisitions, Teradata
Ann Fortescue	Executive Director, Springfield Museum of Art
Kelly Geers	District Director, Office of Congressman Mike Turner
Kathy Gilmore	Charter Member, Tipp City Area Arts Council
Neal Gittleman	Artistic Director, Dayton Philharmonic Orchestra, Dayton Performing Arts Alliance
Beth Goodrich	Development Director, Springfield Symphony Orchestra
Jim Goubeaux	Arts Patron
Sharon D. Gratto	Chair, Department of Music, University of Dayton
Talitha Greene	Artist, Yellow Springs Arts Council
Joe Gruenberg	Attorney, Coolidge Wall Co., L.P.A.
David H. Grupe	Operations Manager, Bach Society of Dayton
Sandra K. Gudorf	President, Downtown Dayton Partnership
Timothy Haney	Founding Board Member, Caesar's Ford Theatre, Inc.
Jan Hankins	Registered Nurse, Labor & Delivery, Miami Valley Hospital
Rap Hankins	Vice Mayor, City of Trotwood
Lynn M. Hanson	Vice President of Collections & Research, Dayton Society of Natural History
Bill Harless	Executive Director, Center City Association
Sheila Hart	Member, MUSICA!
Bond Hattershire	Treasurer, Bach Society of Dayton
Ro Nita Hawes-Saunders	Executive Director, Dayton Contemporary Dance Company
Joanne Hawkins	Wright-Patterson Air Force Base
Paul Helfrich	President & CEO, Dayton Performing Arts Alliance
David A. Herrelko	Professor (Ret.), University of Dayton
Shonna Hickman-Matlock	Program Director, DCDC2, Dayton Contemporary Dance Company
Jeffrey C. Hoagland	President & CEO, Dayton Development Coalition
Lynda W. Hoffman	Community Affairs Manager (Ret.), Vectren
Larry Hollar	Senior Program Organizer, Bread for the World
Frank Hollingsworth	Partner & Consultant, Innovative Interchange Associates
Katherine Hollingsworth	Partner & Facilitator, Innovative Interchange Associates
Jon D. Holt	Director & Senior Corporate Counsel, LexisNexis
David Hopkins	President, Wright State University
Brian K. Housh	Council Member, Village of Yellow Springs
Robin Imboden	Community Volunteer, Frank Lloyd Wright's Westcott House

Mary Ann Kabel	Director of Corporate Communications, Dayton Power and Light Company
Timothy Kambitsch	Executive Director, Dayton Metro Library
Larry Klaben	President, Morris Home Furnishings
Marilyn L. Klaben	Education Director, Human Race Theatre Company
Melissa Kleptz	Executive Director, The Troy Foundation
Jayne Klose	Community Engagement Manager, Dayton Metro Library
Brady Kress	President & CEO, Dayton History
Brian LaDuca	Director, ArtStreet, University of Dayton
Erin Lambers	Owner, Cornell Studio Supply
Joe Lambright	Executive/Corporate Vice President (Ret.), American National Red Cross
Richard Lapedes	CEO (Ret.), Lion Apparel, Inc.
Laura Letton	Director of Individual Giving, Dayton Performing Arts Alliance
Deborah A. Lieberman	Commissioner, Montgomery County
Joy Linder	Community Volunteer, Vandalia Youth Theatre
Julie Liss-Katz	Chief Government Affairs Officer, Premier Health
Karen Maner	Communications & Project Coordinator, Culture Works
Karin Manovich	Executive Director (Former), Troy Main Street
Ken Marshall	Board Member, Caesar's Ford Theatre, Inc.
Lou H. Mason	Community Volunteer, Human Race Theatre Company
Steven C. Mason	Chairman & CEO (Ret.), MeadWestvaco
Renee Matsunami	Children's Art Adventure Chairperson, Tipp City Area Arts Council
Patrick Mauk	Gallery Manager, Dayton Visual Arts Center
John McCance	President & CEO, McCance Consulting Group, LLC
Shayna V. McConville	Cultural Arts Manager, City of Kettering
Judy McCormick	Community Volunteer, Classical 88.1 WDPR
Kevin L. McDonald	Senior Development Officer, The Dayton Foundation
Mary M. McDonald	Community Volunteer
Marjorie L. McLellan	Associate Professor, Wright State University
Terrilynn Meece	Program Coordinator, Troy-Hayner Cultural Center
Mark Meister	President & CEO, Dayton Society of Natural History
Dave Melin	Regional President, PNC Bank
Nancy Mellon	Gallery Coordinator, Yellow Springs Arts Council
Douglas L. Merk	Director of Student Programs & Marketing, Muse Machine
Therese L. Miller	Consultant, Human Race Theatre Company
Gary Minyard	Vice President of Education & Engagement, Victoria Theatre Association
Lt. Gen. CD Moore II	Executive Vice President, Dayton Aerospace
Kevin Moore	Producing Artistic Director, Human Race Theatre Company
Meredith Moss	Writer, Cox Media Group Ohio
Judy L. Mott	Community Volunteer
Carol Nathanson	Professor of Art History, Wright State University
Ken Neufeld	President & CEO, Victoria Theatre Association
Teresa Olavarria	Artist



Culture Connects 20/20 - Appendix B: List of Participants

Wilda L. Overly	Community Volunteer
Phillip L. Parker	President & CEO, Dayton Area Chamber of Commerce
Mike Parks	President, The Dayton Foundation
Katie Pees-Arber	Theatre Program Director, Centerville High School
Jay L. Peterson	Director of Marketing & Special Events, Dayton Contemporary Dance Company
Steven Petitjean	Senior Vice President, Fifth Third Bank
William D. Pflaum	President, The Seedling Foundation
Marsha Pippenger	Artist
Cathy A. Ponitz	Executive Director, CareSource Foundation
Talicia M. Poole	Premier Health
Jacquelyn Y. Powell	President & CEO, Dayton Montgomery County Convention & Visitors Bureau
Gloria S. Pugh	Director of Education, Dayton Performing Arts Alliance
Karen Purke	Community Volunteer
Katherine Reed	Chief Administrative Officer, Dayton Performing Arts Alliance
Shari R. Rethman	Dean, Liberal Arts, Communication & Social Sciences, Sinclair Community College
Mary Louise Riley	Community Volunteer
Michael Roediger	Executive Director, Dayton Art Institute
Jenni Roer	Executive Director, Frank M. Tait Foundation
Patty Rose	Community Volunteer, Troy Main Street
Beverly A. Rose	Director of Marketing & Communications, Dayton Montgomery County Convention & Visitors Bureau
Colleen M. Ryan	President, Vectren
Carrie Scarff	Deputy Director, Five Rivers MetroParks
Alan B. Schaeffer	Partner & Shareholder, Pickrel, Schaeffer & Ebeling Co.
Beth A. Schaeffer	Community Volunteer, Human Race Theatre Company
Francis Schanberger	Community Volunteer
Thomas Schorgl	President & CEO, Community Partnership for Arts & Culture
Pamela Schwartz	Community Volunteer
Jon M. Sebaly	Shareholder, Sebaly Shillito + Dyer
Arlene J. Setzer	Mayor, City of Vandalia
Mary K. Shepherd	Community Volunteer, Frank Lloyd Wright's Westcott House
Roger C. Sherrock	CEO, Clark County Historical Society
Kristin Sobolik	Dean, College of Liberal Arts, Wright State University
Richard Stock	Director, Business Research Group, University of Dayton
Sharon Stolzenberger	Artist
Barbra Stonerock	Vice President of Community Engagement, The Dayton Foundation
Scott Stoney	Publications Manager, Human Race Theatre Company
Debra E. Strauss	President, Tipp City Area Arts Council
Sarah Strong	Artist, Strong Heart Press & Studio
Sheri Sword	VP of Communications, Better Business Bureau
Heather Taylor	Creative Director, Troy Main Street



Culture Connects 20/20 - Appendix B: List of Participants

Julee Terilli	Director of Relocation & Corporate Services, Berkshire Hathaway HomeServices
John Theobald	Legislative Aide to Deborah Lieberman, Montgomery County
Diana Thompson	Executive Director, Miami County Visitors Bureau
Alexandra Torres	Dancer, Wright State University
Ted Vander Roest	Executive Director, Springfield Foundation
Rodney Veal	Teacher, Stivers School for the Arts
Julialynne Walker	CEO, Africa and Diaspora Development Linkages
Dorie F. Watts	Corporate Program Manager, Culture Works
Paul R. Weaver	Owner, Mousaian Oriental Rugs
Susanne Weaver	Owner, Mousaian Oriental Rugs
Nan Whaley	Mayor, City of Dayton
Betsy Whitney	Community Volunteer
Leon A. Whitney	Owner, Acordia Baldwin & Whitney Insurance Agency
Holly R. Wiggins	Community Outreach Manager, Dayton Power and Light Company
Roshawn Winburn	Business & Technical Assistance Administrator, City of Dayton
Marta Wojcik	Executive Director & Curator, Frank Lloyd Wright's Westcott House
Laurana Wong	Independent Contractor, Bach Society of Dayton
Donielle Woods	Education Specialist, National Afro-American Museum & Cultural Center
Travis Workman	Community Volunteer
Robyn Zimmann	Executive Director (Former), Springfield Symphony Orchestra