

**A RENAISSANCE CITY: ANALYZING THE ROLE
OF ARTS AND CULTURAL INFRASTRUCTURE IN
THE REVITALIZATION OF CLEVELAND**

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Abstract:

Cleveland is infamously known in the urban planning field as a post-industrial shrinking city. However, Cleveland has immense infrastructure in the arts and culture sector that has carried the city through some of its darkest hours. This thesis hopes to demonstrate how these arts and cultural assets can be resources that are capitalized on to revitalize Cleveland and improve the quality of life for its community. This thesis explores the relationship of arts and cultural institutions with Cleveland's revitalization through the realms of economic and employment impact, increased urban migration and residential development, improved educational program benefits, and the positive enhancement of community development. Analyses come from literature analysis, archival research, and interviews with stakeholders in the arts institutions and community organization leaders. With Cleveland as a case study, this thesis provides a context in which urban planners, policy makers, and stakeholders can understand the role of art infrastructure as a fundamental element in urban revival and sustenance.

Key Words: Arts and Culture, Urban Revitalization, Shrinking Cities, Community Development, Economic Development

Introduction:

Across the United States, the nonprofit arts and culture industry generates over \$166.2 billion in economic activity annually. It is responsible for 5.7 million full time jobs, and generates over \$30 billion in revenue to federal, state, and local governments each year, though all three levels of government combined spend less than \$4 billion annually to support the arts, a 7-1 leverage return on investments (Americans for the Arts, 2007). Despite the current climate of reduced resources for arts and culture, there is evidence that those cities that invest in their creative capital may fare better economically and advance the well being of their urban communities.

As the role of cultural institutions in regional development and urban vibrancy receives increasing attention, so does discussion of post-industrial ‘shrinking cities’ re-framing their previous dependence on production and industry. As these cities’ economies become less reliant on manufacturing and industry and more dependent on service-based commerce, cultural enterprises have become increasingly significant vehicles of economic development for the metropolitan region (Beyers, 2000)

Between 1950- and 2000, Cleveland lost nearly half of its population. Yet pockets of wealth remained in Cleveland and continued to demand a variety of arts and cultural services that could be supported by the private market. The city of Cleveland, with its’ archipelago of arts and cultural infrastructure has an opportunity to be a paradigm in the shift to cultural service industry as a means of urban and economic redevelopment. With almost \$3 billion worth of cultural infrastructure investment since 2000, Cleveland hopes to over-come its reputation as a declining working-class city. There is optimism that the artistic assets can be capitalized on to create benefits among the institutions and the surrounding community that has derived minimal benefits from the cultural renaissance thus far.

This thesis will investigate the role of arts infrastructure in downtown Cleveland’s redevelopment and vitality. Using Cleveland as a case study, it will evaluate the ability of art infrastructure to catalyze revitalization in a shrinking city’s urban core. The study will analyze the physical evolution of the urban landscape of the arts districts, as well as its effect on the economy, employment, residential development, educational value, and community welfare. By considering the public, private, and collaborative funding

sources and outreach programs for and by art institutions that support urban revitalization, this thesis will analyze the connection between arts infrastructure and economic sustenance. Investigating this relationship will be useful for other shrinking cities considering how their existing arts (or related) physical assets can be utilized to spur economic development and residential living within the urban core. This thesis hopes to demonstrate the possibilities and validity of further capitalizing on art infrastructure as a means to encourage urban redevelopment, residential and economic growth, and as a fundamental element in urban sustenance and successful community transformation.

Background:

Arts and Culture Driven Economic Development, City Case Studies:

In 1989 Denver voters approved the creation of the Cultural Facilities District and a .01% sales tax intended to boost the city's profile in the arts. By 2007 this resulted in an additional \$1.7 billion in total economic activity (\$331 million generated from tourism, and \$21.3 million in taxes paid on payroll, seats, and sales). Denver has since become one of the most desirable places to live, with its arts and cultural offerings cited as one of the main contributors. The institutions had attendance of over 16.4 million people in 2007, 3.5 million of which were local school children. (Colorado Business Committee for the Arts, 2008). Scientific and Cultural Facilities District in Denver established in 1988 by metropolitan voters distributes funds generated by sales tax- more than 300 nonprofit arts organizations have received funding in the last 10 years, supporting thousands of programs and events reaching millions of people. (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Minneapolis, Minnesota boasts tax revenue of \$7.9 million generated from arts and culture, for a city populated by less than 400,000 people. The arts and culture sector employs 8,683 local residents, and generate \$265,384,000 in household income. The art institutions spend \$233, 345, 767 annually, and their audiences \$94,668,114. This level of economic activity rivals the significance of other regional industries (Lynch, 2008).

Chicago's Millennium Park, an outdoor sculpture and performing arts park, which cost \$500 million to create in 2004, became an economic engine adding \$1.4 billion in

value to its adjacent real estate. Additional benefits predicted over the next decade include economic growth up to \$586.6 million for hotels, \$867.1 million for restaurants, and \$711.1 million for retailers, not to mention regional and community pride (Uhlir, 2005).

In St. Louis there has been a 26% growth in employment in the arts since 2002, resulting in a 25% growth in overall economic activity in the city. Although the majority of the 311 nonprofit arts and cultural organizations in St. Louis are free to the public due to a real-estate tax designated for the institutions, the arts industry accounts for 18,537 full time jobs, \$386 million in household income, \$56.4 in local and state revenue, and is a \$561 million industry. (Regional Arts Commission, June 2007).

Literature Review:

Arts and Economic Development:

The argument for arts and cultural activity as an urban development strategy arose in the 1960's with the flowering of public arts funds in the United States, and the undertaking of new art facilities that blurred the line between cultural investment and urban renewal (such as New York City's Lincoln Center), which sought to both expand cultural offerings regionally, and to revitalize the immediate environ (Markusen and Gadwa, 2005; Kriedler, 1996). Over the course of the last two decades, planners have increasingly looked to the arts and culture as an economic elixir for the urban core. (Markusen and Shrock, 2005). The notion of a relationship between the creative city and cultural economic buzz that proliferated in the mid 1980's has since galvanized cultural planning as an accepted strategy for economic and community development and revitalization (Markusen and Gadwa, 2010). Americans for the Arts estimates that economic activities arising from the US non-profit arts industry amounted to some \$134 billion in 2000, with additional \$53.2 billion in consumer spending (2002). Professor Ann Markusen, whose research focuses on art's and culture's role in economic development and regional planning continues this discourse that makes the case for public and philanthropic investments in the arts creating a positive economic return for its host community, beyond the aesthetic enjoyment of the immediate audience or the incomes generated for workers in the artistic enterprise. One can argue that the arts

produce a dividend for the regional economy because income is generated from past investments or patronage, and the arts enhance the quality and saleability of places and businesses in the region. This artistic dividend can also be thought of as a public good, Markusen argues (2005).

Past decades of investments from both the public and private sectors maintain human capital (ranging from vibrant artistic talent, loyal patrons, and integrated businesses) and physical infrastructure (Becker, 1982). Markusen is part of a shift in thought and theory that looks at the creative economy from a human capital emphasis rather than industry to understand the impact on regional development. She is part of a movement that makes causal claims of cultural industries' ability to create economic vitality by way of human capital diversifying the economic base of de-industrializing or highly specialized cities and regions. Her argument suggests that this will improve the productivity of non-cultural local industries as the presence of cultural offerings will attract businesses and human capital (Markusen and Gadwa, 2010; Markusen and King 2003, Markusen and Shrock 2006).

Similarly, Stern and Seifert (1998) examined the relationship between neighborhood revitalization and the presence of arts organizations in Philadelphia. They found that neighborhoods with a higher volume of arts organizations and participation were more likely to experience revitalization. Stern and Seifert also posit that cultural investments surpass other neighborhood revitalization tools in both nurturing bonding and bridging social capital, helping to reveal that growth and equity goals align with, rather than inherently oppose cultural investments (Markusen and Gadwa, 2010). Furthermore, other studies suggest that community arts support local economic development indirectly by enhancing interaction in social and institutional contexts within the community (Grodach, 2010; Currid, 2007; Lloyd, 2006).

The demand for artistic activity from residents tends to be higher in traditional global metropolitan cities (i.e. New York, Chicago, San Francisco, and Los Angeles) where people with high income or capital cluster and patronize the arts through philanthropy, attendance, and collecting. This encourages synergies among related artistic fields such as advertising and media, which create agglomerative tendencies enhancing the city-centre both through the informal social networks and organized

channels. (Markusen, 2005; Becker, 1982; Rodgers 1989). Mid-sized cities with artistic strength tend to specialize in one or two sub-groups of the arts. Regional participation studies of the age, ethnicity, and income characteristics of people who attend specific art and cultural facilities reveals that people with higher educational attainment and presumably higher incomes (Markusen and Gadwa, 2010; Schuster, 2000)

Arts and the City:

Professor Elizabeth Currid-Halkett's research explores economic growth with a focus on the arts and culture industry in cities. Following the beliefs of Markusen and other planners who see the inextricable link between art, place, and development trajectory, she studies the interaction effects among the three variables (Currid, 2010). One scholarly approach has been to study the impact of art districts on real estate prices, crime rates, and skilled labor (Glaeser, Kolko, and Saiz, 2001). Others look at the actual artistic labor workforce itself and report its consistent return of billions of dollars to the regional economy (Currid 2007; Currid 2010; Markusen, 2004).

Nurturing a region's artistic distinction can affect the content of a city beyond its infrastructure, to have social and economic impacts (Markusen and Shrock, 2006). The agglomeration of cultural capital, labor pools, resources, and the important tacit information picked up from 'being there' (Gertler, 2003) provide unintended benefits for the locale. The accidental links between cultural assets and neighborhood change is strong because of important social benefit spillovers (Mark Stern and Susan Seifert; Currid, 2010). Local cultural activity generates an impact through creating social capital and cohesion simultaneously. The ability to interact with the global industry in one location can create surges and pockets of high-skilled and affluent locales (Glaeser, Kolko, and Saiz, 2001; Currid 2010).

Currid, Markusen, and others believe that planning possibilities for arts-based development is highly dependent on contextual factors, primarily existing artistic distinction. Short of a few outliers such as Bilbao, superimposing a cultural vision is likely to be less successful than implementing policy in a city with an initial artistic base (Markusen and Shrock 2006, Currid 2010). This cultural advantage can be capitalized on by treating it as an amenity for consumption that can attract high-skilled workers (Currid, 2007; Florida, 2002; Kolko and Saize, 2000; Clark, 2004). Currid acknowledges the

potential for cities needing restructuring in the postindustrial era to attract intelligent and talented human capital, which is commonly drawn to artistic and cultural amenities. Providing education, amenities, and consumption opportunities that add the quality of life can attract high-quality human capital and spur an agglomeration of economic development (Currid, 2007; Clark, 2004; Glaser, Kolko, and Saiz, 2000; Florida, 2000). The exchange among personal contacts becomes economically meaningful within a cultural agglomeration. Scholars and economic developers alike see the sheer presence of artists and culture as advantageous, as they signify a higher quality of life (Florida, 2002; Markusen and Shrock, 2006; Markusen and King, 2003).

Not only does the cultural milieu help make a city distinctive, but it can contribute to other creative sectors such as advertising, finance, and public relations, which then further brand the artistic economy and broaden the larger economic development scene (Markusen and Shrock, 2006; Markusen, 2004). Currid and other theorists suggest that culture is branded where it is produced, and can be advanced by collective engagement, collaboration, and a cross-fertilization of services and valuable social interactions (Rantisi, 2004; Scott, 2000, 2005). Being a part of a like-minded, supportive cultural community can provide informal networks that create new and diverse sets of goods and services (Becker, 1982; Perl, 2005; Currid 2007). This process can help art and cultural institutions maintain their reputations as tangible market goods. These institutions can train cultural producers that are marketable across a broad range of fields and provide crucial networks and contacts (Waxman, 2006). These training opportunities are not exclusive to cultural producers, they also allow for a wide range of computer and marketing skills for example, and other flexible career paths (Rantisi, 2004; Currid, 2007). Cultivation of the cultural economy, or support for the context in which cultural innovation occurs can be an effective economic development strategy as it may attract not only related career-focused people, but also others who seek out culturally vibrant places to live (Frey, 1999; Currid 2007).

When art institutions work together with schools, trade associations, and advocacy organizations to create a place-based cultural community they channel participants and knowledge that set quality standards and a shared identity rooted in space (Basset, Griffiths, and Smith, 2002; Caves, 2000; Fleming, 2004). Art spaces may

serve as a venue for outreach, education, and community involvement by providing opportunities for marginalized groups with limited access to artistic activities such as the homeless, mentally ill, or underprivileged youth. This may inspire cultural business ventures that lay the foundation for neighborhood revitalization, or incubate new talent and stimulate creative work and display that lead to art and career development programs (Borrupt, 2006; Grams and Warr, 2003; Mommass, 2004; Seifert and Stern, 2010). By encouraging this social capital on the basis of mentoring, peer review, trust, and mutual understanding, the cultural community builds a collective identity and access to resources that are rooted in place and bridge social capital (Markusen and Johnson, 2006; Grams and Warr, 2003; Seifert and Stern, 2010; Grodach, 2010). Interfirm linkages result in spillovers that facilitate market access and distribution of innovation, which correlates with advantages and productivity (Poon and Lai, 2008)

Funding and the Structure of the Arts:

Responsibilities for cultural affairs and investments are fragmented across a multitude of local public and private sector agencies and are heavily shaped by bureaucratic structures and external constituencies. Currently, responsibility for cultural planning is spread among an array of agencies that evolved organically. Some cities offer dedicated taxes to support publicly owned arts facilities such as museums and performing arts center. Some have cultural tax districts that raise funds from property, sales or cigarette taxes. Larger cities have cultural affairs departments that are staffed by people with an expertise in arts and culture who can work with city planning, education boards, economic development agencies.

Funding for cultural affairs departments have suffered severe resource losses as taxpayers revolt and higher priority must be given to public safety and business recruitment (Markusen and Gadwa, 2010). Regulatory tools that affect the existence of artistic space in cities are left lodged in city planning departments that are run by people educated in city planning, which may or may not include an expertise in urban design or cultural policy. Economic development departments, which are often the most powerful of the city's agencies affecting cultural space, have little dialogue with the management of visions for the city's cultural future. The arts and cultural sphere are divided between competing commercial, nonprofit, and community segments with differing goals and

stakes in cultural planning. In most regions, cultural industries have not banded together around public policy or planning issues because in most cases, cultural and art institutions function as nonprofits, and understand very little about their inherent intersection with urban development and planning. This leads the arts industry to focus its energy on funding and advocacy, rather than engaging in the larger creative city debate (Markusen and Gadwa, 2010). Funding for culture has been increasingly scarce, both publicly and philanthropically. Corporate philanthropy for the arts has declined by over half in the last decade, which can be attributed to the unaligned goals of corporations and art organizations. Art institutions seek to attract audiences, while businesses want market results (Pogtebin, 2007; Currid, 2007).

Cultural Tourism:

One area of discussion in the realm of arts and cultural institutions effecting economic development is clustering a high concentration of cultural activities and facilities in one area of a city to create a well-recognized anchor of attraction (Frost-Kumpf, 1998). The idea of a cultural district is rationalized under the assumption that a concentration will enable the institutions to capture larger economies of scale by attracting more tourists from outside the region, therefore revitalizing deteriorating central districts.

This theory is contested as planners ask whether public cultural investments should target residents, or brand themselves as cultural destinations so that well-heeled visitors will spend an average of twice as much on their venture to the district than a resident would (Evans, 2003; Grodach, 2007; Hammett and Shoval, 2003). Though visitors would most likely spend more money on hotels, transportation, and food, it is an expensive strategy to rely on. Cultural tourism relies on a durable export base theory, which claims that only production sold outside the region will generate net revenues and growth (Markusen and Gadwa, 2010).

Targeting local consumers is also encouraged because as a larger share of existing residents' discretionary income that might be spent on imports, leisure, and entertainment elsewhere will be captured locally, and may contribute to the development of new products or services to be exported, as well as attracting residents who value quality of life (Markusen 2007; Markusen and Shrock, 2009). Cultivating a cultural district with art

spaces as anchors through large-scale tourism planning can be seen in Spain's Bilbao (Strom, 2002; Grodach, 2010), and opens the door to the issue of "commodification of leisure" (Fainstein and Judd 1999).

Mid-Sized Post Industrial Cities:

Midwest cities that once thrived during the age of mass manufacturing and industrial production experienced an immense population decline from 1950-2000, with Buffalo, Cleveland, and Pittsburgh losing nearly half of their population to urban decline and out-migration (Rapoport, 2003). Many old mid-sized manufacturing cities in the US remain relatively wealthy, which implies a relatively strong community patronage to support varying creative industries. The maintained wealth and affluence of the region creates a demand for the arts that reinforces a supply of creative amenities. These residents prefer a great variety of cultural services, which the private market supports, as they are willing to contribute via private donations or increased taxes to have access to these services (Poon and Lai, 2008; Hall, 2000).

A private financial support system is by nature extremely important to non-profit institutions. Philanthropy, donations, and local patronage are the foundations that mid-sized cities cultural institutions depend on for survival. More than half of the patrons of non-profit performing arts organization in mid-sized cities are local residents (Poon and Lai, 2008). Mid-sized cities including Cleveland, Milwaukee, and Pittsburgh hire nearly half of their performers locally (for non-profit performing arts organizations), while Buffalo and Cincinnati hire up to 78% locally. This creates a regenerative process of skill and experience and even linkages to donation transactions that are obtained from local professionals and firms (Poon and Lai, 2008). The creative and arts industry have shown stable to increased employment growth in Mid-West cities (Buffalo, Cincinnati, Cleveland, Columbus, Pittsburgh and Milwaukee), suggesting the demand for arts is strong, as is the availability for financial support from private sources. Donations tend to come from local companies that are not large Fortune 500 corporations, which bodes positively for established local community links that will facilitate the arts through fundraising, local patronage, and donations (Poon and Lai, 2008).

Research Methods:

This thesis investigates the role of arts and cultural infrastructure in Cleveland's revitalization by way of economic and employment impact, increased urban migration and residential development, improved educational program benefits, and the positive enhancement of community development. The study area is the city of Cleveland, Ohio and its peripheral neighborhoods. The relationship of arts and cultural assets to these modes of revitalization is analyzed using a combination of secondary data such as archival research and publicly available organization records, and questionnaires in the form of surveys and interviews. Archival research is acquired primarily from the newspaper, *The Cleveland Plain Dealer* to identify the evolution of the arts infrastructure, visions for the city of Cleveland, signs of economic development, and corresponding community responses and reactions over time. Publically available organization records provide a context to understand funding, spending, user-activity, history, growth, goals, internal administration structures, and mission statements.

I distributed surveys via the online platform Survey Monkey as well as in open-ended interview questions via personal emails, which elaborated on the survey questions to the following cultural institutional actors: The Cleveland Museum of Art, The Cleveland Playhouse Square, The Museum of Contemporary Art, The Rock and Roll Hall of Fame, and the Severance Hall Cleveland Orchestra. These surveys and interview questions are designed to reveal the methods of community outreach, engagement, goals and their implications from the perspective of the cultural institutions. (Contacts: Appendix A)(Sample Questions: Appendix B-1)

I also surveyed and interviewed the following non-profit organizations, and community development groups: Case Western Reserve University, Cleveland Music Settlement, Cityprowl LLC, Community Partnership for Arts and Culture, Cuyahoga Arts and Culture, Downtown Cleveland Alliance, Engage!Cleveland, Cleveland Leadership Center, Fairfax Renaissance Development Corporation, Historic Gateway Neighborhood, Neighborhood Progress, Parkworks-Land Studio, Progressive Arts Alliance, Rust Belt to Artist Belt, Saving Cities Ltd., The Cleveland Institute of Art, The Cleveland Institute of Music, and University Circle Inc. These surveys questions were designed to identify demographic trends, patterns and reactions to economic development or changes in the

community as they relate to the city's cultural institutions. The interview questions sought to reveal the relationship between the art institutions and the surrounding community, any potential tensions between the community and the institutions as they compete to create a globally competitive cultural district and destination, and the goals and future vision for the city from the perspective of the surrounding community. The interviews provided crucial qualitative data that provides locally rooted knowledge of the relationship between institutional cultural developments and the surrounding community. (Sample Questions: Appendix B-2)

I then synthesized the data and qualitative research in order to better understand the complex relationship between art institutions and their surrounding community, and to then provide comprehensive recommendations that inform stakeholders, practitioners, and community members how to improve their relationship and connect in a way that will catalyze economic growth in downtown Cleveland that is mutually beneficial, and positive for the future of the city and region as a whole. (Results: Appendix C)

Empirical Findings:

Context of Art and Cultural Assets in Cleveland:

Museum of Contemporary Art Cleveland, MOCA:

Having operated in rented quarters since it opened as the commercial New Gallery in 1968, MOCA Cleveland has constructed an impressive new building in the city's University Circle neighborhood, home to many other cultural institutions. After witnessing cultural institutions in Cleveland and other cities that stretched themselves too thin to build a new home and then later had to cut budgets and employees, MOCA vowed to take a more conservative approach. "We were very careful about raising money to cover the cost of the building before we broke ground," said Susan Murray, the museum's director of institutional advancement. At \$27.2 million, the cost of MOCA's new building is substantial, but modest in comparison with larger institution, and is slightly less than 8% of the cost of the Cleveland Museum of Art's massive 8-year expansion and renovation project.

But for MOCA, the goal required a financial leap; as it had virtually no endowment, the museum had to raise 95% of its annual operating costs every year. Every year, MOCA squeaked by, sometimes running small deficits when year-end gifts failed to balance its budget, which has grown from roughly \$700,000 to \$2.6 million over the past 15 years. Jill Snyder, MOCA's director since 1996 called the process "crippling", but advocated a fundraising campaign and sought new supporters like Steward Kohl, CEO of Riverside Co., a Cleveland based private equity firm, and his wife, Donna, a former trustee of the Cleveland botanical garden. The Kohls served on the committee that selected Farshid Moussavi as architect and Stewart served on the building and co-chaired the capital campaign and continues to serve on the museum's board. This project occurred in tandem with the Kohls' separate involvement in the construction of a new jazz center at Oberlin College, to which they donated \$5 million.

The new MOCA was constructed at a cost of \$27.2 million, and was paid for with funds primarily from the board and the Cleveland and Gund Foundations. The pivotal moment came in 2005 with a \$2.1 million grant from the Gund Foundation, which enabled MOCA to hire a distinctive architect to sell the project. The foundation later donated an additional \$500,000 and loaned another \$2 million in program related

investment. Agnes Gund, philanthropist and trustee of the foundation was an early supporter of MOCA and a former president of the Museum of Modern Art in New York and wanted to give contemporary art a more prominent place in the city of Cleveland. Board director Abbot said, “We wanted to say to ourselves and the world that we are a forward-looking community, not a place looking back on past glories, but moving forward” (Litt, S. 7 Oct 2012, *The Plain Dealer*, “Cleveland’s MOCA building”).

MOCA’s expansion was seriously challenged by a weak economy, including the 2008-09 recession, but Snyder cited the financial downturn as helpful as it was hindering as it suppressed the cost of construction and materials. In all, MOCA set a goal of \$35 million for its capital campaign, which includes \$6 million for an endowment to ease the pressure on the museum’s annual campaign by providing a regular source of funding for at least a portion of the budget. In addition to the Kohls and the Cleveland and Gund foundations, large supporters included Toby Lewis, Agnes Gund, Becky Dunn, Scott Mueller and Margaret Fulton-Mueller, and Dick and Doreen Cahoon. Board members donated \$12 million to the campaign, foundations kicked in \$9 million, individual donors contributed \$3 million, \$5.3 million came from federal New Markets Tax Credits, and the State of Ohio provided \$450,000. In one innovative touch, the museum tapped the generosity of donors at a more modest level by offering to sell a step on either of the institutions staircases. So far it has sold 35 of the exposed public stairs at \$10,000 and 22 steps of the enclosed stairwell at \$5,000(Litt, S. 7 Oct 2012. *The Plain Dealer*, “Cleveland’s MOCA building”).

Moussavi, the 47-year-old London-based native Iranian architect was deliberately chosen as she is a rising star in the world of design, but avoids giving her buildings a signature look, like the shiny curves of Frank Gehry, pyramids of IM Pei, or jagged shards of Daniel Libeskind. Moussavi won the MOCA commission over five other contenders in 2006, all from LA, Boston, or New York. “We aspired to nothing less than to create a model for a 21st century art museum. What we strived for was flexibility, transparency, and sustainability”, says Jill Snyder, who has been director of MOCA since 1996, when it was known as the Cleveland Center for Contemporary Art and occupied the second floor of a former department store. It is finally opened after a 44-year journey from storefront to architectural anchor. With attendance expected to triple to 65,000

visitors per year, the institution has an ambitious exhibition schedule. Jill Snyder believes “it’s an architecture that will engage and elevate people’s moods”. MOCA Cleveland is intended to be a standout object that calls attention to itself as a Mecca for cutting edge creativity. The new MOCA is one of several new contemporary art-related developments in Cleveland, including an ongoing collection of contemporary art by the Cleveland Clinic and in tandem with economic development of a new sports stadium and medical mart (Litt, S., The Plain Dealer, 5 Oct 2012, “Architect Farshid Moussavi designed MOCA Cleveland as a city ornament, unfolding over time”)(Murg, S., Wallpaper*, “Museum of Contemporary Art Cleveland”)(MOCA building description: Appendix D).

The Cleveland Museum of Art:

The Cleveland Museum of Art has become one of the top 5 comprehensive art museums in the nation. It is one of the city’s enduring assets and a legacy of its history as an industrial powerhouse, a neoclassical pavilion American temple completed in 1916 overlooking a verdant Olmstead Brothers park reflects the lavish patronage of a wealthier era. It has an unsurpassed collection of Asian art and a world-renowned encyclopedic collection.

The Cleveland Museum of Art is a nonprofit business that generated roughly \$140 million in economic activity in Cuyahoga County in 2012. By spending \$40 million on annual operations, the museum triggers \$60 million in economic impact, and an additional \$80 million in economic impact from its 109 visitors from outside of Ohio, roughly one third of the audience. These out-of-town visitors bring new dollars into the community; their spending supports or creates 663 jobs. The museum’s director, David Franklin finds the positive proportion of visitors from outside the state proof of “the vibrancy of Northeast Ohio as a tourism destination, which we may have underestimated”.

The museum commissioned the Cleveland firm of Kleinhenz & Associates to complete the \$25,000 economic impact study over six months to provide baseline economic figures before the completion of the \$350 million expansion and renovation it is undergoing, which will be the largest cultural renovation project in the state of Ohio, and the most expansive renovation of any art museum in the nation to date, paid for

entirely by local corporations, individuals, and families who believe in the museum as a foundation for the region's prosperity. The study estimates that the construction project pumped \$240 million in wages alone into Cuyahoga County between 2005 and 2012, with a total economic impact of \$593 million. Local and state taxes generated by the construction spending came to \$22.3 million. Of the \$230 million raised for the project during the time of the study, 84%, or \$193 million, came from individuals and foundations, while the rest came from government sources. A museum spokeswoman said the bulk of the remaining \$120 million to be raised would also come from private sources.

Part of the purpose of the impact study was to inform donors of how significantly their contributions rippled through the community. On an ongoing basis, the museum's annual operations support a payroll of \$18 million for 370 workers, plus \$10 million paid to an additional 218 workers whose jobs are created or supported by museum spending. Each year, the museum generates \$1.7 million in local, county, and state taxes in Ohio, while visitor spending generates an additional \$5.7 million in taxes. To estimate economic impact, Kleinhenz used a computer model developed by consulting firm MIG Inc., which uses a formula that extrapolates economic impact from direct spending by the museum and estimates spending on goods and services by suppliers and the impact of spending in Cuyahoga County and the state as a whole. The museum's records, a survey of 66 museum visitors over 6 months, 814 visitor surveys in 2010, and earlier studies supplement the data. Dean of the College of Urban Affairs at CSU, Edward Hill, who is familiar with the methodology said, "Given the size of the institution, the numbers on direct economic impact are totally reasonable". CEO of CPAC, Tom Schorgl said, "I absolutely think it's significant for one cultural organization to have that kind of economic impact in Cleveland." Analyses of this kind commissioned by the museum have become more frequent in recent years as cultural institutions have come to assert their importance to Northeast Ohio. (Litt, S., *The Plain Dealer*, 16 Apr 2012, "Cleveland museum of art has big economic impact"). Franklin anticipates that the museum will more regularly analyze its economic impact in future years following the renovation as "there are always going to be skeptics who believe the arts are frivolous and not essential" to an urban economy. The Cleveland Museum of Art will also increase its

contemporary programming offsite, while sharing with Cleveland Collectors Fred and Laura Bidwell for six months of the year at the Transformer Station, a 3,500-square-foot contemporary art venue in a former Cleveland Railway Co. due to open in February of 2013 (Litt, S., *The Plain Dealer*, 16 Apr 2012, “Cleveland museum of art has big economic impact”).

Attendance fell from an average of roughly 500,000 a year in the 1990’s to 300,000 annually more recently because of the project, but the museum expects its audience and economic impact will grow when the expansion is finished. While admissions to the museum have remained free since it’s opening, it has a membership of over 25,000 households (Cleveland Museum of Art, 2011). The first major expansion was an education wing in 1971, and again in 2001 Rafael Vinoly won a design competition to expand the museum again. The \$350 million new construction almost double’s the museums size and includes three levels of new galleries, a museum store, a learning center, a restaurant, offices, and a new entrance atrium. The architect hopes that the atrium is poised to be a major urban amenity in the newly invigorated University Circle neighborhood and notes “the idea of the civic role of the museum is central in Cleveland, it is a public space that belongs to everyone”(McGuigan, C., Oct 2012, “A Museum builds on its many legacies”).

Cleveland PlayHouse Square:

PlayHouse Square, Cleveland’s theatre district, is the world’s largest restoration project, (eclipsed only by Lincoln Center), and is the world’s largest performing arts center outside New York City. It draws more than 1 million people annually and creates an excess of \$43 million in local economic activity. Facing demolition in the 1960’s, a non-profit organization of planners and visionaries raised enough money to remodel and operate the nine theatres, and in 1999 it became the first BID in downtown Cleveland, with \$60million in district improvements, a nationally acclaimed bus subsidy program that has funded the transportation of 60,000 students to the performances, and continued community engagement and education offerings free to all people in Northeast Ohio (PlayHouse Square, 2011).

PlayHouse Square fell into disrepair and had closed every theatre by the late 1960's. In 1968 Ray Shepardson came to Cleveland from a Seattle farm at the age of 26 saw the stages in ruin, but also possibilities. ". There were many movers and shakers who threw their support into the revival, but it needed Shepardson's relentless dream. President and CEO of PlayHouse Square, Art Falco, says "No one would have imagined that in the 70's, in the 80's, and I'm not even certain that anyone would have imagined it in the early 90's. *Wall Street Journal* columnist Joel Henning noted, "The vision of the people who were involved early on went way beyond simply historic preservation of a few lovely theatres and goes into the outreach of a community in a way that really, to my knowledge, has never existed anywhere before. It is an inspiring riches-to-rags-to-riches tale, that truly appreciates how hard PlayHouse Square fell in the early 1970's and how esteemed it had truly been by the citizens of Cleveland. There is a documentary on WVIZ "Staging Success: The PlayHouseSquare Story", celebrating and illuminating the process despite daunting odds. "Just think what we would have lost. Cleveland would be so much the poorer if we didn't have PlayHouse Square", says architect Peter BanDijk. It is an incredibly powerful lesson about the power of the arts to revitalize, energize, and inspire a city and its community (Dawidzak, M., *The Plain Dealer*, 12 Nov 2012, "PlayHouse Square success story").



PlayHouse Square District

Rock and Roll Hall of Fame:

The Rock and Roll Hall of Fame, which opened in 1995, but was in the works as early as 1985 in New York City, has had more than 8-million visitors, and driven more than \$1.7 billion dollars in economic impact to the regional economy. It generates \$107 million annually to the local economy from visitors, 90% of whom reside outside the 100-mile radius of Cleveland proper. It has visitors from over 100 countries, and has the highest number of attendants of all hall-of-fames. A 2005 report by Team NEO estimated that the Rock and Roll Hall of Fame Museum in comparison to the numbers in the museum study, pumped \$107 million a year in to the region's economy, or \$123 million in 2012 dollars (The Rock and Roll Hall of Fame, 2010).

Cleveland Museum of Natural History:

The Museum of Natural History is planning a transformation in the next decade with a \$12 million expansion and renovation. Collections and research areas will be housed in crystalline new wings designed to embrace University Circle Wade Oval and to break down barriers between science and the public. "We're going to create something exciting, something that's going to have a great impact on the region and something will be a new model for what natural history museums can be," said Evalyn Gates who became the museum's director in 2010. The project will break ground once it has raised 70% of the capital cost, but leaders of the institution feel confident they will raise money quickly from donors eager to promote education in science and technology as a way to boost Cleveland's economy (Litt, S. 4 Dec 2012, *The Plain Dealer*, "Museum of natural history launches \$125 million campaign).

The museum's fundraisers believe they can tap a deep reservoir of positive sentiment about the museum among many Clevelanders who had their first taste of science as children during visits or school trips. Gates notes, "These institutions anchor in the city in a way that helps us build the future." Goals of the project are to give a fresh image that makes major exhibits visible from surrounding streets, a contrast to the current gloomy bunker appearance. Gates also wants the public to see into labs where the museum's working scientists perform research in paleontology and other fields, expressed through glass, transparency will be a major theme. "I think were creating an

architectural gem that is a radical change in terms of mission and appeal to the public”. The museum will also build a new copper-skinned planetarium, parking garage, and a main lobby that attaches to the Perkins Wildlife Center; when finished the renovated museum will be about a third larger than it is today and include environmentally sensitive features such as a green roof, solar power arrays and water recycling systems. Chace Anderson, president of the museum’s board of trustees will co-chair the capital campaign with chairman James Hambrick, president and CEO of the Lubrizol Corp. The museum also named three honorary chairs for the campaign, all of whom have said that early childhood experiences at the institutions significantly shaped their careers: Scott Inkley, former CEO of University Hospitals, Bobbie Brown, president of the Ingalls Foundation, and Harvey Webster, who heads the Wildlife Resources Division. Such works brand the museum and city as places that are pushing the boundaries of knowledge (Litt, S. 4 Dec 2012, *The Plain Dealer*, “Museum of natural history launches \$125 million campaign).

If successful, the natural history museum’s expansion will embellish a University Circle area that over the last decade has seen some \$3 billion invested in institutions, arts and culture, hotels, housing, and other development. The museum will be one of the greenest museums in the country, a landmark that will raise the bar of green building in Northeast Ohio (Litt, S. 4 Dec 2012, *The Plain Dealer*, “Museum of natural history launches \$125 million campaign).

The Cleveland Orchestra:

Local citizens founded the Cleveland Orchestra in 1918. Their educational programs, a cornerstone of the orchestra’s original mission, have introduced more than 4 million Cleveland children to symphonic music since 1921, and they have grown to have a broad and loyal constituency around the world. The Cleveland Orchestra is in the midst of boosting its \$130 million endowment to \$300 million (Litt, S. 10 Oct 2011, *The Plain Dealer*, “Music Rocks Cleveland Economy”, and Cleveland Orchestra).

Arts in Cleveland, Where They Stand:

The largest initial overall study of the city's arts economy was completed in 1993 by the Cleveland Arts Consortium, which found that nonprofit arts and cultural institutions generated 7,300 jobs and \$190 million in economic activity in 1989. This amounts to an equivalent of \$253 million in 2012 dollars according to the Bureau of Labor Statistics' online inflation calculator. During the summer of 1998 the CPAC (Community Partnership for Arts and Culture) distributed 425 surveys to the region's arts and cultural organizations, 51 surveys were returned and included in their analysis. Thirty-five organizations reported on 102 separate outreach programs, which provide and estimated 2.64 million services for people living and visiting in Northeast Ohio. The arts and cultural organizations report investing \$2.3 million annually in outreach programs. Outreach programs targeted to underserved audiences performances were considered 87% of their programs; whereas 13% of programs target "all communities". The region's arts and cultural assets invested \$11.2 million annually in education specific programs. 44 organizations reported on 276 separate education programs, with a few groups accounting for more than 20 separate programs, performances being the most commonly cited. Arts and cultural organizations report providing 2-6 million educational services, though the programs available seem to diminish as grade level rises. Arts and cultural organizations identify the primary reason for their success as 'the nature of the program, followed by program-staff and volunteers. Private foundations were most often sources of funding for education and outreach program, followed by fees. Lack of funding was cited as the biggest obstacle for the success of educational and outreach programs, suggesting an over-dependency on private foundation donations (Artists, Organizations, & Audience Survey Results 1998-1999).(CPAC Findings: Appendix: E).

From May to November of 1998 the CPAC and 80 volunteers collected 6,013 completed audience surveys from nine events. Those who considered themselves to be frequent attendees of events were most likely white, married, have high education levels, very high-income levels, and are predominantly over the age of 65 and female. Regardless, the majority of people had previously attended the institution at which they were surveyed and most had attended other Northeast Ohio area cultural institutions. Art museum exhibitions had the highest rate of attendance, while symphony concerts had the

most frequent attendees. Nearly all respondents rated their experience as excellent, and similarly were satisfied with the prices they paid for cultural programs in ticket prices and admission fees (Artists, Organizations, & Audience Survey Results 1998-1999)(CPAC Visitor Statistics: Appendix: F).

Northeast Ohio's cultural sector generates more than \$1.3 billion each year and provides approximately 3, 700 full time jobs. The for-profit and nonprofit music sectors alone in Cleveland had a total annual economic impact of \$840 million. CPAC is raising money to conduct an economic study of the visual arts in Cleveland, including architecture and design. There is a lack of local public sector support for the region's arts and cultural assets, and a strong public opinion in favor of local public sector support. Thousands of people interviewed by the CPAC strongly favored local public sector support for arts and culture; 82% of Cleveland residents said a greater proportion of tax dollars should be used to fund local arts and cultural programs. These percentages are striking given the national average for the likeliness of approving a tax increase for the arts hovering under 50% (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Private foundations remain the largest sources of funding for arts and cultural education and outreach programs. The benefits of a strong stock market and widespread philanthropic support are never guaranteed, leaving many institutions at risk. The region's arts organizations overall do not meet national standards with respect to cash reserves, holding 14% of operating budgets compared with the national benchmark figure of 25%. More than 70% of responding organizations do not meet existing national standards with respect to endowments, which should be 200-500% of annual operating budgets, leaving Cleveland behind in per capita municipal and county support for its arts and cultural assets (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Over the years, the arts and cultural sector has dedicated substantial resources to community-wide services including education, neighborhood development, and job creation. These programs address issues facing local governments and municipalities, but they are not seeing the built-incentive to invest. Only 2% of Northeast Ohio cultural organizations revenue comes from local public sources; 4% from federal/state, 28% from corporations, foundations, and individuals, and 66% from earned income. Providing input

on arts-in-public-places programs or working with municipalities to design open and participatory grant procedures are examples of how technical assistance serves to demystify the arts and cultural sector at the public level. Participants in the Partnership's Public Forums stressed the value of arts and cultural sector leaders to the public and private sectors. Arts and cultural executives stressed the value they find in leadership from other sectors, and the richness of inclusive solution when trustees, volunteers, and advisors are drawn from all sectors of the community to serve across all sectors. Representatives from the funding community emphasized the need for arts and cultural organizations to collaborate and share administrative costs with a more businesslike approach to operations. Public Forum participants stressed the value of involving arts and cultural sector leaders in positions of community leadership, while arts and cultural organizations reported a strong need for board members and volunteers to be involved beyond attendance and financial support. The most successful partnerships for education, outreach, and tourism programs take place between arts and cultural organizations and other community service organizations (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Current Planning and Funding Processes:

Decisions over land use and zoning, which determine where development happens and ultimately what communities look like, are made at the municipal level. The region's four federally authorized Metropolitan Planning Organizations, whose job is to coordinate federal dollars spent on transportation, also mold them. The unintended result has been a steady, 40-year expansion that has sprawled outward from the region's interstates and highways, sapping its cities, hobbling the economy and dividing rich from poor and blacks from whites, even as the overall population has fallen. The pattern is saddling fewer and fewer taxpayers with higher costs for everything from schools to roads and sewers, and damaging the region's ability to compete in the global economy (Litt, S., 10 Feb 2012, *The Plain Dealer*, "NEOSCC help Northeast Ohio Tame Sprawl").

Northeast Ohio now has more opportunities than it has in decades to come up with a better vision for a more sustainable future that could also shrink the cost of government. The Northeast Ohio Sustainable Communities Consortium, known as

NEOSCC, is the biggest regional planning effort since the 1970s. The NEOSCC is a voluntary organization of local governments that applied for funding under the Obama administration's Partnership for Sustainable Communities. The same program has funded similar regional planning efforts in Houston and other communities such as Dallas-Fort Worth, Kansas City, Salt Lake City, Minneapolis, and Des Moines. It is funded by \$4.25 million in grant money from the U.S. Department of Housing and Urban Development and more than \$2.3 million in local grants and in-kind contributions as it enters the third and final year of its critically important project. The Akron-based nonprofit organization includes representatives from the 12 Northeast Ohio counties in its planning area plus city governments, universities, nonprofit groups and foundations. The consortium has found it hard to generate trust and a sense of common purpose among newer communities on the fringe and older ones in the urban cores. Fortunately, in December, the group's 33-member board voted to spend \$1.3 million, its largest single outlay, to hire a team of consultants to explore contrasting scenarios for the future (Litt, S., 10 Feb 2012, *The Plain Dealer*, "NEOSCC help Northeast Ohio Tame Sprawl").

The goal is to create maps and analyses of the fiscal impact of continued sprawl vs. other options across the region. The team is led by Sasaki Associates Inc. of Watertown, Mass., the landscape architecture and planning firm that led the urban design of the highly acclaimed, \$200 million Euclid Avenue rapid transit HealthLine completed in Cleveland in 2008. Other members include City Architecture of Cleveland and Fregonese and Associates of Portland, Ore., which specialize in analysis of local government spending. Also on board is Nelson Nygaard of San Francisco, the traffic-engineering firm that recently recommended closing one of the two cross streets in Cleveland's Public Square to make the space greener and more pedestrian oriented (Litt, S., 10 Feb 2012, *The Plain Dealer*, "NEOSCC help Northeast Ohio Tame Sprawl").

The first job for the consultants is to show what the region would look like by 2040 if current trends continue. Those trends are clear. Between 1970 and 2010, the 12 counties of Northeast Ohio fell 7 percent in population, from 4.1 million to 3.8 million people. Despite the shrinkage, the latest data from the consortium show that the region actually added 250 square miles of additional suburban development between 1979 and 2006 — a 21 percent expansion. This has led to higher local taxes, environmental

problems, racial segregation, higher commuting costs and dependence on the automobile as the primary mode of transportation. “Our costs of government and infrastructure are rising at many multiples of our economic growth,” Brad Whitehead, a consortium board member and president of the Fund for Our Economic Future, said at the group’s monthly meeting in April. “We are literally drowning ourselves in concrete.” The revitalization of Cleveland’s University Circle and the high demand among young professionals for rental apartments in the city’s downtown are good news (Litt, S., 10 Feb 2012, *The Plain Dealer*, “NEOSCC help Northeast Ohio Tame Sprawl”).

The official posture of the nearly 400 local governments in the region is to welcome more development in each community as if growth will be endless. The aggregate effect of all those myopic local plans is that even though the region is losing population, it is zoned to accommodate another 12 million to 14 million residents, according to the consortium, primarily in costly, low-density development outside the urban centers. Aside from showing what happens if we continue down this road, the Sasaki team intends to come up with alternatives that might persuade outlying communities to preserve open land. The consultants also clarify the true and complete cost of development to localities and the entire region, so that communities can make smarter choices going forward (Litt, S., 10 Feb 2012, *The Plain Dealer*, “NEOSCC help Northeast Ohio Tame Sprawl”).

Grace Gallucci, a former Chicago transit official and a Cleveland native, became the new director of the Northeast Ohio Areawide Coordinating Agency in May. Founded in 1968 at the behest of the federal government, it coordinates spending of national transportation dollars in the region comprising Cuyahoga, Lake, Lorain, Geauga and Medina counties. Under Howard Maier, Gallucci’s predecessor at NOACA, the agency earned a reputation for passivity. It acquiesced to political pressure that allowed sprawl to continue. Gallucci wants NOACA to play a far more active leadership role in determining how spending on transportation affects all of Northeast Ohio than it has in the past. The consortium is planning meetings for public input and refinement of a vision (Litt, S., 10 Feb 2012, *The Plain Dealer*, “NEOSCC help Northeast Ohio Tame Sprawl”).

The Cleveland 2030 Project is a nonprofit organization that will serve as a clearinghouse for technical information, diagnostic consultations, and information on

grant funding for projects aimed at reducing consumption of water and energy in new or renovated buildings downtown. Sustainable Cleveland 2019 is a 10-year initiative that engages people to design and develop a thriving and resilient Cleveland region that leverages its wealth of assets to build economic, social, and environmental well-being for all. Every year leading up to 2019, Cleveland will focus on one of the key areas fundamental to a sustainable economy. Points are designed to be accessible to all members of the community in collaboration or independently- households, neighborhoods, businesses, and institutions can call participate (Litt, S. *The Plain Dealer*, 8 May 2012, “Cleveland 2030 District”).

The CPAC supports the arts and culture sector and its partnerships with individuals and organizations in greater Cleveland and was created by funders in response to challenging arts and culture environment in northeast Ohio. They were instrumental in passing the Issue 18 legislation that leverages the cigarette tax to be dedicated to arts and culture sector in 2006, a small investment that as returned more than \$180 million in a general operating support grant, and saved many organizations such as the Cleveland Orchestra from detrimental structural deficit. It offers research and programming to sustain resources and strengthen the ideas of arts and culture professionals. It maintains communication with other sectors to better understand the environment to achieve common goals. It works in the public sector in support of policy that advances arts and culture (CPAC).

In 2007, CPAC launched an initiative called ‘Creative Compass’ to increase artists’ access to home and business space ownership, it is a website for finding relevant opportunities and building connections. CPAC believes that Cleveland, and Northeast Ohio has morphed into a new era of public appreciation for arts and culture with active growing support of artists and organizations. Arts and culture in greater Cleveland is recognized as an industry of enormous economic, social, and political impact. CPAC is here to sustain and advance that infrastructure. Their programs directly advance their mission to strengthen and unify Greater Cleveland’s arts and culture sector. Each program addresses one or more of our core competencies: capacity building, public policy and research. Greater Cleveland is repositioning itself as a laboratory for rethinking how slow-growth cities can prosper (CPAC).

The CPAC was fundamental in creating the Collaborative Marketing Database in 2007 to help both audiences and consumers partner with participating organizations for projects, and is self-governed by participants. Professional consultants review how well organizations proved to have made significant contributions to the community in order to receive general operating or project support funds. The publicly accessible panel reviews are held by Cuyahoga Arts and Culture, an agency created in 2005 to award money raised through the Issue-18 cigarette tax. The Community Partnership for Arts and Culture operates the fellowship program with a grant from Cuyahoga Arts and Culture, a special unit of government established to distribute tobacco tax revenue earmarked for arts and culture. Both organizations work to boost Northeast Ohio's economy by stimulating the arts. While these artists are in the discipline of visual arts, craft, and design, the positive reception has encouraged another cycle of grants to reward artists in literature, music, theatre, and dance (CPAC).

Additionally, Cuyahoga County artists were awarded 2011 Creative Workforce Fellowships to study their crafts in the form of a one-year \$20,000 fellowship funded by the cigarette tax. Winners were chosen from 310 applicants based on the quality of the artists' plans to develop their art and business, and they must live in Cuyahoga County. While these artists are in the discipline of visual arts, the positive reception has encouraged another cycle of grants to reward artists in literature, music, theatre, and dance (Washington, J., 2010, Dec 10, *The Plain Dealer*, "Local artists awarded fellowships").

To date, 182 organizations have received a total of \$80 million in grants since 2008. In 2009, grantees generated nearly \$280 million in local economic activity and supported 5,000 local jobs. Shirley Morgenstern, CEO of Cleveland Pops Orchestra said, "It makes a tremendous difference...It's a tremendous thing that the city is backing the arts like this. So many arts organizations would probably have folded during this time". The grants provide "unrestricted core support for established, fiscally sound arts or cultural organizations in Cuyahoga County that consistently offer high quality services to a broad audience"(Rosenberg, D., *The Plain Dealer*, 13 Dec 2011, "66 Arts and cultural groups get \$14 million grants").(Panel and Grant Information: Appendix F).

The Cuyahoga County Cultural Leadership Taskforce appointed by the Cuyahoga County Board of commissioners carefully considered the best ways to invest public sector dollars in Cuyahoga County's arts and cultural resources by reviewing numerous research studies, listening to representatives from private and public sector funding organizations and soliciting feedback from citizens. This resulted in a portfolio of four investment models: Operating Support, Individual Artist Support, Creative Development Support, and Extraordinary Initiative Support (Cuyahoga County Public Sector Arts and Culture Investment Models, 24 Feb 2004, CPAC).

The Operating Support Fund will assist arts and cultural organizations in their administration operations, whose primary mission is to create, produce, present, or provide services to the arts and cultural sector. Applications are evaluated by advisory panelists on the basis of the following criteria: consistently produce high quality artistic and cultural product, programs are congruent with mission, produce accurate records of patronage, demonstrate strong business practices, create and retain jobs in Cuyahoga county, reach a broad and definable audience, core programs fill necessary gaps to meet community needs, educational programs, and participation in public advocacy efforts and community outreach. The goal of this grant reward based upon funding formulas is that it balances the needs of the existing organization with the community's need to nurture entrepreneurial arts activity. All grant recipients are required to submit final reports of number of jobs created/retained, additional dollars leveraged, diversity of community served, and audience development (Cuyahoga County Public Sector Arts and Culture Investment Models, 24 Feb 2004, CPAC).

The Individual Artist Support Group is designed to advance the region as a producer and exporter of innovative work by originating artists. Funding criteria includes the quality of collaboration with other cultural groups, the ability of the work to positively impact the community to advance the region's image as a produce and exporter of innovative artistic work, ability of applicant to provide a unique educational opportunities for a diverse community populations, contributing to the vibrancy and high quality of life for people who live in the community, and the ability of the project to positively impact Cuyahoga County's economy. Emerging artists are eligible to receive grants up to \$5,000 and established artists are eligible to receive a maximum of \$15,000

and may request additional funds to cover any costs associated with teaching an accredited educational institution or within a neighborhood to develop a community project (Cuyahoga County Public Sector Arts and Culture Investment Models, 24 Feb 2004, CPAC).

The Creative Development Fund will assist non-profit organizations in Cuyahoga County that present and produce arts or cultural events, activities, or projects for the community, including research and development and cultural tourism. Arts and Cultural projects must foster excellence, diverse community participation in arts and culture through the creation of new projects. Research and Development requests enable an organization to research a new effort prior to implementing the concept, allowing them to consult with experts in the field and their constituents. Cultural Tourism requests provide support for activities that raise awareness of art and cultural offerings and stimulate increased visitor participation and retain visitors to maximize their cultural experiences (Cuyahoga County Public Sector Arts and Culture Investment Models, 24 Feb 2004, CPAC).

Organizational Development grants provide partial start-up capital to stimulate the development of non-profit arts and cultural organizations. Criteria includes alignment with countywide tourism initiatives, meet community needs or address organizational inefficiencies to better meet community needs, identification of community partnerships to develop and implement proposed project, enhances artistic and cultural sector in region. The Extraordinary Initiatives Fund is available to address issues of critical or timely importance to the community through a significant arts and cultural effort. It will enable organizations to respond to unique circumstances or opportunities to accomplish something outside of its normal program and service offerings. Criteria include that it will increase participation in arts and culture, improve quality of living in the community, engage existing and attract new residents to the region, advance and promote the understanding of diverse cultures, strengthen Cuyahoga County's economy through job creation and retention (Cuyahoga County Public Sector Arts and Culture Investment Models, 24 Feb 2004, CPAC).

Access, learning, partnership, and resources are the cornerstones of Northeast Ohio's first regional cultural plan. These four goals form a strategy for community and

cultural success and map a way for the seven counties to link more of the region's people to healthier and more vibrant cultural assets. In late 1996, The Cleveland Foundation Civic Study Commission on the Performing Arts issued a major report with key recommendations for the arts in Northeast Ohio. It warned that not only could the stability and permanence of the region's diverse cultural assets not be guaranteed, but also there was a serious threat with the most critical of requirements for sustaining our cultural institutions. In response, The Cleveland Foundation, The George Gund Foundation, and The Cleveland Cultural Coalition convened with The Community Partnership for Arts and Culture to develop a strategic cultural plan comprised of committed regional leaders from the public, private, and cultural sectors with the aligned belief that the plan's success depended on two key elements; research and the widest possible inclusion of the region's people (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

One-hundred-and-nine civic, business, and cultural leaders from 20 different areas of the region formed task forces to create and host public forums. They created 42 separate events through out the region and were able to get 1,000 people to attend and participate in offering their ideas about arts and culture. The partnership created an advisory council open to anyone who wished to participate in the planning process, 400 people joined. In addition, more than 600 artists and cultural professional from 80 different organizations shared data and provided counsel for their research. 6,000 consumers across 50 different cultural events shared what they valued in the arts and culture sector. It is the largest cultural market analysis ever conducted in the region and identified more than 250,000 households that regularly benefit from a wide array of arts and cultural offerings from 55 different organizations. This public input was combined with the significant formal studies by three nationally recognized firms (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Northeast Ohioans surveyed for this plan expressed a significantly higher interest in arts and culture than people nationwide. More than 90% of people in the survey said that Northeast Ohio's arts and cultural resources are a source of great pride, but more than 60% said they did not attend arts and cultural programs because they were not aware of them. Key informant interview participants noted the need for a public awareness

campaign promoting the value of arts and culture, with the belief that approximately 75% of the region's households could be encouraged or cultivated as new arts consumers (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

The Cleveland Foundation is a charitable organization created by and for a community of people, and is the nation's oldest community foundation. It is supported by local donors and governed by a board of private citizens who work toward the greater good of the citizens of Cleveland. Funds come from a variety of sources including bequests and living trusts and are invested in perpetuity. The investments earnings are then distributed to worthy organizations and causes. In 2011 they provided 3,131 grants totaling a value of \$80 million. This included \$275,000 to Young Audiences of Northeast Ohio's Art Works initiative, a program for arts-based job training for high school students during the summer and after school partnering students with local cultural institutions and artist apprenticeships that provides them with valuable workforce skills in their community and provides preparation for higher education (Litt, S., 2012 Oct, *The Plain Dealer*, "Metropolis reclaims urbanity").

The Cleveland Foundation awarded the Cleveland Orchestra a grant of \$10 million, the largest to an arts organization in the foundation's 99 year history. The grant is part of a record \$26.6 million in Cleveland Foundation funding in the first quarter of 2013. It includes nearly \$10 million for core neighborhood youth initiatives. "We think this is a pivotal time for the orchestra, and we want to be there for them" said Ronald B. Richard, the foundation's president and CEO. "The Cleveland Foundation is known for the rigor with which it reviews institutional progress, its attention to detail and its judgment of the community value of an institution. Having concluded that process with a gift of this magnitude is an extraordinary endorsement". The Cleveland Foundation's Richard said its \$10 million grant reflects the orchestra's position "as a key component of Cleveland's brand and its efforts to broaden its audience, present more genres in more settings and partner with large and small organizations". The orchestra has had a splendid month in terms of major gifts, just a few weeks ago receiving \$3 million from the Gund Foundation, that organization's largest to the orchestra for the "George Fund III Fund for Artistic Excellence" (Rosenberg, D., *The Plain Dealer*, 29 Mar 2013,

“Cleveland Orchestra receives \$10 million grant from Cleveland foundation”).(Recent Donations: Appendix H).

The *George Gund Foundation* was established in 1952 as a private nonprofit institution with the sole purpose of contributing to the progress of society and human welfare. It was created because Mr. Gund believed the private foundation concept provided the most positive vehicle for intelligent underwriting of creative solutions to social ills in a manner that would not be limited to his own lifetime. The foundation has made grants totaling more than \$563 million since its inception. The foundation reflects a deep commitment to the greater Cleveland community, and the belief that that the foundation’s philanthropic stewardship of this region derives original responses to urban issues and collaborations across all fields of endeavor. Moreover, the urban emphasis of their work stems from a belief that thriving cities are one of the nation’s best hopes for addressing our essential problems. This focus is especially vital in an era of diminished government involvement in urban issues, intensifying globalization and heightened awareness of the central role of regions. The foundations grant guidelines reflect a long-standing interest in arts, economic development, community revitalization, education, and human services (gundfoundation.org).

It’s primarily urban focus devotes attention and resources to policies that shape the issues it cares about, feeling special obligation to support the nonpartisan voice of nonprofit advocacy in policy deliberations that directly relate to their program interest. The foundation values and supports the role the arts play in making Cleveland and its region a more desirable place to live, fostering the growth of a creative workforce, catalyzing development in our neighborhoods and serving as a bridge between various segments of the community. It balances support for Cleveland’s long-standing institutions with funding for newer organizations that promise to reach different audiences and expand the city’s art offerings in innovative ways. Arts education is a priority, with a focus on curriculum-related partnerships between arts organizations and the Cleveland Metropolitan School District. Education is fundamental to success if Cleveland is to produce, attract, and retain talent and be a thriving center of a robust economy. Sustaining unique urban assets such as vibrant neighborhoods and a thriving downtown is a key part of a successful regional strategy to promote economic growth

achieved by supporting collaborative efforts that leverage resources and promote quality urban planning (gundfoundation.org)(Recent Donations: Appendix I).

Business Volunteers Unlimited, (BVU), serves businesses and nonprofits by recruiting and training public and private leaders to serve as effective volunteers and leaders on nonprofit boards throughout Northeast Ohio. Ohio Citizens for the Arts is a nonprofit organization, which provides information about the arts to Ohio citizens and their elected officials to work for increased government funding of the arts. Building the Arts' Strength in Cleveland, BASICs, is a foundation designed to help a selected group of established art organizations enhance their fiscal and operational structures. The five-year investment and development program provides annual unrestricted grants for core operations and project grants to strengthen organizational capacity and build financial resiliency. The council of Smaller Enterprises, a division of the Greater Cleveland Growth Association is the largest local small business organization in the United States, with nearly 16,000 members. COSE enables employers to offer the benefits usually only found in larger businesses by combining the purchasing power of members to provide savings on products and services such as health insurance, pension services, and workers compensation. In 1999, COSE members saved more than \$100 million dollars through group purchasing programs (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Arts and Culture Economic and Job Impact:

Cleveland continued to add jobs even during and following the recession in 2008. Thanks to civic visionaries, University Circle is home to a concentration of robust anchor institutions, where even longtime critics such as philanthropist Peter Lewis must acknowledge an unprecedented level of collaboration. Organizations like UCI help serve anchor districts by delivering services that supplement cash-strapped local governments and a federal government facing a fiscal cliff (Frolick, J., *The Plain Dealer*, 13 Nov 2012, "Pushing ahead with eds and meds"). Despite the mass recession in the past 5 years, Cleveland has seen an increase in 1,000 jobs per year from the University Circle Arts District, and promises over 10,000 jobs in the next decade for employees who live in neighborhoods surrounding these institutions. The University Circle collaboration of combined telecommunications services and museum-hopping ticket initiatives generated

a 27% savings in supply costs, \$95,000 saved on warehouse space, and generated \$10,000 extra for the collaborative members. Laura Kleinman is the director of the Cleveland Cultural Collaborative (Chamberlain, 2006; Breckenridge, 2008; McFee, 2011; Adams, 2011).

In 2007 a report was put together to highlight the advancements the Cleveland community has made regarding the four goals outlined in Northeast Ohio's Arts and Culture Plan: Access (to effectively connect the region's people to arts and culture); Learning (to establish lifelong arts and cultural education); Partnership (to make arts and culture a partner in neighborhood, community, and regional development); and Resources (to develop financial and other resources to sustain and grow the arts and culture sector). Approximately 3,200 Cuyahoga County arts-related businesses employed 15,583 people as of January 2011, according to Americans for the Arts. The music sector alone employed more than 6,000 music industry jobs in Cuyahoga County, according to a study prepared by the Maxine Goodman Levin College of Urban Affairs at CSU. These jobs annually produce \$840 million in economic activity and generate \$91.6 in tax revenue. And the report reveals that employment, payrolls, and average wages in this sector increased at a greater rate than other industries. The Cleveland Museum of Art alone generates approximately \$140 million in economic spending annually. And an interesting film industry report shows tremendous local spending in 2012, nearly \$36.6 million, and employed nearly 6,500 local residents (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

A study by Jane Culbert of Wolf, Keens, and Co. commissioned by the CPAC in 2009 titled 'Cultural Budget and Economic Activity Analyses for Northeast Ohio', found that economic activity generated by direct and indirect organizational and audience spending totaled nearly \$1.4 billion, the nonprofit culture sector reported 3,700 full-time employees receiving salaries totaling nearly \$105 million, and the total spending of 422 nonprofit cultural organizations in the region was nearly \$575 million in 1996-1997, and nearly 50,000 volunteers contribute an estimated \$40 million in human resources to the region's arts and cultural organizations. Even undervaluing their contributions at \$10/hour would result in these numbers, and if staff were to be hired to replace these

volunteers it would require an additional 2,000 people (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Total economic activity of arts and culture was defined as the sum of direct spending of cultural organizations, their indirect spending, the direct spending of cultural audiences, and their indirect spending. Northeast Ohio municipal and county governments provide only 2% of operating support for the region's arts and cultural assets. However, the survey revealed strong support for increasing the current allocation of tax dollars earmarked for arts and cultural program, including two-thirds of respondents who said they would support a \$25 annual tax increase to fund local arts and cultural programs (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Another study by CPAC shows that music in Cleveland is an industry with a 2009 payroll of \$115 million, and 2,718 workers in core positions, collectively comprising .4% of the county's work force. The core workers, including 378 musicians, helped generate an additional 3,942 jobs in everything from retail to education, with a total economic impact of \$840 million, defined as the total value of goods and services generated by music-related activities. Overall, the music sector generates \$91.6 million in federal and state tax revenues within the county. Tom Schorgl, the CEO of CPAC notes, "The work force in the music industry is not large. What is large is the economic return on the small work force. If we were to encourage growth in that industry, we would generate more jobs, resulting in more employed people in Cleveland." He advocates, "The intangible here is so valuable for economic development. The quality of life is more important than it ever was in the past, because it attracts creative people to live and stay here" (Litt, S. 10 Oct 2011, *The Plain Dealer*, "Music Rocks Cleveland Economy").

An economic impact study of spending patterns by visitor-patrons who reside out of the county included the following categories: hotel rooms, car rental, meals, arts and entertainment, retail purchases, local transportation, travel to and from Cleveland. The surveys were derived using a survey-based sample of patrons at nine arts and culture venues and estimates based on extrapolations from attendance at another 15 venues. The analysis revealed that for the 24 arts and culture venues there were an additional 3,626 jobs created from just outside visitor spending; these jobs were not just in the arts and

culture industry, but also in dozens of others (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

Using the Ohio Department of Jobs and Family Services Inform database, industries identified as employing arts and culture occupations included: radio and television broadcasting, motion pictures, performing arts, photograph studios, portrait, museums, botanical and zoological gardens, printing and publishing, amusement and recreation, individual and family services, civic and social organizations, membership organizations. The result showed that more than 3.96 million employees in Ohio, and more than 1.08 million employees in the Cleveland greater region work in industries that utilize arts and culture occupations. Of these totals, there are approximately 80,922 arts and culture workers in Ohio, and 21,680 arts and culture workers in the Cleveland greater region. While arts and culture workers make up only 1.38 of all workers, they are found in a wide variety of industries and more than half of all Ohio establishments. With 67.5% of all employees in Ohio and 68.8% of all employees in the Cleveland greater region work in industries that utilize arts and culture workers as an input to complete production of final goods and services, arts and culture occupations have a potentially profound impact on products across all industry sectors. Some rapidly growing industries that employ arts and culture are in the service sector: museums, botanical and zoological gardens, engineering and management services, business services, social services, retail (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

The growth in service-providing industries causes the bulk of workers in arts and culture occupations to be employed in positions crucial to the products and marketing of service providers. The occupations in growing industries where most arts and culture workers are employed are in the positions of writers and editors, including technical, designers, artists and commercial artists, and photographers. Twelve of the 20 occupations identified as arts and culture related for this study are growing faster than the 1.25 annual percentage increase that is the average for all occupations in the state of Ohio. The industries demanding the highest proportion of arts and culture occupations in the Cleveland greater region are diverse, but mostly in the service sector, and all are growing. The main employers of arts and culture occupations are printing and publishing, business services, communications, membership organizations, and

miscellaneous retail. These industries in Northeast Ohio that employ arts and culture occupations produce more than \$1.8 billion in sales, which accounts for 57.1% of the regions total sales and 14.6% of all sales in Ohio. This means that somewhere in the process of production and or marketing of products, someone in an arts and culture occupation influenced the end product or sale of the product (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

These large percentages indicate that arts and culture occupations have a deep impact in many of the region's and Ohio's products. Arts and culture occupations are widespread in various industries and deeply embedded in a number of non-arts and culture industries. The arts and culture community and its venue are sources of wide breadth of occupations beyond those traditionally thought of as supported by the arts, and they provide an important input for a range of industries within the region (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

The study was intended to determine the amount of dollars spent by visitors from outside Cuyahoga County using the REMI economic impact model. The REMI model (regional economic models, inc.) provides insight to what if questions about the effect of policy initiatives on the economy of local regions using key econometric estimates and integrated inter-industry transaction and the new economic geography. Data was weighted based on the purpose for their visit to Cleveland, so that those reporting to visit specifically to attend an arts or cultural event or venue receive a weight of 1.00. For the majority of visitors the main reason for their visit was to come to the venue where data was collected. The performance based arts organizations had the highest proportion of visitors who were in the area specifically for the performance. Out of town visitors typically participated in more than one arts related activity while in the area regardless of the main reason for being in the county (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

They then used the REMI model to measure the impact of non-local arts and culture consumers on 53 unique industries at county and regional levels to determine impacts on income, gross regional product, employment, and public sector revenue in Cuyahoga County. This implies only 'imported' dollars and 'exported services' have a new economic impact on the region. The total economic impact is the sum of direct (first

round increase in jobs and spending), indirect (inter-industry effects as local industries purchase from one another), and induced impact (additional increases in output due to household spending and indirect effects of households responding). Estimated total impacts in 2003 on the Cleveland region include 2,440 employees, \$106.8m gross regional product, \$67.8m personal income, \$57.7m disposable personal income. The estimated state and local revenue impact is \$8.2m and the local revenue impact is \$4.3m. Total spending inputs from patrons outside of Cuyahoga County were over \$59 million. (Economic Impact of non-local arts and culture consumers, CPAC, 2004)

The CPAC partnered with The Greater Cleveland Growth Association to provide research support in determining the types of occupations employed by arts and culture organizations in the Cleveland region. Four views of the labor force for arts and culture organizations were created with the intent to look beyond the obvious occupations such as musician, artist, and actor. It used data provided by the Labor Market Information LMI division at Ohio Department of Jobs and Family Services to derive a US industry occupation matrix. It then interviewed several arts and culture organizations about how and by whom services were provided and or purchased. It compared it with a concurrent economic impact study which provides estimates of employment created by visitor-patron spending at selected arts venues such as hotels, restaurants, and retail locations. The industries that make up the 'arts and culture' cluster were identified by finding SIC codes assigned to a range of arts and culture venues from a list provided by the partnership. The US staffing patterns for each industry were downloaded and combined, with the caveat of the matrix being that industry hiring behavior and staffing patterns are based on national patterns which may, due to the geographic and product scope, include a more varied set of occupations than would the same industry at Northeast Ohio levels (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

The combined industry-occupation matrix yielded almost 250 unique occupations that may be employed by the arts and culture industry in Northeast Ohio, major categories included: management, business and financial operations, computer and mathematics, architecture and engineering, life, physical, and social science, community and social services, legal, education, training and library, arts, design, entertainment, sports, and media, health care practitioners and technicians and support, food preparation

and serving, building maintenance, personal care and service, sales, office and administration support, farming, fishing, and forestry, construction and extraction, installation, maintenance and repair, production, transportation and material moving. Operations of arts and culture businesses require significant inputs from labor. The arts and culture industry in Cleveland is populated by a number of nonprofit organizations, small businesses, and self-employed professionals. Although many factors affect the competitive advantage of this industry, none is as important as the competencies of the workforce they embody (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

The cluster of occupations and skills that comprise the operation of the industry goes beyond the thinkers and doers trained and employed in the industry; other professionals play an important role as economic assets to the growth of the arts and culture industry. Beyond the administration, artistic, scholarly service, and technical support, the arts and culture industry employs a significant number of independent contractors and entrepreneurs. The study found that arts and culture organizations generally own and operate their own facilities. Many smaller organizations' employees are cross-trained to act as CEO, artist, teacher, and ticket taker. Other companies, such as the Cleveland Playhouse Square employ union labor in the form of maintenance workers, wardrobe, stagehands etc. Other large companies also hire contract companies for caterers, cleaners, parking attendants, and security; these functions are outsourced to private companies under union agreements, but they are not considered direct employees of the organizations (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

Arts and culture organizations also benefit from the strong number and uniqueness of volunteers, which indicates strong community support of the arts and culture industry in this region. The Cleveland Opera uses between 300-500 volunteers, providing a range of services from education to home hospitality for guest artists. The Near West Theatre, who produces five shows annually and offers year round theatre activities focusing on serving the youth, has its entire operation staffed by over 1,000 volunteers. Young Audience contracts up to 125 independent musicians, dancers, poets, and artists a year to reach 325,000 students in a six-county area in the Cleveland region.

Smaller community organizations drive positive change in the community by promoting cultural tolerance (Art House, Inc.), spurring local renovation and investment (Cleveland Public Theatre), creating places in Cleveland's urban landscape (Cleveland Public Art), or creating opportunities for developing and experimenting artists (SPACES), and operate with small staffs but spend significant funds on projects that employ independent professionals in the arts and culture workforce (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

The spectrum of occupations indicates that many labor occupations are contributing to the production and output of arts and culture. Having a large pool of skilled labor and professionals provides individuals in the industry with a deep market of opportunities in which to seek employment. A vibrant and flexible labor market clearly contributes to the sustainability of arts and culture enterprises and distinguishes this industry as one that creates considerable economic activity and jobs. Cultural organizations directly spend \$242.6 million and indirectly spend \$332.4 million. Cultural audiences directly spend \$405.6 million, and indirectly spend \$401.4 million, creating \$1.382 billion in economic activity of arts and culture (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

Sparx in the City, a program adopted by the Downtown Cleveland Alliance, started in 2003 as a summer series of sidewalk artists and has since been acclaimed for creating a vibrant street life, and now includes an annual fall tour of Cleveland art galleries with a comprehensive guidebook. By 2006 the program won awards from the US Conference of Mayors and the Dominion Foundation. Sparx in the City's Urban Gallery Hope weekend event generated a 29:1 return on its investment, nearly \$2 million in disposable personal income and 43 jobs for Cuyahoga residents. The program acknowledges artists as entrepreneurs who "promote a city that others had stopped promoting", highlights the importance of artists as city leaders and activists, and the ability of art to enlighten, challenge, shapes, and informs (CultureForward.Org).

Economic Development:

Though its population has shrunk from 1 million in the 1950's to just below 400,000, Cleveland is experiencing a \$6 billion burst of development that includes

everything from big downtown projects to refined revivals of its many neighborhoods. The change in Cleveland is most visible in the University Circle neighborhood, the fast-growing cultural and educational hub, which is also home to the city's largest employers, University Hospitals and world-famous Cleveland Clinic. Euclid Avenue, once known as Millionaire's Row, is now a precedent of a city capitalizing on one square mile of legacy institutions set among greenways designed a century ago by legend Frederick Law Olmstead Jr. Such projects suggest that other cities could build a brighter future on the foundations of their cultural institutions. State and federal historic-preservation tax credits provide public-sector leverage for many new projects. Several decades of patient stewardship by Cleveland's cultural institutions, universities, foundations, and developers is paying off. (Litt, S., 2012 Oct, *The Plain Dealer*, "Metropolis reclaims urbanity").

The shift from traditional manufacturing to advanced manufacturing is playing a critical role in the region's economic transformation. TeamNEO markets the Cleveland region's collective business assets to site selectors, real estate consultants and companies across the globe to increase business opportunities and awareness in the region. TeamNEO aims to help companies that will create at least 20 new jobs. In partnership with local economic development organizations and the state of Ohio, TeamNEO recruited 15 new companies to Northeast Ohio in 2012, representing 1,000 new jobs and more than \$46 million in new direct annual payroll. Since 2007, it has brought 67 new firms to Northeast Ohio resulting in 13,000 new jobs regionally and \$575 million in regional annual payroll (ClevelandplusBusiness, Feb 14 2013).(TeamNEO Statistics: Appendix J).

The Convention and Visitors Bureau of Greater Cleveland (CVB), is helping to turn Northeast Ohio's tremendous arts and cultural assets into an even stronger engine by capitalizing on a 13% increase in cultural tourist trips from 1996 to 2002. VP of Marketing Tami Brown explains, "the ingredients are already here, we don't have to build or create the arts and cultural assets. Its just a matter of harnessing the energy to recreate Cleveland." Along with Director of Arts and Cultural Tourism Emilie Poua, a formal Arts and Cultural Tourism Initiative was launched in February of 2005. The imitative coordinated three major arts and cultural marketing campaigns and a number of smaller campaigns, organized quarterly meetings with the marketing directors of local

arts and cultural organizations, encouraged local hotels and restaurants to offer arts and cultural packages, and launched ctix.org, a website to provide consumers with discounted tickets to arts and cultural events. They were able to help the Cleveland Film Society secure \$30,000 in grant funding for the first regional marketing effort in the 30-year history of the Cleveland International Film Festival. (cultureforward.org).

Community Development:

The acropolis of cultural institutions in Cleveland continues to be cultivated through innovative community-rooted financing and efforts. The art institutions have aligned with developers and community groups to build new shared service groups. This zest for an investment in urban living is suggestive of the inventive community-building collaborations that are continuing to augment the city's capacities to expand (Frolik, J., *The Plain Dealer*, 10 Jul 2012, "A Bridge too near to waste").

James Levin, in the 1980's when most people saw Cleveland as a cultural backwater, saw a niche for the avant-garde. He returned home from New York to start the Cleveland Public Theatre, settling in the Detroit-Shoreway, where the theatre became an early harbinger of that neighborhood's arts-based revival. In 2004 Levin started Ingenuityfest, to showcase both downtown Cleveland's potential and the region's wide range of artistic and cultural strengths and technological innovators. It cultivates Northeast Ohio's intersection of the arts with technology. Ingenuity was conceived as a mobile multi-venued collaboration inviting residents and tourists to re-discover the city of Cleveland, seeing it alive and vibrant, newly animating storefronts and abandoned alley and building interiors that have long been ignored. Ingenuity revitalizes Cleveland by reinterpreting Cleveland (Ingenuitycleveland).

Collaborations have resulted in pop-up department stores, live action computer games, a video-balloon installation to digitally capture and display the festival's crowd, a temporary waterfall memorial, bridge-side operas, and NASA wind-tunnel dance performances. Cleveland was chosen for the exploration to take place because of its conglomeration of industries in art and technology, and its breadth of passionate professionals. Ingenuity's mission is to showcase innovation through collaboration, promoting excellence, inspiring and engaging new audiences, and energizing and

transforming urban environments. Ingenuity seeks to provide a catalyst for lucrative creative connections amount artists, innovators, educations, and audience. Ingenuityfest helped the economy by bringing over 45,000 participants downtown last year; visitors from outside Northeast Ohio, accounted for \$2.7 million for Cleveland, \$1.3 million for Cuyahoga County, and \$4.5 million for Ohio (IngenuityCleveland).

Levin also runs Wooster's Center for Entrepreneurship, helping to launch art and music festivals, and just won a Cleveland Arts Prize for 'urban activism'. His vision is now transferring to the Detroit-Superior Bridge, which has been closed to cars since 1954. But with panoramic views of downtown and Lake Erie, Levin sees it as an asset of urban space that no one could afford to build today. He hosted Ingenuityfest there for three years, which sparked further imagination and energy of what the space could be used for. Levin is now working with recruited planners and nostalgic Clevelander community members for a formula of success. The current result is the 'Bridge Project', a community planning effort that involves the city, county, downtown stakeholders, and Kent State University's Cleveland Urban Design Collaborative. Backed by nearly \$100,000 in planning money from NOACA and the National Endowment for the Arts, Levin and colleagues hope to offer a framework for what could be done on the bridge, and how to fund and maintain it. Over 1,100 people attended the open house meeting hosted by the county's Public Works Department to talk about ideas for the bridge. Levin thinks that "people will be inspired to share their ideas" and contribute to their community. Ideas ranged from bike-sharing stations to art studios, to weddings. They have teamed up with local architects to create a design competition for solutions to the bridge deck. "There's a lot of life and hope in Cleveland right now, maybe more than I've seen in my life", said Levin (Frolik, J., *The Plain Dealer*, 10 Jul 2012, "A Bridge too near to waste").

The Cleveland Public Theatre collaborates with traditionally underserved groups, and what started as a series of workshops at a shelter for runaway children has transformed into a well-developed group of programs. There are four community-based education programs, which seek to empower participants to gain self-respect and confidence in their ability to succeed. (1) Brick City provides an after-school theatre program for children living in public housing, (2) STEP, the student theatre enrichment

project, employs high school student, many of who live at or below the poverty level, to write, produce, and perform in original plays. (3)The Women’s Voices Project encourages formerly homeless women in the YWCA to create and tour original performances based on their own experience, and (4) the Y-Haven program which works with formerly homeless men in the production of an original play presented at treatment and educational centers. Despite difficulty maintaining funding, their events are strongly attended, and are fulfilling their mission to raise consciousness and nurture compassion (cultureforward.org).

Alan Glazen, a visionary retired advertising executive, wants to turn Waterloo Road, a blighted stretch of storefront on the Easter edge of downtown Cleveland into a premier music and entertainment district with concert venues, music stores, restaurants, bars, gyms, boutique hotels, and grocery stores. Alan spearheaded a group, Project Light Switch, a coalition of business owners who want to bring back a vibrant business corridor. Their goal is to rally as many committed entrepreneurs and civic leaders as possible to join forces and clean up the abandoned storefronts and open several businesses simultaneously or at least in rapid succession to reinvigorate the neighborhood. They have already begun a landscape and streetscape initiative. He believes there will be success because of all the young people fleeing the suburbs and wanting a true urban lifestyle (Crea, J., *The Plain Dealer*, 20 Feb 2013, “Waterloo road renaissance under way in Cleveland”).

So far, Alan’s efforts appear to be coalescing; restaurant business duo Steve Schimoler and Scott Dilyard have partnered with former Rock and Roll Hall of Fame CEO Terry Steward to acquire a lease on the former Key Bank Building to create a restaurant and entertainment destination, Crop Rocks and The Vinyl Vault, an enterprise that will include food, a massive library of musical recordings on vinyl, and a cooking school where hobbyists and professionals can lead classes. Terry Steward will help them create the nation’s largest collection of music on vinyl. The Beachland Ballroom will open an outdoor patio and a musical instrument showcase, “a place where local instrument makers can build and sell; a real mixed-use area, not just all restaurants”. Alan and his business partners are continuing to acquire properties in the neighborhood and renovate them while maintaining their authentic character. They hope to attract other

music venues and retailers. Alan's commitment is both sentimental and civic, "We're in an era of suburban flight. Young Clevelanders especially, they want to live in the neighborhoods their grandparents and great-grandparents grew up in (rather than where their parents raised them), and raise their own kids there and have good places to eat and good schools for their kids. They're fed up with the cookie-cutter chain restaurants, manufactured lifestyle centers, and sterile subdivisions" (Crea, J., *The Plain Dealer*, 20 Feb 2013, "Waterloo road renaissance under way in Cleveland").

An art grant earned Waterloo status as an entertainment district, which will enable potential restaurateurs and retailers more affordable access to the neighborhood. Callahan of Arts Collinwood, which has been in the neighborhood for 12 years, says, "Obviously, we felt like this neighborhood has huge potential. It has great housing stock and a great mix of people, especially artists who live here", but critical mass and the arrival of restaurants and other retail will play a big role in the area's revitalization. To date, \$5.5 million have been committed to structural and cosmetic improvements, a combination of federal transportation dollars matched by city funding. Additionally, two arts grants totaling \$1.1 million are being invested in the neighborhood. "Five years ago, 10 years ago, people wouldn't even have dreamed of talking about this. Now there are all types of initiatives underway. This is a neighborhood that is going to become a destination. People want to live in places that are walkable, bikeable, historic, architecturally interesting, diverse, compelling. Waterloo is just that", Alan says (Crea, J., *The Plain Dealer*, 20 Feb 2013, "Waterloo road renaissance under way in Cleveland").

Alan hopes to develop a boutique hotel to meet the needs of the performers that come from all over the world and end up staying in a spare room of the Beachland Ballroom owner, Cindy Barber. She says, "My performers could really use rooms close by, rather than have to book a hotel miles away (in suburbs off of the freeway or near the airport). A lot of these bands spend a lot of money when they're here, buying instruments, you name it- and it would be nice to see some of that stay in the neighborhood". She also notes that patrons who come to the performances would gladly book overnight accommodations near the venues. Arts Collinwood's mission is to support the artists in the community, enrich the neighborhood culturally and economically, and create a stimulating arts environment by sponsoring exhibits,

performances, special events, and educational programming for people of all ages. The Collinwood Art Center focuses on education programs to serve the community and create an open forum for artistic expression (Crea, J., *The Plain Dealer*, 20 Feb 2013, “Waterloo road renaissance under way in Cleveland”).

Peter B. Lewis, philanthropist, made his largest donation in a decade, of \$5 million to the Cleveland Institute of Art. It is the first donation to any institution in his hometown of Cleveland, which he declared a temporary boycott on his local giving in 2002 to vent frustration with the city. He decided to donate the money towards the Cleveland Institute of Art’s collaboration with the Uptown development, saying, “It’s the first time in a long time I’ve been impressed by Cleveland. I’m impressed by the achievement and accomplishment; I’m impressed all around. (The donation) is a wonderful story...there’s a lot of joy to go around”. The donation will also go towards the \$66 million renovation and expansion of the Center for the Visual Arts. Lewis was long viewed as a go-to source of philanthropy in the city, but made a dramatic public boycott in 2002 saying that Cleveland was declining because too many lawyers involved in civic leadership, arguing “lawyers are functionaries hired by the people who do something, but we’ve got a situation where they’re running the town, its absurd”. But Lewis found a renewed respect for the new generation of leaders in town, praising Ari Maron of MRN Ltd for delivering Uptown and other successful projects like East 4th Street, which would not be possible without the collaboration of universities, University Circle Inc., cultural institutions, and private developers and lenders with faith in the neighborhoods future (Litt, S., *The Plain Dealer*, 10 Jul 2012, “Peter B. Lewis donates \$5 million to Cleveland institute of art”).

The 18th annual return of an outdoor skating at Wade Oval and the Holiday Circlefest continue to reinforce University Circle’s status as a tourist destination and resident treasure. The University Circle neighborhood has averaged 1,000 new jobs every year for the past five years, despite a massive recession. The clustered creativity at University Circle is helping to define and invent the region’s future economy. UCI itself has transformed from a community owned land bank to a comprehensive development group directly involved in projects, now even beyond the boundaries of the ‘circle. UCI has begun involvement with housing and hotel development, and working with

neighborhood groups in Glenville, Little Italy, East Cleveland and the Fairfax Renaissance Development Corporation to augment their capacity with the city on residential development and to lobby for an ‘Opportunity Corridor’. Such cooperation is vital in an era of tight budgets (Editorial, *The Plain Dealer*, 25 Nov 2011, “University circle forges ahead”).

The Plain Dealer has started a bimonthly column in the Sunday Arts section called ‘Making Places’, an editorial to acknowledge the people, ideas, and social forces that are reshaping places and spaces through design, money, and politics. Similarly, a new series of presentations called “Hope For the City” beginning March 20th on the status of urban planning, parks, pedestrian friendliness, and other issues related to the downtown’s physical fabric. It includes Ann Zoller and Greg Peckham of LAND Studio, Jennifer Coleman, chair of the Cleveland Landmarks Commission, Jeff Speck author of “Walkable City: How Downtown Can Save America, One Step at a Time”, and Anthony Coyne, chairman of the city’s planning commission (Litt, S. 4 Feb 2013, *The Plain Dealer*, “Reshaping American Cities”).

‘From Rust Belt to Artist Belt’ was a movement and conference series that began in Cleveland in 2008 and 2009, followed by Detroit and then St. Louis in 2012. It celebrates the redefinition of the industrial Midwest as an urban laboratory for building creative, equitable, and sustainable communities. It is a gathering of arts and community development professionals who see post-industrial regions not as a place of abandonment but as one of innovation and opportunity. The conference has brought together more than 600 people and spurred community development programs like ‘Artists In Residence’. This program applies lessons from the ‘Rust Belt to Artist Belt’ conferences and CPAC’s extensive artist space research in a single neighborhood. After a competitive site selection process, Northeast Shores Development Corporation selected a panel of local and national urban development and arts professionals. It is now serving as a laboratory for redeveloping these concepts and increasing artists’ engagement with non-artist residents (Northeast Ohio’s Arts and Culture Plan, CPAC, 10 May 2000).

Artists in Residence was a \$500,000 initiative that sought to increase artists’ access to affordable space within Cleveland. Houses that need rehab are offered for as little as \$6,500, while modernized energy-efficient homes are offered for \$75,000 with

the option of a storefront. The program offers a support system for coming up with both art ideas, and fiscal sponsorship services for those who want to start a community initiative. In addition, North Shore Collinwood started a \$125,000 grant program that allows neighborhood artists to support community art projects with the overarching theme of addressing neighborhood vacancy. These grants allow artists to expand the scope of their work and work on revitalizing their own neighborhoods. This has spurred the new Waterloo Sculpture Garden, which will allow for new solar-powered motion-sensitive lighting so the streets will be safer and well lit at night. The organization remains volunteer-driven and prioritizes seeking out relationships with existing community resources, which has resulted in collaborations such as a formal partnership with Independent Pictures, who will now offer regular community film screenings (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

The investment and preservation of creative expression can lead to a much larger return. Arts and Culture offer important benefits in sector advances of our education systems, economy, and global competitive edge. CPAC strives to build and sustain public support of the arts and culture community, valuing the ability of our arts and cultural traditions and institutions to enrich people's lives and the community, a policy that recognizes culture as an essential component of a strong community. CPAC believes that arts and culture foster developmental, intellectual, and emotional benefits for individuals, and when widely available, citizens have sharper insights, greater empathy, and heightened community involvement. The CPAC acts as a service provider focused on filling functional gaps identified through the planning process, implementation management, evaluation, capacity building, public policy, and research (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Educational Development:

When arts and culture become a part of a core curriculum in schools, student performance improves, SAT and other test scores improve, positive behaviors increase, dropout rates plunge, and youth crime decreases. Students involved in music and theater have proven better math and reading skills, perform community service more, watch TV far less, and the effects are particularly strong with children of low-income families.

National studies show that students with an arts based education or arts-integrated learning program score an average of 83 points higher on SAT tests. Adults benefit too, physical, mental, and emotional health are enhanced when people learn new skills in the middle of life, particularly when they pursue activities in the practice of arts and culture, as it reignites the often abandoned left brain. Yet as students get older, the availability of arts and cultural education programs begins to dwindle. Public forum and focus sessions continually reiterated their view that arts and cultural education is a conduit of understanding that helps to bridge barriers of age, race, and culture (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

The 44 respondents to the CPAC's organizational survey reported investing \$11.3 million annually in 276 educational programs providing 2.6 million individual contacts, with the majority of these being performances. 35% of organizations listed fundraising as the single greatest obstacle to expanding educational offerings. 84% of respondents in the partnerships public telephone survey would be more likely to support new public revenue streams for arts and cultural organizations if organizations received support to offer additional educational programs. Public and private sector sponsors can help enhance the visibility and transparency of arts and culture in education programs; commitments from prominent regional institutions and businesses send a powerful message about the value of arts and cultural education. Students should be engaged in real-life volunteer, internship, or extracurricular programs to help them understand the role of art and artists in society. Organizations should offer paid or for-credit internships to help students explore a variety of arts and cultural disciplines and give them a means to find and cultivate potential mentors (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Young Audiences of Northeast Ohio (YANEO) is using arts and culture workforce training to prepare high school students for the demands of the career world. ArtWorks, launched in 2000, an arts and culture based workforce development program designed and implemented by YANEO is modeled after Gallery37, a highly successful Chicago based program that has been modeled in 15 other American cities to date. The program grew out of a desire to comprehensively address the needs of high school students through arts education opportunities to help them prepare to enter the workforce.

“We wanted to expose the students to the arts within a framework of skill-based training”, says Marsha Dobrzynski, executive director of YANEO. It provides a summer program for 50 students with structured full-time jobs based on their application, essay, and job interview, and all students are paid \$7 per hour. The program seeks to excite students about potential careers whether in the arts and culture sector or not, and has rigorous plans to evaluate the program’s impact on student performance and access to college. Initial studies did show that participating in the arts activities resulted in higher test scores, but more importantly it taught young people how to process what they know and feel, and how to express that in a unique creative way- making school more fun (cultureforward.org).

The Cleveland Museum of Art offers interactive video conferencing classes for real time interactive participation with museum directors and current exhibits. ICARE, The Initiative for Cultural Arts in Education is a program administered by the Cleveland Cultural Coalition, which connects the arts-focused resources of the greater Cleveland cultural community to the needs of the Cleveland public schools, placing study of the arts at the center of the school curriculum. The ICARE bank offers education profiles for cultural institutions, artists, schools, professional development providers, and funders. Playhouse Square Foundation’s “Fair on the Square” brings artists and organizations together with teachers and administrators to plan field trips and other educational events (Northeast Ohio’s Arts and Culture Plan, CPAC, 10 May 2000).

Each season, the Orchestra offers innovative programs such as the PNC Grow Up Great: A Great Early Start in the Arts partnership, where Cleveland Head Start teachers are learning to use music to support the preschool curriculum – numbers, letters, reading, and more, actively engaging young children in the joy and benefits of music. Individual Orchestra members work with teachers in K-5 academic classrooms through the Learning Through Music program. Musicians coach serious pre-professional music students through its youth orchestra, chamber ensembles, and region-wide clinics. A discounted Student Advantage ticket program makes Orchestra concerts more affordable. A new concert option, Musically Speaking, offers a contextual setting for music. In these ways and more, the Orchestra is expanding and deepening its offerings for all ages and stages of life (clevelandorchestra.com).

The MyCom Program, funded by CPAC, helps K-12 students get summer jobs and engage in activities that contribute to their community, to expand from eight neighborhoods to the greater University Circle area to offer more arts industry jobs. Other educational grants funded by CPAC include the Collinwood Sound Project, which will teach local youth how to record, produce, and distribute music. Another includes a pop-up fashion studio in a vacant store front, where the artist will use the space as a shop and place to teach high school students' basic sewing and jewelry fabrication skills, culminating in a sale of the students' work. The program was started by Sarah Gyorki and other passionate volunteers and has now solidified its place in the neighborhood under the leadership of Cheryl Carter and current executive director Amy Callahan (CPAC).

The nonprofit community arts organization has tied together ongoing art exhibits with cutting edge national talent, an annual arts festival, a number of different educational offerings and summer camps aimed at improving the well-being of neighborhood children; this includes the after-school theatre arts program where five days a week students K-3 can develop their literacy skills through performance, with the aim of increasing their ability to pass the state of Ohio's third grade reading proficiency exam. The program also offers students an opportunity to engage directly in the community through their artwork, including Cleveland's "Parade The Circle" event, an annual free community art parade created by The Cleveland Museum of Art in collaboration with University Circle Inc. to provide a day of entertainment and food and activities presented by 30 Circle institutions (CPAC).

The Collinwood Art Center focuses on education programs to serve the community and create an open forum for artistic expression. Examples include the program for teens that help create public art installations throughout Cleveland and use the works to help build portfolios for college applications. There is also further grant funding to launch a Music Education Series program, a series of five one-hour classes geared towards children ages 6-9 where each class will teach a different genre of music with a guest performer (Crea, J., *The Plain Dealer*, 20 Feb 2013, "Waterloo road renaissance under way in Cleveland").

Involvement in the arts and selected 10th grade attitudes and behaviors

	High arts	Low arts
Rarely perform community service	65.2%	86.0%
Consider community service important	46.6	33.9
Watch tv weekdays 1 hour or less	28.2	15.1
Watch tv weekdays 3 hours or more	20.6	34.9

Source: *Americans for the Arts*
National data

How involvement in the arts influences academic performance

	High arts	Low arts
8th grade		
Earning mostly As and Bs in English	79.2%	64.2%
Scoring in top 2 quartiles on standard tests	66.8	42.7
Dropping out by grade 10	1.4	4.8
Bored in school half or most of the time	42.2	48.9
10th grade		
Scoring in top 2 quartiles, standard test composite	72.5	45.2
Scoring in top 2 quartiles in reading	70.9	45.1
Scoring at level 2 reading proficiency	66.5	43.1
Scoring in top 2 quartiles, history, citizenship, geography	70.9	46.3

Source: *Americans for the Arts*
National data

Transportation:

The University Circle arts district triggered The Regional Transit Authority's new \$200 million rapid transit line on Euclid Avenue. The boosted ridership and faster headways provided an impetus to rebuild a crumbling Euclid Avenue to be modeled on an award-winning fast-boarding system in Curitiba Brazil. That investment, 80 percent of which is in federal funds, has leveraged more than \$1 billion in development in University Circle alone, an "intentional effort to bring back our historic main street", says Chris Ronayne, direct of University Circle Inc. The nine-mile, \$200 million bus rapid-transit line launched in October 2008, and is now credited with helping to attract \$5.8 billion in investments for new construction and rehabilitation on Euclid. Hybrid rapid-transit vehicles stop at 40 stations and connect two growing areas, University Circle and downtown Cleveland (Litt, S., 2012 Oct, *The Plain Dealer*, "Metropolis reclaims urbanity"). The RTA's new line serves as a model for cash-strapped cities looking for better public transit along its major corridors. In 2009 they established a bicycle advocacy organization and built separate bicycle and pedestrian access paths (Brynes, M., *Atlantic Cities: Place Matters*, 4 Oct 2012, "Cleveland, flashy new museum, better neighborhood).

Grace Gallucci, former policy development analyst for the Chicago Regional Transportation Authority is entering her eighth month as director of Greater Cleveland's most powerful planning agency, the Northeast Ohio Area Wide Coordinating Agency, and they have embarked on a new direction. Instead of letting local project-by-project demands drive decisions and funding, Gallucci and the NOACA board will craft a regional strategy to better develop businesses and communities while protecting the environment. While a regional blueprint is basic planning, it has never before been done in Cleveland. She is also advocating that NOACA steer away from its car-based mindset

and do more to promote walking, cycling, and public transit. “We’re managing growth and decline. We have a lot of capacity, so we must think how best to use it”, Gallucci says. She plans for NOACA to spent 18 months taking an inventory of all of the region’s infrastructure and needs and costs, “I’d like to not only put the plan together, I want to participate actively in developing the funding solution. I’ve got some creative ideas” (Breckenridge, T., *The Plain Dealer*, 18 Feb 2013, “Head of NOACA aims of truly regional plan”).

Residential Development:

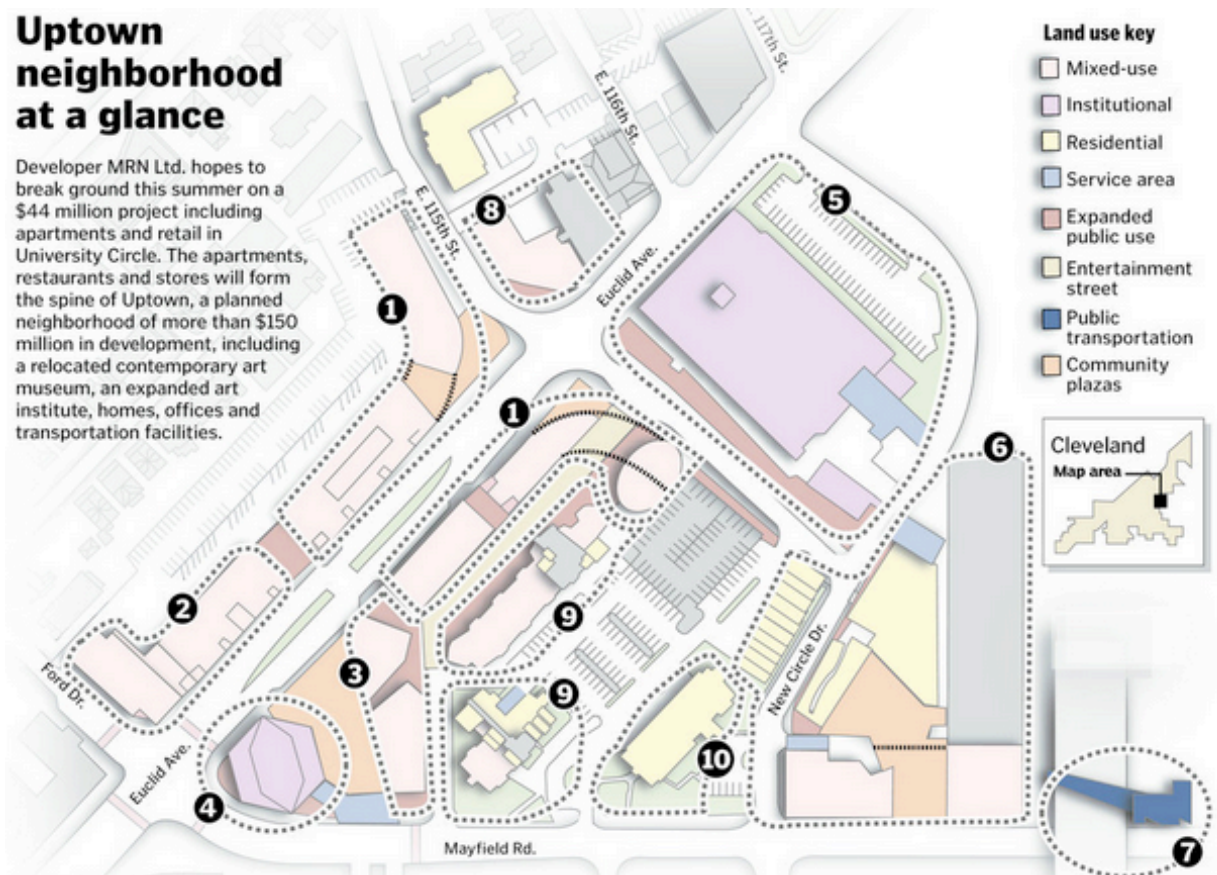
One of the most recent residential projects linked to arts infrastructure is Uptown. San Francisco architect Stanley Saitowitz’s mixed-used development Uptown includes 102 rental apartments, a Barnes and Noble, restaurants, and the only local grocery store, and has turned Euclid Avenue into a frame for the principal landmark, the new MOCA building. When presenting Uptown to local developer MRN Ltd., Saitowitz showed pictures of London, Paris, and Cleveland, emphasizing each city’s 19th and 20th century building stock and its interaction with the street as a means to make an urban place, returning to the essence of what made these cities feel vital in their prime, but executing the idea in a 21st century way. Saitowitz said, “The most exciting part of the project is to see how the area has been totally transformed by these buildings...In San Francisco everyone starts by saying no. In Cleveland you can get a building permit in a month”, and three months later they are 80% occupied. Saitowitz, who has focused on urban infill housing for years saw the project as a chance to expand on an organizing strategy where services in each apartment line one wall in a ‘flat version of a loft’ as a clear service zone. The entire project is LEED silver certified. Uptown signals local institutions continued dedication to elevating design in Cleveland and catering to a sophisticated population of students and professionals. Uptown reiterates an adamancy that architecture animates space and connects people, “it’s about the way architecture continues the lives of cities”. Saitowitz sought to merge traditional urbanism and modern design by making the buildings contribute to the larger urban environment, imparting and form to an area that had for decades been comprised of fast food chains and parking lots

(Raskin, R., Oct 2012, “How to create a city within a city”)(Litt, S., *The Plain Dealer*, 5 Apr 2012, “University Circle’s Uptown Development”).

Following Uptown Development’s success, MRN Ltd.unveiled its Phase II apartment building, which includes 40 high-end rental units and 51 dorm units for approximately 130 students from the Cleveland Institute of Art. The seven-story, \$21.5 million building will also be designed by Saitowitz. The first two buildings are 86% leased. MRN Ltd. The new building will have ground-floor businesses and 43 traditional apartments as well as student housing for the Cleveland Institute of Art. MRN is purchasing 1.5 acres from nonprofit group University Circle Inc. The project’s first two apartment buildings are 90% leased at some of the highest rents in Cleveland at \$1,325-\$2,260 per month. Property owners near Uptown view the project as a test of what tenants in the strong demand rental market might be willing to pay. “It’s going to help create this neighborhood in University Circle. What we’ve found downtown is as more product comes into a neighborhood, then demand comes up”, said Ari Maron, a principal at MRN. Student housing is a departure for both MRN and the high-profile development, but Maron and the major institutions backing Uptown say student housing fits their vision of a diverse district where people of varying ages, incomes, and professions produce 24-hour bustle. The building is funded by a long-term loan from The Cleveland Foundation, a major investor in and around University Circle, and a New Markets Tax Credits meant to lure investment to financially distressed areas, and the art institute committed \$1 million. The Uptown Development Project gives the former food desert a full-scale supermarket, Constantino’s, which opened on the ground floor in part thanks to a “healthy food financing” grant from the Department of Health and Human Services. The Uptown project is over \$150 million in total (Jarboe-McFee, M. *The Plain Dealer*, 19 Dec 2012, “Uptown project in university circle could see work on \$21 million second phase in January”).

The lesson here is not that a developer and art museum worked with reputable architects, but that Uptown grew out of a decade of strong planning and urban design that molded the streetscapes, public spaces, and building locations for the project long before the acclaimed architects were involved. Early work was coordinated with University Circle Inc, Case Western Reserve University, the Greater Cleveland Regional Transit

Authority, the Cleveland Institute of Art, and the placement of MOCA at the triangular intersection of Euclid Avenue and Mayfield Road, the most visible spot in the development. These concepts emerged from a successful collaboration of University Circle’s institutions, aided by more than \$10 million in key investments over the past decade by the Cleveland Foundation, which steadily expanded the district’s economic and aesthetic potential. The area has grown to support around 3 million visitors, 50,000 jobs, and 10,000 residents (Jarboe-McFee, M. *The Plain Dealer*, 19 Dec 2012, “Uptown project in university circle could see work on \$21 million second phase in January”)(Brynes, M., *Atlantic Cities: Place Matters*, 4 Oct 2012, “Cleveland, flashy new museum, better neighborhood”).



A private developer plans to convert a PlayhouseSquare office building into 102 apartments to capture the explosive rental demand and bring the first residential project to the heart of Cleveland's theater district, the largest theater district outside of Manhattan's Broadway, making it the nation's second-largest performing arts center.

PlayhouseSquare sold the building to the largest privately held owner of apartments in Northeast Ohio, K&D, who hope to work with the PlayhouseSquare Foundation on their long-term goals of having a residential project. Doug Price, K&D's chief executive hope's this is the first of many residential mixed-use historical renovation projects that transform the neighborhood assumption as being exclusively commercial. K&D hopes to put as many as 500 units in the district, all redevelopments of older commercial buildings (Jarboe-McFee, M., *The Plain Dealer*, 29 Dec 2011, "PlayhouseSquare to sell office for apartments").

This complex is the site of roughly \$70 million in completed or planned investments including the renovation of the Hanna Theatre in the ground floor, and K&D anticipates a \$23 million budget for renovations of the annex as an act of a larger revitalization in the district. The Cleveland Playhouse Square and Cleveland State University are already finishing work on a theater-and-education complex. Restaurateur Zack Bruell aims to open his newest outpost in the complex, and Dwellworks LLC a real estate-services provider will move their headquarters to the complex from suburb Warrensville Heights. The Huron Square and Osborn apartments to the edge of theatre district are nearly full, and other property owners are contemplating residential conversion projects. "The logical step would be to continue to push housing in that neighborhood", said Joe Marinucci, chief executive of the Downtown Cleveland Alliance (Jarboe-McFee, M., *The Plain Dealer*, 29 Dec 2011, "PlayhouseSquare to sell office for apartments").

Eventually, PlayhouseSquare would like to see new residential construction atop historic buildings and in place of parking lots, but with a soft economy, construction financing is more feasible for existing buildings; for example developers can use federal and state tax credits aimed at historic preservation to cut the cost of his project. They also hope to secure New Markets Tax Credits, which offer a tax benefit to individuals and companies investing in areas with high poverty and unemployment. "I think the Hanna

theatre annex has the ability to be one of those projects that creates a whole new district for downtown living”, said Ralph McGreevey, executive vice president of the Northeast Ohio Apartment Association (Jarboe-McFee, M., *The Plain Dealer*, 29 Dec 2011, “PlayhouseSquare to sell office for apartments”)(Additional Residential Developments: Appendix K).

Urban Immigration:

The population downtown as of 2010 was approximately 10,000, a 74% increase from the year 2000, and in the past 21 months the vacancy rates of apartments has been more than cut in half. With 4,171 units downtown and an occupancy rate of 95.2%, above the national average of 94.4%, there is hope for 500 new units each year. This includes new housing surrounding the arts facilities, funded by non-profit organizations that will be sold at a ratio of 75 affordable/25 market, and a focus on renovating existing buildings that gain historic preservation tax credits. Cleveland is currently experiencing a 98% occupancy spike, “a phenomenal increase during that period of time”, notes Ryan Severino, a Reis Inc senior economist in New York. Not including student housing, there are approximately 4,200 apartment units downtown (Jarboe-McFee, M., *The Plain Dealer*, 26 Nov 2011, “Apartments full, developers look for new opportunities in Cleveland).

An influx in young professionals drawn by jobs in tech, digital media, marketing, and biomedical companies are creating new housing patterns downtown. Thanks largely to these young professionals; the inner city is growing faster than the outer city and the county for the first time in modern history. Research for Case’s Center on Urban Poverty and Community development, Richey Piiparinen, notes it is more powerful than the addition of a casino or medical mart, “It’s a youth movement, and this could be a huge thing”. Even after two decades of unprecedented growth, the population within walking distance of Public Square approaches only 10,000 people (compared to 29,000 in Chicago’s Loop), and many urban planners see 20-25,000 residents as the threshold for creating a natural self-sustaining downtown neighborhood that attracts grocery stores and schools (Litt, S., 2012 Oct, *The Plain Dealer*, “Metropolis reclaims urbanity”).

Though newcomers are too few to offset the regional trend of Cleveland losing 17% of its population in the last decade, there are several facets to the downtown renaissance that researchers find striking. First off, a rising center city bucks the trend in a region accustomed to relentless sprawl. Secondly, the ripples are spreading into inner-city neighborhoods, which are enjoying stable or growing populations in a tight rental housing market for the last decade. And most importantly, people between the ages of 21 and 34 are making up the largest share of downtown residents, and many of them grew up in a suburb of Northeast Ohio and are now moved into a neighborhood their parents never would have considered. Piiparinen, who conducted the downtown population study said, “It’s the creative class. They’re more entrepreneurial, mobile, and more educated than their parents”, and they are stoking a long-term trend. Looking at a 70-year trend line, Piiparinen found that the population of Cleveland’s inner city stabilized in 1960 and has trended steadily upward since. That’s in contrast to the city’s outer, family-oriented neighborhoods, where population fell sharply after 1990. For the last twenty years, the inner city has been growing at a faster rate than the Cuyahoga County suburbs and five-county region. Anecdotal evidence suggests downtown’s growth is quickening as apartment vacancies are scarce and building managers are working from waiting lists. The city was a foreign place even to residents of Northeast Ohio who only came for isolated events, but now many of its young suburban residents are moving into the core of the city with no plans to leave (Litt, S., 2012 Oct, *The Plain Dealer*, “Metropolis reclaims urbanity”).

Downtown’s population nearly doubled from 1990 to 2010 to reach 9,098 people, and young adults drove this growth. There has been a remarkable jump in the size of the cohort aged 15-24 from 2000 to 2010. The majority of this group is made up of 22-24 year olds (51%), more than 2,000 people under the age of 25 moving into the neighborhood. This influx bumps up against the substantial increase also found in the 25-34 year old cohort, and could be a turning point for Cleveland that it is well positioned to suit the young and evolving knowledge-based economy. They joined a community nearly devoid of people in their 40’s, because historically by the time someone turns 35 they would move somewhere else, suggesting the neighborhood has limited appeal. But “the exodus of the child-rearing age group may neutralize the gained made with the

young”, Piiparinen warns. He suggests the city offer a broader range of amenities, including quality elementary schools and safer streets to create a stable long-term neighborhood. Jim Russell, an economic geographer specializing in the demographics of Rust Belt cities, says a more diverse neighborhood will develop naturally. He suspects older people and families will be more willing to move into a downtown area with young professionals, saying, “For the most part age doesn’t matter...what you want is more people downtown. That will attract other demographics. People will feel safer. There’s a hidden brain going on. Not only is your inner city growing, but also it’s clearly because of an influx of young adults. You’re trending in the right direction” (Smith, R., *The Plain Dealer*, 27 Apr 2012, “Cleveland’s inner city is growing faster than its suburbs as young adults flock downtown”).

Select neighborhoods on the periphery of downtown are also showing signs of vitality. While from 1990 to 2010 the City of Cleveland shrank, there is one outlier; downtown Cleveland. Over the last two decades, the neighborhood’s population growth was the single largest spike of any neighborhood, suburb, or county measured. Downtown residential occupancy rates have developers eagerly looking to meet residential demand. Population declines in Cleveland’s inner core neighborhoods bordering downtown also began to slow. Between 1990 and 2010 these inner core neighborhood broke trends found in both outer core neighborhoods as well as the suburban areas where population growth slowed or even declined. The tentative answer is that a reverse in the donut hole is in the making, revealing that Cleveland’s downtown re-densification may be spilling over into the adjacent inner core neighborhoods (Piiparinen, R., *Metro Trends Urban Institute*, “Not Dead Yet: The Infill of Cleveland’s Urban Core”).

Urban Revitalization:

East Cleveland is the most bombed out part of town, where foreclosures and population decline have taken the highest toll, yet is clustered by thriving cultural institutions such as Severance Hall, home to arguably the best orchestra in the country. But a concentration of artistic and intellectual riches doesn’t necessarily equal urbanity, especially if each institution exists on its own island. But over the last decade, the

universities and medical institutions with help from local stakeholders and community organizations have leveraged investments in and around the neighborhood to create a vibrant, connected center (Raskin, R., Oct 2012, “How to create a city within a city”).

St. Luke’s hospital, a neo-Georgian building designed in 1927 by the same Cleveland architecture firm Hubbell and Benes, who designed the Cleveland Museum of Art, which had once fallen into abandoned vandalism will now undergo a \$53.6 million multiuse renovation as a low-income apartment complex for seniors and a new school for preschool-to-eighth graders, a Boys and Girls Club chapter of Cleveland, and an office space for nonprofit organizations. This will be part of a 15 acre redevelopment that includes a new K-8 public school built in 2009, a new branch of the Cleveland Public Library built in 2010, and several new blocks of single-family houses in a related neo-traditional style called St.Luke’s Pointe planned by City Architecture of Cleveland. This plan also calls for the replacement of all the aging rapid stations and a pedestrian walkway to connect the Legacy Pointe houses, the school, and the hospital. There is hope that the seniors and children of the charter school will volunteer with each other, the hospital, and the library to create a dynamic vitality (Litt, S., 2012, Jul 8, The Plain Dealer, “Healing vision”).

This project combines historic preservation of the city’s architectural assets with strong urban design grounded in mass transit, high educational aspirations, and affordable housing. Much of this project can be accredited to the Neighborhood Progress Inc., the nonprofit community development organization that acts as an intermediary between charitable foundations and neighborhoods. Using a complex combination of federal and state tax credits for historic preservation, new markets, and low-income housing. There are 137 renovated apartments within the original hospital structure, with rents based on 40-50 percent of the median income for Cuyahoga County; Joel Ratnor, NPI’s director since 2010 noted that many applicants have turned away because they make too much money, though it is a good sign the project appeals to middle-class residents. The building can now serve as a model of reclaiming Cleveland’s past architectural assets for the future (Litt, S., 2012, Jul 8, The Plain Dealer, “Healing vision”).

When Cuyahoga County found itself at the epicenter of the nationwide foreclosure crisis in 2008, a collaborative group of minds from the government sector as

well as the county's non profit and academic community came together to create the Cuyahoga County Land Bank as a separate non-profit, government-purposed entity tasked to strategically acquire blighted properties and return them to productive use either through rehabilitation, demolition, or creative reuse, increase property values that support community goals, and improve the quality of life for Cuyahoga residents. A wide bleak stretch of East 22nd street has potential as a vital redeveloped artery that draws on the growth of the Cleveland community. The proposal from Campus District Inc. calls for \$4.2 million in roadwork and landscape aimed at better linking institutions. The investment creates opportunity for up to \$115 million in housing, retail, and office by opening up underused land along the roughly mile long route out of main Cleveland. City Architecture Inc. will design a corridor concept to the Cleveland City Planning Commission (Breckenridge, T., *The Plain Dealer*, 1 Dec 2011, "East 22nd Street could yield big development of downtown Cleveland").

The goal is to leverage development that is already happen in a way that does not exclusively cater to vehicular traffic, and they are hoping to partner with the Greater Cleveland Regional Transit Authority to improve public transit and acquire funding from the Northeast Ohio Area Wide Coordinating Agency for \$75,000. The plan foresees 2 acres for public use, 150,000 square feet for offices, 95,000 square feet for retail, and 400 units of student housing. The Cuyahoga Metropolitan Housing Authority is also pursuing big-ticket redevelopment plan for Cedar Estates, the subsidized housing with several thousand residents just east of East 22nd street, and they have joined this planning project. The plan hopes to follow a mission of connecting anchors, broader businesses, residences, and the nonprofit community that is there (Breckenridge, T., *The Plain Dealer*, 1 Dec 2011, "East 22nd Street could yield big development of downtown Cleveland").

The new projects across Cleveland are adding a fresh layer of architecture to the civic armature established during the late 19th and early 20th centuries by industrial barons such as John D. Rockefeller, John Long Severance, and Jephtha H. Wade. "We inherited incredible bones, then we figured out how to take these wonderful old buildings and give them new uses", says Ari Maron of MRN Ltd. Outside the historic core, prior attempts at revitalization include a less than successful urban renewal district called Erieview,

conceived by a young I.M. Pei in 1961, which erased 200 acres of downtown density and filled the ensuing voids with bland modernist towers now struggling to keep tenants. Twenty years ago Cleveland pegged its hopes for rebirth on big taxpayer-bankrolled projects such as the Browns Stadium and the Rock and Roll Hall of Fame isolated on the lakefront. The projects ensured that the city retained its major league teams and attracted tourists, but did nothing to improve streetscapes or a poorly planned shoreline cut off from downtown by a highway. Downtown Cleveland is still dominated by landmarks and is one of the largest intact City Beautiful districts in the country, designed in 1903 by Daniel Burnham. Part of this grid will be re-landscaped atop a new below-grade convention center designed by LMN Architects in Seattle. The \$465 million project includes the nation's first Medical Mart, a showroom for advanced medical devices, set to open next year (Litt, S., 2012 Oct, *The Plain Dealer*, "Metropolis reclaims urbanity").

Downtown Cleveland is finally showing pockets of vibrancy. One such neighborhood known as East Fourth Street has become a regional hotspot for nightlife, including Lola Bistro- one piece of a growing restaurant empire conceived by Iron Chef Michael Symon, part of the city's locavore gourmet movement and the House of Blues, where on Pecha Kucha nights young creatives gather to share their ideas in six-minute-forty-second presentations on everything from art, fashion design, comedy, ceramics, and community redevelopment. If at least some of those twenty or thirty somethings stick around to grow new companies and raise families, Cleveland might achieve its dream: a self-sustaining wave of reinvestment that leads the way to an even bigger rejuvenation (Litt, S., 2012 Oct, *The Plain Dealer*, "Metropolis reclaims urbanity").

The Gordon Square Arts District is an economic cornerstone of Cleveland's west side where the powerful combination of housing, new businesses and jobs, the arts, and neighborhood beautification are a catalyst in a \$20 million capital campaign, creating \$30 million of revitalization, leveraging over half a billion dollars in economic development. For two decades, the Detroit Shoreway Community Development Organization (DSCDO) and Cleveland Public Theatre (CPT), and Near West Theatre (NWT) tried to raise capital funds for their respective theatres with little success, while across the street the Capitol Theater, vacant since 1985 was falling into disrepair. In 2002, the nonprofits came together to form a joint capital campaign, GSAD LLC with the idea of creating an

arts district focused on the three organizations collective impact. In doing so, they would be better able to attract the attention of civic leaders, government entities', local foundations, and funders. They agreed to raise \$30 million to invest in the new Gordon Square Arts District, located along Detroit Avenue between West 54th and 78th. Using a mutual reliance agreement, the nonprofits all agreed not to raise any capital funds outside of GSAD and to coordinate all of their funding campaigns with an agreed distributional proportion of each project's costs. The nonprofits committed to broad mutual transparency both financially and in terms of project deliverables. To date, GSAD has raised 80% of their \$30 million goal and made substantial progress on its five capital projects, including: the completed renovation of the Capitol Theatre, the creation and completion of an artistic streetscape on Detroit Avenue, the renovation of the Cleveland Public Theatre, completion of three of four new parking lots, and groundbreaking construction on the renovation of the Cleveland Public Theatre (Washington, J., The Plain Dealer, 26 Mar 2010, "Study projects economic boost from Gordon square arts district).

The Gordon Square Arts District has become a destination neighborhood. Since 2006, 60 new businesses- including 18 restaurants and 30 art galleries have located in Gordon Square, increasing economic activity and resulting in the creation of 520 new jobs. When all five capital projects are completed it is expected to complete 950 jobs in the region. Estimates of the project's economic multiplier run as high as \$750 million in additional investments, far exceeding the initial \$500 million goal. Projections indicate that in 2013 alone, Gordon Square will provide \$2.3 million in combined city, county and state tax revenues for the year. Detroit Shoreway's Battery Park has also become the largest housing construction project in the city of Cleveland, with 320 commercial rate units; it is now one of the hottest housing markets in the city. Crucial to the project's success was securing the most visible, influential leaders, even in an honorary capacity. Cleveland Mayor Frank Johnson provided an initial boost to the project by committing \$5 million in city funds and working closely with city counselors to secure funding. Nongovernmental civic leaders and philanthropists such as Richard Pogue, Albert Ratner, and Tom Sullivan Sr. also supported the project by using their clout and connections to

push forward the ambitious project (Washington, J., The Plain Dealer, 26 Mar 2010, “Study projects economic boost from Gordon square arts district).

Despite a reduction in public and private giving during the economic downturn, having goals with measurable results and the ability to demonstrate efficient and quick project results helped them secure limited dollars. “In a short time, we have demonstrated to the region and the country that the arts can be a catalyst for growth, infusing more than \$500 million of economic development into the surrounding community”, said chair of the Board of Trustees and senior advisor at Jones Day, Richard Pogue. “The Capitol has become an identifying characteristic of the neighborhood; it’s the economic engine and it’s working”. The theatre drew 44,000 visitors in its first full year in 2010, 52,000 in 2011, and is paced to draw more than 60,000. Their annual Discover Gordon Square Arts District Day drew 10,000 people in the first year (Gordonsquare.org).

“The Gordon Square Arts District has essentially applied economic shock paddles to the entire area”(The Economist, Urban Arts Centres, 22 Mar 2011). The Gordon Square Arts District will have generated in \$317 sales transactions in Cleveland and \$436 million in Ohio by 2013. According to projections, in 2013 Gordon Square will have created nearly 800 jobs in Cleveland, 200 additional jobs in Ohio, and provided \$2.3 million in combined city, county and state tax revenues (Washington, J., The Plain Dealer, 26 Mar 2010, “Study projects economic boost from Gordon square arts district).

Conclusions and Recommendations:

When Cleveland and other industrial cities dominated in growth and prosperity, the world looked to them as the centers of leadership, innovation, and advancement; the cities experienced an artistic explosion as philanthropists encouraged the establishment of world-class cultural institutions. But there are opportunities for these cities to redefine themselves. The slowed demand for development allows community development professionals to work slowly and strategically to revitalize their cities rather than creating reactive unplanned growth. The availability of property and low cost of living gives residents the opportunity to live a higher quality of life than they could afford elsewhere, such as the amenities of strong high-quality arts and culture sectors. The coinciding recession can provide an opportunity for arts and culture organizations to reorient themselves and make informed adjustments to evolve into the future in a way that benefits the community and positively transforms the city.

This thesis reflects the power of arts and culture organizations to import dollars, vitality, and hope into a community. Cleveland demonstrates the ability of the arts and culture institutions to catalyze urban revitalization through continued collaborations. These arts and cultural assets must continue to exploit their investments and philanthropic intentions in a way that creates economic sustenance and generates valuable community development. Efforts to sustain arts and culture in the region require outspoken leadership from those within the sector. Leaders should be educated to understand the complexities of key issues facing arts and culture including seeking new ways to involve itself in community development issues, offering well thought out proposals that leverage its assets to spur redevelopment and help create valuable public spaces and an economically vital neighborhood and region (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Recommendations:

Capture Young Creative Economy:

Human capital once meant the labor force, but today it encompasses ideas, education, experience, and ingenuity. This dawning creative economy offers a new paradigm and a rallying point for people and places aiming to be competitive in the 21st century. Today's technology driven economy is forcing Cleveland and other shrinking cities to rely less on its once-dominant manufacturing base as a source of economic growth and more on new types of service based corporations and service sectors. For the arts and cultural community, these corporate newcomers are untapped resources and opportunities to expand private sector support and creative collaboration. People involved in the arts can play a leading role in core city revitalization as they are considered strong "adopters" who embrace the challenges and opportunities of a struggling city prior to its revival. As a class of workers they often offer their own time and labor to revitalize their communities and play leading roles in public art and community efforts, as they tend to be civically engaged and encourage civic vitality. They can also contribute to the educated creative workforce (Rust Belt Executive Summary).

As data suggests, the typical frequent visitor of the arts and cultural institutions does not reflect the majority of Cleveland's population, nor the recent demographic and industry trends. Organizations Northeast Ohio's high-tech sector enjoyed a burst of momentum last year as venture capitalists poured new levels of money into the region; In 2012, young tech-based companies in the region attracted \$201 million. (ClevelandPlusBusiness, Feb 14 2013). Institutions and organizations should expand their target market to include the new young professionals who are choosing to move downtown and they should connect with new technology companies for possible funding and support.

Similarly, developers should focus on retaining middle-aged people leaving the region by encouraging the growing 25-34 year-old cohort to "age in place" and catalyze school and community improvements that will make the inner core safer and more family-friendly, so as to avoid an eventual net export of older adults and families. Developers should still continue making space for the younger 'brain gain' group so that that sustainability is grounded on the retention of a constant influx of fresh ideas and

talent taking place. Solutions for organizations could include subsidized downtown housing for new hires (Piiparinen, R., Metro Trends Urban Institute, “Not Dead Yet: The Infill of Cleveland’s Urban Core”).

Inter-Disciplinary Collaborations:

Key findings in this thesis suggest that collaboration is the primary mode for arts and culture to catalyze urban revitalization, be it through housing, education, transportation, or economic development. Lively programs under way locally demonstrate clearly the abundant assets arts and culture bring to a community; and the rewards are even greater when broad partnerships are formed to join cultural, public, and private sectors. Neighborhood, city, and regional development are stronger when they include arts and culture. Collaborations and joint ventures cultivate new resources that can heighten the impact of arts and culture in communities.

Creating an exchange and forum between established and emerging cultural organizations could foster joint marketing agreements that attract new audiences, educational programs, events, and leave more resources available for those causes rather than administration costs. Job seekers in the current tight labor market are shopping for employers with good benefits, a pleasant work environment and amenities, putting cash-strapped arts and cultural organizations at a disadvantage. To strengthen the cultural sector’s business practices and benefits the organizations could establish a pooled benefit program. By pooling benefits programs, organizations can offer workers the security of benefits at a reduced cost and increase inter-institution transparency and funding leverage.

Collaborations develop attendance incentives that draw new audiences. This could include creative flexible ticket packages to provide opportunities to attend a variety of arts and cultural experiences. Institutions should share databases and marketing campaigns. Events such as cultural organizations and festivals allow organizations to pool resources and publicize to different audiences. Art organizations often need access to short term capital to meet immediate needs of works in progress; money to acquire a promising new exhibit, or allow more rehearsal time for a difficult dance piece is a welcome resource within the arts and cultural community. They could create a pooled

low-interest loan program for the cultural sector. Further solutions include multi-city cross sector collaborations especially related to problem solving in funding, marketing, and audience development, or a centralized calendar of events. All arts and culture institutions should strive to be part of a transparent intuitive network of activities.

Planning should also be done in collaboration with public transportation planning as it plays a major role in the sustainability of the arts and cultural community.

Transportation collaboration can help promote the regions arts and cultural offerings to the commuting public and serve as sites for art works and arts and cultural information. Sector and community planners should work together to ensure that arts and cultural sites are well served by public transportation. Similarly, art should be incorporated into transportation by having local artists or educational art classes commissioned for work at transportation stops not only to improve the physical landscape, but as a way of cultural expression, city branding, and information way finding.

Align With Community Goals:

Art organizations can collaborate with social agencies to address pressing concerns of families and disenfranchised populations throughout Northeast Ohio. Organizations should partner with community leaders to develop initiatives that create positive arts experiences for at-risk youth through education, training programs, apprenticeships, mentorships, youth-generated performances, and exhibitions. Health and human service agencies could also join with the arts to invent new and effective services for children, youth, family, the elderly, and the disabled.

Monthly meetings of a collaborative taskforce would provide an arts and culture ‘think tank’ that brings access to fresh voices and ideas to the debate on long-term issues such as economic development, transportation, and neighborhood planning. The taskforce would act as an open forum where organization and community leaders discuss issues impacting the arts and cultural community, create cohesiveness, and spark collaborations on an even platform. Informal and frequent discussions will help civic leaders understand the power of the arts in economic development and revitalization, and arts groups can become better informed on the issues and opportunities impacting the community and their business.

Cleveland should look to other cities that have developed such a taskforce. The Regional Arts and Culture Council in Portland Oregon is a publicly funded nonprofit organization with a mission to provide leadership, funding, and advocacy for arts and culture throughout the Portland region. RACC invests almost \$4 million annually in grants and programs to serve the community in the categories of Public Art, Technical Assistance, Arts Education, and Arts and Culture in Communities. Portland Oregon's The Neighborhood Arts Program of the Regional Arts and Culture Council provides funding to arts outreach organizations and community based organizations to bring art and cultural programs to the neighborhood level, stimulate neighborhood involvement and pride, and increase multicultural outreach. The Metropolitan Atlanta Arts Fund provides financial stabilization, strategic support, and related technical assistance to arts organizations. An initial \$500,000 grant challenge from Coca-Cola has since generated an endowment of nearly \$4 million. Arts and Science Council in Charlotte North Carolina organized in 1958 is an independent organization designated as the city and county local arts agency. It combines resources from the Annual Fund Drive and allocations from local, state, and federal governments to support cultural organizations, educational programs, and individual artists throughout the region. The ASC also serves as a strategic planner and cultural developer for the community. Iowa's I card program links human service agencies with arts organizations to improve arts access for low-income and minority populations. Human service agencies issue a membership card to qualified families or individuals and the card allows for free or significantly reduced admission to arts events or classes. These organizations accepting the ICARD report a heightened awareness of the benefits and opportunities in connecting these audiences with the arts (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Greater access positions the arts and cultural sector to help build community within diversity and to grant access to those who are often isolated (the disabled, elderly, at risk youth, etc). Access is approachability; it eliminates barriers that keep people from enjoying the wealth of arts and cultural opportunities and enables new ways for people to feel comfortable participating in creating art and engaging in culture in all its forms. "We've separated art in our society from everyday reality, to the point where we have to

go and ‘seek out’ art. Other cultures, like Egypt, have art and culture as an everyday part of life, and we should too” (WCPN community dialogue).

Organizations must effectively connect the region’s people to arts and culture; expand access to arts and cultural opportunities. Build comprehensive public information programs. Information is the foundation for a public that understand and appreciates the value of art and culture to the region’s future and quality of everyday life. Information should be delivered in the widest variety of forms across the broadest possible array of media. Arts and culture can revitalized neighborhoods and increase multicultural and intergenerational understanding (Northeast Ohio’s Arts and Culture Plan, CPAC, 10 May 2000).

Invest in Education and Future Employees:

Those already involved in arts and cultural education understand the important role it plays in a student’s cognitive thinking, personal growth, and quality of life. The same understanding must be developed in policy makers, business communities, civic leaderships, and the general public so that issues of arts and cultural education remain on the public agenda as a priority. To communicate the value and benefits of arts and cultural education, quantitative and qualitative research on academic performance and behavior should be regularly distributed to key community leaders who can lobby decision makers for increased support for arts and cultural program and services and make the reports publicly available to the region. “Art doesn’t deal with straight, linear thinking; it teaches thinking in all directions” (Portage county area community dialogue).

Arts organizations need to be demystified and repositioned as a contributing partner in solving issues of quality education. Cultural leaders should be familiar with how to add value with an arts-based curriculum to students of all ages and socioeconomic backgrounds. Teachers at elementary, middle, and secondary schools need to be well equipped for a holistic approach to learning that will give their students the full benefits of arts and culture within education. Organizations must develop education collaborations that establish lifelong arts and cultural education opportunities and foster appreciation and participation in the arts and culture sector that enhance the quality of daily living. Alternatively, investors should consider providing funding to directly to the educational

institution d to develop their curriculum in tandem with arts and cultural organizations; that way the educational institutions could collaborate with several arts organizations in asset-mapping the best allocation of funds to suit their students (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Arts and Culture organizations should continue to collaborate with surrounding universities, educational institutions, and employment recruitment agencies in order to attract and retain the necessary creative intellect to grow their businesses. Creating a database of service providers who are familiar with the arts and cultural sector can be a useful resource to help arts and cultural organizations acquire advice and services. Job training programs in the arts and culture sectors are mutually beneficial to local students seeking employment and cultural expression, as well as the institutions. Institutions should also considering investing in employee recruitment to promote the scale and scope of Northeast Ohio's arts and cultural assets to cultivate new patrons.

Cultural organizations must also develop training for their current development staff to enable them with the technical tools and risk-management skills to cultivate new sources of funding. Research and key person interviews indicate the region's over-dependency on private sector philanthropy is reaching its limit, so there is an immediate need to expand the cultivation of private sector contributions from family held, middle market, and emerging technology corporations. Cultural organizations will benefit from new skills, marketing techniques, and research programs that are fundamental to the sustainability of the arts and cultural sector.

Cleveland should look to other cities that implemented taskforces for the intersection of the arts, education, and employment. New York's Center for Arts Education is an independent nonprofit organization committed to restoring and sustaining arts education as an essential part of every child's education in the New York City public school system. The center identifies, funds, and supports exemplary partnerships and programs that demonstrate how the arts contribute to learning and student achievement. It also works to influence educational and fiscal policies that will restore arts education in all NYC public schools (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000). Chicago's Urban Gateways program provides high quality, comprehensive arts-in-education programs to all public and non-public elementary- high schools, park districts,

public libraries, colleges, and communities in an eight county region. It is a national model for incorporating the arts in all levels of education for aesthetic, academic, cultural, and personal development. Minneapolis' Partners Arts and Schools for Students is an arts education network that brings together representatives from art organizations with area schools and coordinates funding for the programs. Houston Cultural Arts Council provides technical assistance and training in effective nonprofit business practices to arts organizations and artists by offering workshops, publications, a business center, and a resource library, as well as customized training and incubator programs (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Seek Alternative Funding Opportunities:

Funding was repeatedly cited as the roadblock to both institutional growth and community organization development, which is paralleled by an overdependence on finite private philanthropic funds and donations. Employees and leaders must seek innovative channels for funding in order to sustain their businesses and transfer value to the community. For example, by establishing arts and cultural districts or heritage areas, organizations can foster a partnership and investments with private developers to promote the identity of diverse neighborhoods and encourage historic preservation. Heritage areas, cultural districts, and historic landmarks link the arts with private development and public policy to promote diverse neighborhoods and preserve cultural history, showcase diversity, and boost an area's cultural reputation, all under one marketable umbrella. Such planning conglomerations also open the door for federal and state dollars through grants and taxes for new market ventures and historic preservation projects.

Cleveland should also look to other cities that creatively acquired government dollars. In Los Angeles, The Community Redevelopment Agency requires private developers to establish an art budget at a minimum of 1% of the total development costs that is allocated toward public art and an area-wide cultural trust fund. Chicago has an admission tax for tickets to sports, musical attractions, and movies that goes to the city's general corporate fund. San Jose California's office of cultural affairs council provides funding to community arts events that promote the city, provide cultural enrichment, and enhance its economy through a competitive grant program. San Diego commission for

arts and culture receives 1% of 10.5% tax on hotels (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Despite the evidence in this thesis, the arts and cultural community should be prepared to answer the question "Why should people fund arts and culture and what is the benefit to the community?" Organizations must develop financial and other resources to sustain and grow the arts and cultural sector and establish reliable public sector investment in arts and culture. Creating platforms of data to make the case to both public and private sector officials that arts and cultural organizations can improve their capabilities is crucial. Decision makers need to be informed of the latest economic, social, and educational trends in the region's arts and cultural community and make result-oriented efforts to identify new opportunities, audiences, and funding sources. Commitment to long-term planning process designed by the residents of local communities guided by collaboration, inclusion, and leadership, give Northeast Ohio a blueprint to advocate for and develop arts and culture as a centerpiece of the regional community (Northeast Ohio's Arts and Culture Plan, CPAC, 10 May 2000).

Appendix:

Appendix A:

Institutional Contacts:

1. The Cleveland Museum of Art
(info@clevelandart.org)(commartsinfo@clevelandart.org)(familyyouthinfo@clevelandart.org)(archives2@clevelandart.org)(adultstudios@clevelandarts.org)(campaign@clevelandart.org)(chiefcurators@clevelandart.org)(hr@clevelandart.org)(membership@clevelandart.org)(abibbcarson@clevelandart.org)
Director, President, and CEO: Dr. David Franklin
Directors Vice President: Sarah S. and Alexander M. Cutler
Vice President: Ellen Stirn Mavec
Chairman of the Board: R. Steven Kestner
Deputy Director and Chief Advancement Officer: August Napoli Jr.
Interim Development Director: Thomas W. Anderson
Audience Research and Development Assistant: Meghan Stockdale
2. The Cleveland Playhouse Square:
(hr@playhousesquare.org)(cindi@playhousesquare.org)
President and CEO: Art J. Falco
Managing Director: Kevin Moore,
Chairman of the Board: Peter A. Kuhn
Chairman of the Board: Thomas W. Adler
Director of Education: Pamela DiPasquale (216.400.7060)
Director of Campaign Development: Jack Stinedurf (216.400.7030)
Public Relations Manager: Lisa Craig (216.400.7022)
Strategic Partnerships Manager: Julie Gilliland (216.400.7023)
3. The Museum of Contemporary Art: (info@mocacleveland.org)
Executive Director: Jill Snyder
Director of Education: Megan Lykins Reich
Director of Institutional Advancement: Susan E. Murray
Director of Development: Amy Cronauer
Curator of Education: Nicole Ledinek
Communications Manager: Sarah Rehm
4. The Rock and Roll Hall of Fame (staff@rockhall.org)
President and CEO: Terry Stewart
Executive Vice President and CFO: Brian Kneyon
Vice President of Planning and External Affairs: Dr. Jacklyn Chisolm
Vice President of Development: Greg Harris
Vice President of Education and Public Programs: Dr. Lauren Onkey
Education Programs Manager: Stephanie Heriger
5. Severance Hall Cleveland Orchestra
(education@clevelandorchestra.com)(publicrelations@clevelandorchestra.com)(wscott@clevelandorchestra.com)(jkozel@clevelandorchestra.com)(prmbenefits@clevelandorchestra.com)(info@clevelandorchestra.com)
Education and Community Program Leadership:
(216.231.7355t)(216.231.4077f)

Communications Director: Ana Papakhian (216.231.7476)
Media Relations Manager: Jennifer Schlosser
Volunteer Council President: Iris Harvie
Head of Volunteer Office: Lori Cohen (216.231.7557)
Director of Development: Anizia Karmazyn
Director of Education and Community Programs:
Allison Elder, Joan Katz Napoli

6. Plain Dealer:

Arts Columnist: Steven Litt (216.999.4136)(slitt@plaind.com)
Arts Critic: Don Rosenberg (216.999.4269)(drosenberg@plaind.com)
Real Estate and Development Reporter:
Michelle Jarboe McFee (216.999.4830)(mmcfee@plaind.com)
Editorial Board: Tom Breckenridge

Non-Profit Contacts:

1. Case Western Reserve University
Professor of Social and Urban History: David C. Hammack
(216.368.2671t)(david.hammack@case.edu)
2. Cleveland Music Settlement
President: Charles Lawrence
3. Cityprowl LLC
Founder and CEO: Jennifer Coleman
4. Community Partnership for Arts and Culture, Rust Belt to Artist Belt
Strategic Initiative Director: Seth D. Beattie
(216.575.0331)(info@cpacbiz.org)
5. Cuyahoga Arts and Culture
Executive Director: Karen Gahl-Mills (kgahlmills@cacgrants.org)
Program Manager Project Support: Meg Harris (mharris@)
Program Manager Operatin Support: Maria Miranda (mmiranda@)
Director of Grant Programs: Jill Paulsen (jpaulsen@)
6. Downtown Cleveland Alliance
President and CEO: Joe Marinucci (jmarinucci@)
Executive Vice President: Tom Yablonsky
Director of Operations and Advocacy: Mark Lammon (mlammon@)
Director of City-Advocate-Program/Community Relations: Laura
Kushnick (216.736.7799)
Manager of Business Relations: Sheri Drake (sdrake@)
Manager of Business Research and Communications: William Tarter Jr.
(wtarter@)
7. Engage!Cleveland (Cleveland ConneXion)
President: Nathan Willis
Evan Ishida, Lauren Rudman, Matt Sinclair
Society of Urban Professionals: Jacinda Walker
8. Fairfax Renaissance Development Corporation
Executive Director: Vickie Eaton Johnson
Assistant Executive Director: Denise VanLeer
Economic Development Director: Anthony Whitfield

- Real Estate Development Manager: Debra Wilson
Housing and Program Specialist: Wyonette Cheairs
9. Historic Gateway Neighborhood Corporation:
(216.771.1994)(info@historicgateway.org)
 10. Cleveland Leadership Center
President and CEO: Marianne Crosley
(216.592.2298)(mcrosley@clevelandleads.org)
Cynthia Boncella (216.592.2243)(cboncella@)(216.621.7733f)
Director of Civic Engagement: Earl Pike (216.592.2277)(epike@)
Director: Debbie Schoonover
 11. Neighborhood Progress
Senior Vice President for Research and Development: Frank Ford
(216.453.1456)(fford@neighborhoodprogress.org)
Vice President for Community Planning: Joyce Rhyan
(216.453.1444)(jrhyan@)
 12. Parkworks-Land Studio-Cleveland Public Art
(216.696.2122t)(216.696.2326f)(parkworks@parkworks.org)
Executive Director: Ann M. Zoller (ext 111)(azoller@)
Development Director: Megan E. Jones (ext 120)
Associate Director: Nora Romanoff (ext 124)
Executive Director CPA: Greg Peckham (216.621.5330t)(216.621.5423f)
(gpeckham@clevelandpublicart.org)
Project Manager: Vince Reddy (vreddy@)
Project Manager: Tiffany Graham (tgrahm@)
 13. Progressive Arts Alliance
(216.722.4722t)(216.916.3563f)(paainfo@paalive.org)
 14. Saving Cities Ltd.
Founder: Jack Storey(216.990.9841)(jack@savingcities.com)
 15. The Cleveland Institute of Art
President and CEP: Grafton Nunes (gnunes@cia.edu)(216.421.7410)
Senior Vice President of Institutional Advancement: Michael R. Cole
(mcole@cia.edu)(216.421.7413)
 16. The Cleveland Institute of Music
Vice President: Eric Bower (ewb5@case.edu)
Director of Performance and Outreach: Christine Haff-Paluck
(cxh36@case.edu)
Manager of Grant Development: Laura Orazi (lxo2@case.edu)
 17. University Circle Inc.
President: Christopher S. Ronayne
(216.791.3905t)(216.891.3935)(cronayne@univeristycircle.org)
Director of Community Education: Diana Robbins
Future Connections Program Manager: Erin Chester
Director of Fund Development: Amy Dwyer-Shute
Vice President of Community Development: Debbie Berry
Planning Manager: Christopher Bongorno
Real Estate Development Director: Tom Mignogna

Director of Shared Services: Laura Kleinman
Neighborhood Connections Associate: Christin Farmer

Appendix B-1: Questions for Institutions

Note: Not all surveys will be conducted in full, but selectively based on the specific institute, publicly available information, and the individual representative participating.

Sample survey and interview questions include:

1. Do you receive adequate support from local policy, state policy, and federal policy on a 5pt scale? (1-insignificant support, 2- some support, 3- moderate support, 4- an important amount of support, 5- their support is essential)
Local:
State:
Federal:
Comments:
2. What local, state, and federal policies dominantly support your organization?
3. What are the biggest challenges to garnering support?
4. Do you feel that local media adequately supports your organization on a 5pt scale? (1 – insignificant support, 2- some support, 3- moderate support, 4- an important amount of support, 5- essential support)
TV:
News Papers:
Radio:
Other:
Comments:
5. What are the five main sources effecting the sustainable success of your organization? (Donations, patrons, employees and management, marketing and social media, location, continuous expansion etc.)
1-
2-
3-
4-
5-
Comments:
6. How important are surrounding property values to your organization on a 5pt scale (1- insignificant, 2- somewhat important, 3- moderately important, 4- very important, 5- essential)
Residential:
Retail/Commercial:
Industrial:
Institutional/Civic:
Comments:
7. How much do you think your organization plays a role in the economic development of Cleveland on a 5pt scale? ((1- insignificant role, 2- somewhat important role, 3- moderately important role, 4- very important role, 5 – essential role)
1 2 3 4 5 Comments:

8. Do you have community outreach programs for
 - Senior Citizens:
 - Youth:
 - Local Businesses:
 - Other:
 If so, do full-time employees, part-time employees or volunteer staff these programs? What percentage of your budget is devoted to community outreach?
9. What specific strategies have been implemented to encourage community outreach and regional economic urban development?
10. Does your BOD/BOT include community representatives that are not directly related to your business operations? If so, what is the percentage/ratio?
11. What is your relationship with local schools, are/how are you active in their programs and operations
12. Do you have any data that shows your organizations impact on academic achievement in the surrounding community?
13. How does your organization collaborate with community organizations and providers?
14. What would you define as the five most crucial community organizations in Cleveland?
15. How important to your organization is the creation of local urban residential pockets that are walking distance to you on a 5pt scale? (1- insignificant, 2- somewhat important, 3- moderately important, 4- very important, 5- essential)
 - 1 2 3 4 5
 - Comments:
16. How important to your organization is the creation or usage of public transportation (RTA) on a 5pt scale? (1- insignificant, 2- somewhat important, 3- moderately important, 4- very important, 5- essential)
 - 1 2 3 4 5
 - Comments: (Have you noticed a change in the dominant method of transportation to your institution (cars, walking, RTA, etc.)?)
17. In what area do most of your employee's live (please list top 5 neighborhoods), and what is the dominant method of commuting to work (cars, walking, RTA, etc.)?
 - 1
 - 2
 - 3
 - 4
 - 5
18. How important is street level foot traffic and retail to the business of your organization on a 5pt scale? (1- insignificant, 2- somewhat important, 3- moderately important, 4- very important, 5- essential)
 - 1 2 3 4 5
 - Comments:

19. Have you seen any significant demographic trends or changes in attendance or support (age, income level, field of employment, residential location)? If so, what would you credit this to?
20. How important is patron income/education level to your business model? (1- insignificant, 2- somewhat important, 3- moderately important, 4- very important, 5- essential)
1 2 3 4 5
Comments:
21. How do you ensure patron accessibility to your organization?
22. Have you seen any significant demographic trends or changes in attendance or support because of the projects or endeavors of non-profit community groups (i.e. completion of the Euclid corridor project, Wade-Oval-Wednesday initiative, etc.)?
23. Do you think Cleveland is considered a world-class city – why or why not? If so, what is your role in making Cleveland a globally competitive city in terms of the arts, employment, and as a tourist destination?
24. Do you believe your organization to be a key to regional economic development? If so, how do you believe your organizations adds economic value to the city of Cleveland?
25. Where does your institution primarily market itself (the city, region, state, or nation)?
26. Do you think that the physical location of your institution, or the clustering of institutions has had/will have an effect on area crime-rates, employment levels, cost of living, and new construction/development efforts? Do you think these effects are all positive?
27. How do you intend to take advantage of and interact with the population expected to come from the new casino, medical mart, and consequential development properties?
28. How important is it to your organization to have an increase in urban population at the city level or at the regional level?
29. How do you envision your institution and the city of Cleveland and its community in the future?

Appendix B-2: Questions for Community Organizations

Note: Not all surveys will be conducted in full, but selectively based on the specific institute, publicly available information, and the individual representative participating. Sample survey and interview questions may include some questions from Appendix A-1, and the following additional questions:

1. What institutions and actors are most involved in supporting your mission or coordinating with your endeavors? (Please list top 5)
1
2
3
4
5
2. What are your primary methods of attaining operating funds? (Please list top 5)

- 1
- 2
- 3
- 4
- 5

3. How important is your involvement and cooperation with the following actors on a 5pt scale? (1- insignificant, 2- somewhat important, 3- moderately important, 4- very important, 5- essential)

Other non-profit community development groups:

Non-profit Institutions/Organizations:

Neighborhood Groups:

Elected Officials:

City Planning Agencies:

State Agencies:

Developers:

Unions:

Other:

4. In your opinion what is the relationship between the non-profit art/culture institutions of Cleveland and their surrounding community?
5. What is the relationship between your organization and the non-profit art/culture institutions of Cleveland?
6. What is the relationship between your organization and the Cleveland community?
7. What are the greatest challenges your organization faces in succeeding in its mission and goals?
8. What do you think will be the long-term applied benefits of your organization in the Cleveland community?

Appendix C: Survey Results

Note: Not all answers are displayed in full, but selectively based on their relevancy to the study.

1. Local: some support, State: moderate support, Federal: some support
2. All: some support
3. Donations, Patrons and usership, Marketing and Social Media
4. Residential property values: insignificant, Retail property values: somewhat important, Commercial property values: somewhat important, Industrial property values: insignificant, Institutional/Civic property values: somewhat important
5. Essential
6. Youth
7. Moderately important
8. Creation and Expansion of public transportation: essential, usage of public transportation: very important
11. Pedestrian foot traffic: very important, Street level activity: somewhat important
13. City, region, state, nation
14. City level population growth: moderately important, regional population growth: very important

Open Answers:

1. (1) Some are successful, some aren't. The larger, historic institutions such as the Orchestra, CMA, CIM, etc. have done a better job in recent years of providing outreach to their community and eliminating barriers to access. In my opinion they need to do a better job, especially in light of the fact that the largest organizations each receive annually up to 1.5 million dollars of PUBLIC money. In general, it is the small and medium sized arts and culture nonprofits that do the best job engaging their community, by providing outreach and affording arts experiences to the most diverse or disadvantaged groups. (2) Integral; the arts are one of the only reason's why Cleveland continues to exist and be seen as a major US city. (3) We serve the community. (4) I don't know that they are doing enough to engage the community residents in the neighborhoods adjacent to University Circle. They're probably more interested in cultivating relationships with people in communities further from their physical location, i.e. the suburbs.
2. (1) Two organizations: funder and service provider respectively. (2) Arts education is one in the same. The proximity and plethora of outstanding arts institutions in this area is a strong reason that students come to Northeast Ohio to study and to stay and work after school. (3) We work together to create a more cohesive context for our cultural landscape. (4) For UCI, arts are one part of a multi-faceted equation. The organization looks to cultivate arts to support the overall community and aid its vitality. For example, we were instrumental in getting the museum for contemporary art to relocate and build a state of the arts facility at Euclid and Mayfield.
3. (1) Sustainable funding. (2) Money and building a brand. (3) Money and community buy-in. (4) Human capital, attracting people to the destinations, and convincing the national arts community and consumer that Cleveland is a globally competitive city.
4. (1) The service organization that I am affiliated with is doing work, in concert with other arts and culture organizations, to help build the capacity of the creative workforce and the area's arts and culture organizations. We are building a stronger, more aware entrepreneur and nonprofit arts community. (2) UCI is one of the few areas of Cleveland that are developing, adding new residents and buildings. University Circle will be the driving force of change in Cleveland as an "arts, meds, and eds" district, the vitality of arts both through the individual organizations and in the aggregate are essential in reaching that goal.

B-2:

1. (1) The Cleveland Orchestra, City of Cleveland, CPAC, PlayhouseSquare, Board (2) Fran Welser-Most, Downtown Property Owners, Cose Arts Network, Cleveland Orchestra, Committees (3) Downtown Neighborhood Organizations, Cuyahoga Arts and Culture, CPAC, Foundations (4) Foundations, Cuyahoga Arts and Culture, other Arts Organizations (5) Artists
2. (1) Donations, Foundations, Cuyahoga Arts and Culture, Tuition fees (2) Ticket Revenue, Property Tax Assessments, Individual Contributions, Individual Donations (3) Corporate Sponsorships, Foundation funding, Individual Memberships (4) Memberships, Government Grants

3. (1) Other non-profit community development groups: 40% somewhat important, 20% moderately important, 40% very important (2) Non-profit civic institutions: 20% somewhat important, 20% moderately important, 40% very important, 20% essential (3) Neighborhood groups and committees: 40% somewhat important, 20% moderately important, 40% very important (4) elected officials: 60% moderately important, 20% very important, 20% essential (5) City planning agencies: 40% somewhat important, 20% moderately important, 40% very important (6) Developers: 20% insignificant, 20% somewhat important, 20% moderately important, 20% very important, 20% essential (7) Unions: 80% insignificant, 20% essential.

Appendix D: MOCA Description

Moussavi's first museum commission and her first building in the United States is a dramatic vertiginous anchor, a slow-motion spectacular, unfolding gradually over four stories and six faceted sides- part funhouse mirror, part mood ring. Moussavi liked the dynamics of the material because "it plays with time. The open snaking main staircase extends beyond the top-floor galleries to a landing allowing visitors to look down into the main gallery even while shows are being installed. Moussavi used matte-blue steel as the inner surface of the walls and ceiling because "the idea of neutrality was problematic. (She) did not want a cold, sterile white box because against white walls, art floats, while the darkened ceiling weights the space and anchors the artwork. The dark blue inner shell "would recede and give the sensation of a boundless space". Floors deliberately alternate between public and non-public museum activities, affording visitors glimpses in the wood workshop of the loading dock. Even the fire stairs are painted bright yellow and locked in a helical embrace with the main staircase, double as a sound gallery, and configures the ground floor as a gallery, performance venue, or social hub with a collapsible floating museum store. The public plaza conceals 36 geothermal walls, and completes the buildings LEED Silver certification. The new 34,000-square-foot black steel building gives the non-collecting institution about 8,000 square feet for temporary exhibitions, with three quarters of that area on the top floor and one quarter in a second floor project space. Fittingly, MOCA's inaugural exhibition is "Inside and Out and the Ground Up" is on the spacious ground floor area, accessible to the public free of charge as it floods into the outdoor open plaza; MOCA director Jill Snyder hopes it will serve as an "urban living room. The exhibition organized by chief curator David Norr considers the way contemporary artists deal with space and architecture. Of her intended urban jewel in Cleveland, Moussavi says, "True icons are those that are perceived in so many different ways by so many people that they become completely embedded in peoples life". She valued the importance of the building's need to change over time and unfold with experience, "Monuments normally try to freeze reality. They are static—they arrest time." Her goal was to do the opposite. "We've been trying to embed time and to show that time changes. Whether it's the shape of the building that changes as you move around it or the reflections that change." (Boucher, B., Art in America Magazine, 10 Oct 2012, "MOCA Cleveland Opens in Sleek New Digs").

Appendix E: CPAC Findings

During the summer of 1998 the CPAC (Community Partnership for Arts and Culture) distributed 425 surveys to the region's arts and cultural organizations, 51 surveys were returned and included in their analysis. When asked to identify the most critical issues affecting future cultural development in Northeast Ohio, 42% cited funding, 17% marketing and audience development, and 13% need for sufficient staff. The top needs for technical assistance were board development 31%, fundraising 25%, and marketing 23%. Outreach programs targeted to underserved audiences and including free performances were considered 87% of their programs; where as 13% of programs target "all communities". 69% of the programs included classes and workshops, 63% paid and free performances, and 60% in-school education programs. Thirty-five organizations reported on 102 separate outreach programs, which provide and estimated 2.64 million services for people living and visiting in Northeast Ohio, with a mean of 20,000 services, and a median of 725 services. The arts and cultural organizations report investing \$2.3 million annually in outreach programs with an average cost of \$33,545, with a median project cost of \$6,000 (Artists, Organizations, & Audience Survey Results 1998-1999). The region's arts and cultural assets invested \$11.2 million annually in education specific programs. 44 organizations reported on 276 separate education programs, with a few groups accounting for more than 20 separate programs, performances being the most commonly cited. Arts and cultural organizations report providing 2-6 million educational services, though the programs available seem to diminish as grade level rises. The majority of all outreach and education partnerships to take place were between arts and community-based organizations, rather than between two or more arts and cultural groups. They often involve a number of diversified partnerships. Private foundations were most often sources of funding for education and outreach program, followed by fees (Artists, Organizations, & Audience Survey Results 1998-1999). Arts and cultural organizations identify the primary reason for their success as, 'the nature of the program, followed by program-staff 20%, and volunteers 15%. Lack of funding was cited as the biggest obstacle for the success of educational and outreach programs, followed by communication (22%). From May to November of 1998 the CPAC and 80 volunteers collected 6,013 completed audience surveys from nine events. Those who considered themselves to be frequent attendees of events were more likely to be older (with nearly one-third over the age of 65), have high education levels (72% with at least a bachelor's degree), and very high-income levels (25% with household incomes over \$100,000). They were also more likely to be white, and married, and predominantly female. Infrequent attendees tended to be men, were more likely to have children under 18 at home, were younger (50% under age 45, and to have lower household incomes (39% with annual household income under \$35,000). Regardless, the majority of people had previously attended the institution at which they were surveyed, 78.5%, and more than 92% had attended other Northeast Ohio area cultural institutions. Art museum exhibitions had the highest rate of attendance, while symphony concerts had the most frequent attendees (23% attending more than once). 67.5 percent of the total respondents rated their experience as excellent, while 28.9% rated it as good. Similarly, 86.5% of the respondents were satisfied with the prices they paid for cultural programs, citing ticket prices and admission costs as "just right" while 8.4% cite them too high, and 5.1% too low. There is a lack of local public sector support for the region's arts and cultural assets,

and a strong public opinion in favor of local public sector support; 82% of Cleveland residents said a greater proportion of tax dollars should be used to fund local arts and cultural programs, and 72% of respondents from the six surrounding counties agreed. The region's arts organizations overall do not meet national standards with respect to cash reserves, holding 14% of operating budgets compared with the national benchmark figure of 25%. More than 70% of responding organizations do not meet existing national standards with respect to endowments, which should be 200-500% of annual operating budgets, leaving Cleveland behind in per capita municipal and county support for its arts and cultural assets (Artists, Organizations, & Audience Survey Results 1998-1999).

	FULL-TIME EMPLOYEES	PART-TIME EMPLOYEES	VOLUNTEERS	USE CONTRACTORS	USE LABOR UNIONS	ANNUAL BUDGET
Cleveland Orchestra	35		Hundreds		I,M,S	
Cleveland Opera	25		300-500	300	T,I,M,S	\$4mm
Playhouse Square Foundation	106	213		54	T,I,M,S	\$34.6mm
Beck Center	23	159	100+	Yes	No	\$2.2mm
Karamu House	20	5	75	Yes	No	\$1.5mm
Young Audiences	7			75-125	No	\$1.6mm
Near West Theater	6	1	1200		No	
Cleveland Playhouse	80	70	150	470K	Yes	\$8.5mm
Cleveland Public Theater	11	5	Yes	283	No	
Cleveland Museum of Art	269	145	900	\$2.4mm	Service Emps Int'l	
Cleveland Museum of Natural History	100	50	80	No	No	\$10mm
Museum of Contemporary Art	15	5	6-8	25	No	\$1.4mm
SPACES Gallery	2	4		60-70	No	\$400,000
Rock and Roll Hall of Fame	86	14	44	Yes	S	\$20mm
Cleveland Public Art	3	4	5	5-15	No	\$500-800,000
Art House	1	1	50-70	6-10	No	\$200,000

T = Teamsters
I = Ticket Takers
M = Musicians
S = Stagehands

Area	Total Employment	Total Employment in Industries Employing Arts-Related Occupations	Number of Employees Working in an Arts-Related Occupation
OHIO	5,877,811	3,965,551	80,922
CLEVELAND CMSA	1,574,742	1,083,654	21,680

Occupation	Annual Growth Rate	2003 Employment in Cleveland CMSA	2008 Employment in Cleveland CMSA
Technical Writers & Editors	3.57%	530	624
Camera Operators, TV & Motion Pictures	3.00%	133	153
Producers, Directors, Actors & Entertainers	2.53%	578	651
Dancers & Choreographers	2.22%	216	240
Designers (Except Interior)	2.21%	3884	4314

Sales for Arts Employing Industries in Cleveland CMSA (Millions)	Cleveland CMSA Total Sales (Millions)	Ohio Total Sales (Millions)	Percent of Cleveland CMSA Total Sales	Percent of Ohio Total Sales
\$188,339.2	\$329,899.9	\$1,292,568.5	57.1%	14.6%

SUMMARY OF IMPACT FINDINGS ON CUYAHOGA COUNTY

TABLE 16

2,226 employees
\$94 million in gross regional product
\$47.5 million in income
\$8.2 million in state and local revenues

IMPACTS IN THE CONSOLIDATED METROPOLITAN STATISTICAL AREA (CMSA)*

TABLE 9

Total Employment	2,440 employees
Private Non-Farm Employment	2,412 employees
Gross Regional Product	\$106,873,671
Personal Income	\$67,750,000
Disposable Personal Income	\$57,690,000

* The Consolidated Metropolitan Statistical Area (CMSA) is the federally designated integrated economic-labor market. The Cleveland-Akron CMSA includes Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Medina, Portage and Summit counties.

Northeast Ohioans are more interested in arts and cultural activities

Northeast Ohio interest

78% Six counties
86% Cuyahoga County (except Cleveland)
77% City of Cleveland

National interest

65% National study (National Cultural Alliance, 1993)

Source: AMS Planning & Research Corp.

STATE & LOCAL REVENUE IMPACTS IN CUYAHOGA COUNTY TABLE 8

State Revenues at State Average Rates*	\$6,751,075
State Expenditures at State Average Rates	\$506,077
Net Difference	\$6,244,998
Local Revenues at State Average Rates	\$3,248,561
Local Expenditures at State Average Rates	\$1,250,462
Net Difference	\$1,998,099

STATE & LOCAL REVENUE IMPACTS IN THE CMSA TABLE 10

State Revenues at State Average Rates*	\$9,356,628
State Expenditures at State Average Rates	\$717,670
Net Difference	\$8,638,958
Local Revenues at State Average Rates	\$4,294,846
Local Expenditures at State Average Rates	\$1,589,743
Net Difference	\$2,705,103

Table 1: Economic Impact of Music by Employment, Events & Amateur Status, 2010

Subsector	Employment	Labor Income	Value Added	Output	Tax
Employment	5,352	239,199,297	412,366,218	736,563,938	78,779,564
Events	825	33,831,986	59,250,932	99,272,449	12,319,914
Amateur	33	\$1,366,070	\$2,440,624	\$3,935,828	\$541,581
Total	6,210	\$274,397,353	\$474,057,774	\$839,772,215	\$91,641,059

Note: Data inflated to 2011 dollars.

TOP IMPACTED INDUSTRIES TABLE 6

Industry	Employees
Eating & Drinking Establishments	599
Hotels	330
Local & Interurban Transportation	241
Amusement & Recreation	237
Rest of Retail	207
Misc. Business Services	163
Construction	80
Misc. Professional Services	60
Wholesale	39
Nonprofit Organizations	30

TOP OCCUPATIONS TABLE 7

Occupation	Employees
Food & Beverage Serving Workers	376
Motor Vehicle Operators	173
Cooks and Food Preparation Workers	144
Building Cleaning Workers	122
All Other Sales and Related Workers	119
Management Occupations	118
Other Food Preparation and Serving	98
Information & Record Clerks	85
Secretaries/Administrative Assistants	78

Appendix F: Visitor Statistics

Nine of the 125 arts and culture venues and their non-Cuyahoga resident patrons were surveyed by the CPAC between March and August 2003. It should be noted that 33% of the parties surveyed were people from Cuyahoga, 53% not from Cuyahoga, and the remaining amounts were combined parties. This varied based on the cultural venues. For example The Cleveland Museum of Art only 20% of parties were comprised entirely of local residents, and the Rock and Roll Hall of Fame had only 2% of visiting parties totally comprised of local residents. 50% of visitors were from surrounding counties, 20% from distant counties in Ohio, 8% from bordering Ohio states, and 22% from distant states. Visitors represented 40 different states and 11 different countries. 44% of respondents were couples, and 34% were with groups of 3-4 people, 8% with a group of 5-6, 6% alone or with groups of 9 or more, and 2% were groups of 7-8 people. Again, this varied by venue. 72% of audience members at The Cleveland Orchestra were members of a pair, while the Rock and Roll Hall of Fame were primarily groups of 3-4, at 44%. The average party size for out-of-county visitors was 3.2, and local visitors 2.7, not including large group tours or school field trips. They then developed per-person average spending for lodging, rental cars, meals, and costs of entertainment, retail purchases, and transportation. Unfortunately most visitors only remained in the area for one day, 61%, though the average stay was 3.6 days. 13% stayed in a hotel for two days,

11% for one day, and 10% for three days. 73% of visitors came by car and 23% by air (Arts & Culture Organizations: A Study of their Occupations, CPAC, 2004).

From May to November of 1998 the CPAC and 80 volunteers collected 6,013 completed audience surveys from nine events. Those who considered themselves to be frequent attendees of events were more likely to be older (with nearly one-third over the age of 65), have high education levels (72% with at least a bachelor's degree), and very high-income levels (25% with household incomes over \$100,000). They were also more likely to be white, and married, and predominantly female. Infrequent attendees tended to be men, were more likely to have children under 18 at home, were younger (50% under age 45, and to have lower household incomes (39% with annual household income under \$35,000). Regardless, the majority of people had previously attended the institution at which they were surveyed, 78.5%, and more than 92% had attended other Northeast Ohio area cultural institutions. Art museum exhibitions had the highest rate of attendance, while symphony concerts had the most frequent attendees (23% attending more than once). 67.5 percent of the total respondents rated their experience as excellent, while 28.9% rated it as good. Similarly, 86.5% of the respondents were satisfied with the prices they paid for cultural programs, citing ticket prices and admission costs as "just right" while 8.4% cite them too high, and 5.1% too low (Artists, Organizations, & Audience Survey Results 1998-1999).

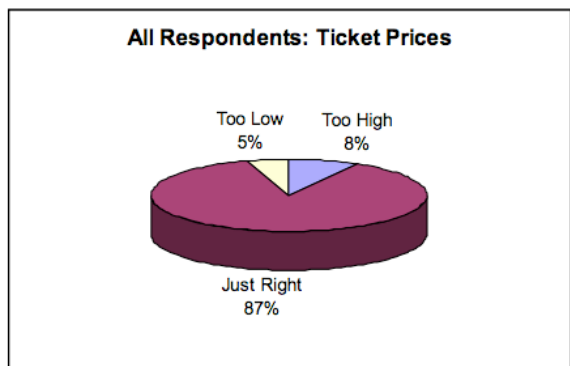
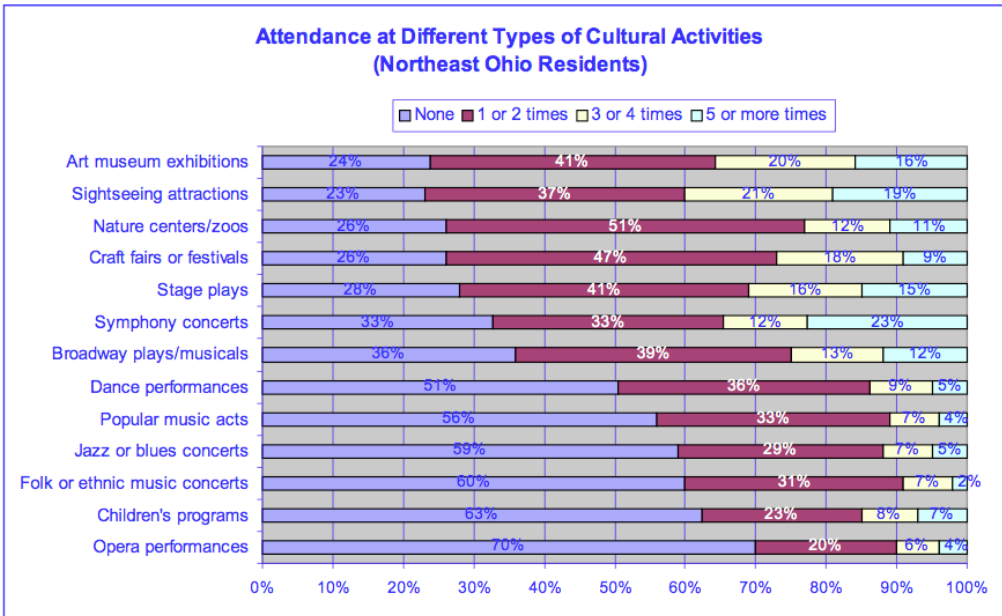
Data was weighted based on the purpose for their visit to Cleveland, so that those reporting to visit specifically to attend an arts or cultural event or venue receive a weight of 1.00. For 52%, the main reason for their visit was to come to the venue where data was collected; the remaining two thirds were primarily visiting family or friends or were on vacation. The performance based arts organizations had the highest proportion of visitors who were in the area specifically for the performance, The Cleveland Orchestra 74%, and the Cleveland Play House 77%. Interestingly, much fewer of the visitors to destination-based cultural organizations were in the county specifically to visit the organization, Rock and Roll Hall of Fame 36% and Cleveland Museum of Art 25%, which appeared to be places that were visited while in the city for another reason. Out of town visitors typically participated in more than one arts related activity while in the area regardless of the main reason for being in the county. Over half, 59% visited some other arts or cultural destination besides the one they were visiting for the survey, and another 26% attended a professional arts performance (Artists, Organizations, & Audience Survey Results 1998-1999).

TABLE 2

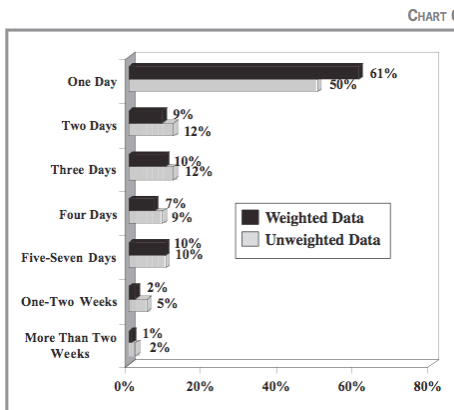
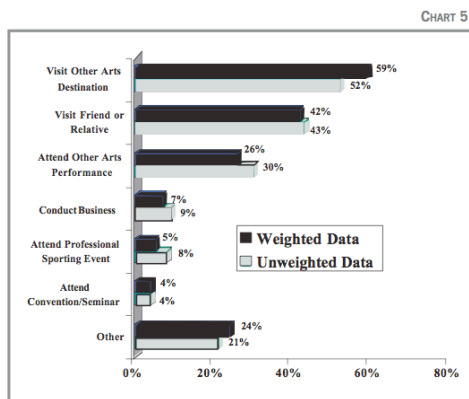
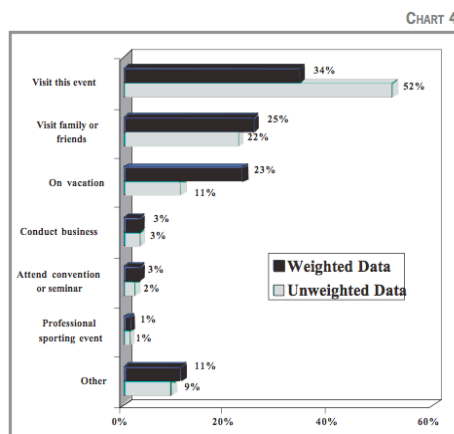
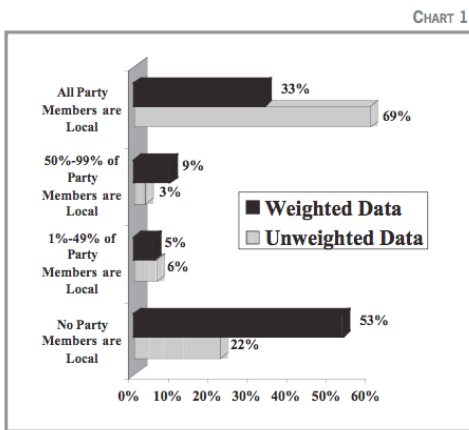
Arts and Cultural Institution or Venue	% of Visitors Who Are Not Residents of Cuyahoga County	% of Visitors Who Are Residents of Cuyahoga County
Lyric Opera Cleveland	18%	82%
The Cleveland International Piano Competition	24%	76%
The Cleveland Pops Orchestra	32%	68%
The Cleveland Play House	32%	68%
The Cleveland Orchestra	33%	67%
Cain Park	30%	70%
Western Reserve Historical Society	48%	52%
The Cleveland Museum of Art	80%	20%
Rock and Roll Hall of Fame and Museum	98%	2%

TABLE 1

	Number of Completed Interviews	Data Collection Dates	Annual Attendance Figures
Cain Park	100	6/20/03–8/9/03	136,647
The Cleveland International Piano Competition	62	7/30/03–8/10/03	9,000
The Cleveland Museum of Art	313	5/22/03–7/13/03	500,000
The Cleveland Orchestra	980	3/5/03–5/30/03	315,056*
The Cleveland Play House	699	3/13/03–3/21/03	101,292
The Cleveland Pops Orchestra	80	3/21/03–4/1/03	12,771
Lyric Opera Cleveland	108	6/18/03–7/2/03	7,800
Rock and Roll Hall of Fame and Museum	109	6/20/03–8/11/03	575,000
Western Reserve Historical Society	147	4/4/03–4/27/03	108,250



Top five sources of event information	Resident	Day tripper	Overnight
	24.0% By mail	16.1% Business contact	25.9% Friends
22.5 Local radio	15.4 By mail	23.2 Family	
18.9 Business contact	14.3 Poster/flier	15.4 Website	
16.9 Local newspaper/magazine	13.0 Local radio	11.1 Local newspaper/magazine	
15.9 Poster/flier	12.9 Local newspaper/magazine	9.7 Local tv	



Appendix G: CPAC Panel and Grants

The panelists score applications according to CAC funding criteria: public benefit (up to 45 points), artistic and cultural vibrancy (up to 35 points), organizational capacity (up to 20 points), and groups that demonstrate financial strength may qualify for up to 15 bonus points. To avoid judging extremes, the highest and lowest scores are tossed out and the remaining scores are tabulated using a formula that takes into account the organization’s budget and the number of applicants in a particular pool. Progressive Arts alliance received \$34,608 for 14.24% of its \$243,025 budget, the Cleveland Music Settlement was granted \$259,968 for 4.67% of its \$3.39 budget, and the Rock and Roll Hall of Fame was granted \$1.07 million for 4.96% of its \$21.6 budget. The nine panelists at CAC are all from outside of Ohio to avoid of conflicts of interest, and are not named until the first day of reviews. All are arts and cultural consultants, academics, managers, and artists with extensive experience on funding panels. Each receive \$250 in daily and spend a month prior summarizing a number of applications to lead during the review, while a second panelist will follow up with commentary. They also offer free criticism, praise, and advice; Nonprofit arts consultant Morrie Warshawski lauded Cleveland’s Inlet Dance Theatre, pointed out “there is no way to make a donation to this organization on their website. There is no excuse for that”. Shortly thereafter, the Inlet website added a Support Us link. CAC received 189 applications from area organizations for 2013. Of those 175 qualified for grants after panel reviews. Project support goes to 118 organizations, and general operating support to 57. The largest grant of \$1,730,876 went to PlayhouseSquare Foundation, followed by the Cleveland Museum of Art \$1,467,045, Musical Arts Association which runs the Cleveland Orchestra (\$1,452,817), The Rock and Roll Hall of Fame (\$1,001,023), and Ideastream (\$987,909). Project support grants are allocated in \$50,000 increments in up to two parts. 58 organizations are receiving a total of Part I grants for \$1,305,938, the largest being \$48,356 for the Cleveland Film

Festival. Part I grants for less than \$5,000 went to 60 organizations for a total of \$253,280. Among these recipients were Arts Renaissance Tremont (\$4,860) and Celebrate Arts (\$1,1014). CAC's operating budget for 2012 was \$17,169,778 of which 95.9% is allocated for arts and cultural programming. (Rosenberg, D. *The Plain Dealer*, 5 Oct 2012, 19 Nov 2012, "Cuyahoga Art and Culture begins review of applications for grant money"). Cuyahoga Arts and Culture awarded 66 arts and cultural organizations in Cuyahoga county with nearly \$14 million in grants ranging from \$6,500 to \$1.68 million. Five organizations will receive more than \$1 million: Cleveland Museum of Art \$1,604,469, Ideastream \$1,009,064, PlayhouseSquare Foundation \$1,652,707, Rock and Roll Hall of Fame \$1,072,244, and the Cleveland Orchestra \$1,681,098. Other recipients include dance organizations, jazz orchestra, youth orchestra, the ingenuity festival, progressive arts alliance, the sculpture center, and the young audiences of northeast Ohio.

Appendix H: Cleveland Foundation Recent Donations

Recent donations include \$860,000 to PlayHouseSquare, \$20,000 to the Opera Circle, \$100,000 to the Cleveland Festival of Art and Technology, \$20,000 to the Progressive Arts Alliance, \$125,000 to the Cleveland Film Society for its 36th annual Cleveland International Film Festival, \$275,000 to Young Audiences of Northeast Ohio to support their Art Works initiative, a program for arts-based job training for high school students during the summer and after school partnering students with local cultural institutions and artist apprenticeships that provides them with valuable workforce skills in their community and provides preparation for higher education. The Cleveland Foundation persuaded University Hospitals and the Cleveland Clinic to spread their wealth with the surrounding poor and predominantly African-American community by patronizing local employee-owned cooperatives such as laundries and urban greenhouses. The Cleveland Foundation also cajoled the Northeast Ohio Regional Sewer District to work with Kent State University's Cleveland Urban Design Collaborative on a \$3 billion project to cut pollution from the aging storm and sewer systems as part of KSU's "Reimagining Cleveland", an influential study of how the city could reuse neighborhoods hollowed out by population loss and foreclosures. "Rather than let the voids dilute the city, we have to think about putting vacant land back into productive but nontraditional uses. It's about nothing less than creating a sustainable framework for reviving the city", says Terry Schwarz, who heads the KSU program. (clevelandfoundation.org).

Other grant recipients of the Cleveland Foundation this quarter are: \$5 million to Neighborhood Progress Inc. to support a strategic plan for new community development to underserved Cleveland neighborhoods, \$1.01 million to the Cleveland Metropolitan School District including \$879,70 to the district's Cleveland Plan for Transforming Schools and \$75,000 to the Friends of the Cleveland School of the Arts for the design development of a new charter school, \$917,000 to the MyCom Program, which helps K-12 students get summer jobs and engage in activities that contribute to their community, to expand from eight neighborhoods to the greater University Circle area to offer more arts industry jobs, and \$300,000 to the Downtown Cleveland Alliance to continue sustaining a safe and thriving downtown Cleveland. The Cleveland Foundations, which has assets of \$1.86 billion, gave \$91 million in grants last year (Rosenberg, D., *The Plain Dealer*, 29 Mar 2013, "Cleveland Orchestra receives \$10 million grant from Cleveland foundation").

Appendix I: Gund Foundation Recent Donations

In February of 2013, the foundation made grants totaling \$305,000 to the Cleveland International Film Festival, The Cleveland Institute of Art received \$100,000 for its year round film program Cinematheque, \$10,000 to the Broadway School of Music and the Arts, \$35,000 to the Cleveland Music Settlement, \$20,000 to the Near West Theatre, \$10,000 to the Young Audiences of Northeast Ohio initiative Art Works, \$10,000 to PlayhouseSquare, \$3,000 to Building Bridges Murals Inc., and \$3 million to the Musical Arts Association over six years. They also granted the Downtown Cleveland Alliance \$250,000, Neighborhood Progress Inc. \$3,750,000 over 3 years, \$325,000 to the Cleveland Foundation, and \$75,000 to Friends of the Cleveland School of the Arts. (gundfoundation.org)

Appendix J: TeamNEO Findings

The shift from traditional manufacturing to advanced manufacturing is playing a critical role in the region's economic transformation. TeamNEO markets the Cleveland region's collective business assets to site selectors, real estate consultants and companies across the globe to increase business opportunities and awareness in the region. Between 2010 and 2020 manufacturing Gross Regional Product is expected to grow 30%, to a \$43 billion sector of the economy, while the US output is only projected to grow 33%. The growth rate of investment in Northeast Ohio outpaces the entire nation; an unprecedented venture capitalist investment, attracting \$226 million, nearly doubling the deal flow of the previous year. Northeast Ohio's high-tech sector enjoyed a burst of momentum last year as venture capitalists poured new levels of money into the region. In 2012, young tech based companies in the region attracted \$201 million. Northeast Ohio has unparalleled passion and resources; an 18 county region, a \$181 billion economy, 4 million people, 2 million workers, and 60% of US fortune 500 companies with 500 miles. TeamNEO aims to help companies that will create at least 20 new jobs, have more than one million in new investments that will be realized within 36 months. In partnership with local economic development organizations and the state of Ohio, TeamNEO recruited 15 new companies to Northeast Ohio in 2012, representing 1,000 new jobs and more than \$46 million in new direct annual payroll. Since 2007, TeamNEO and its partners have brought 67 new firms to Northeast Ohio resulting in 13,000 new jobs regionally and \$575 million in regional annual payroll (ClevelandplusBusiness, Feb 14 2013).

Appendix K: Further Residential Developments

The state awarded \$5 million worth of historic preservation tax credits to a developer's plan to turn a vacant East Ohio Building into apartments. Officials from the Ohio Development Services Agency announced \$35.9 million worth of historic preservation tax credits during a news conference at the downtown Cleveland building. Awards covered 23 proposals involving 45 buildings across the state of Ohio. If all the projects happen, the buildings will support 601 long-term jobs and 2,152 construction jobs. The tax credits, which offset liabilities such as state income taxes or corporate franchise taxes, help developers cut the cost of remaking historic buildings. In a difficult economy, Ohio's tax-credit program and a broader federal program has been a lifeline for projects struggling with financial gaps. Nearly 43% of these projects and tax-credits fall in Cuyahoga County, other local recipients include: The Globe Machine & Stamping Co

property which will become a four story building of 42 apartments and commercial space; the \$12 million project received a \$2.8 million credit. The Jay Hotel, also known as the Ohio City Post Office will become 8 apartments, retail, and offices; the \$3.4 million project received a \$522,376 tax credit. The Painters Lofts condominiums received a \$105,213 tax credit toward its \$536,587 investment to repair water damage and make 8 additional units sellable. The Templin-Bradley Building, owned by the nonprofit group The Detroit Shoreway Community Development Organization, received a \$1.8 million credit toward their \$7.8 million envisioned project to create 30 apartments in the old industrial building. The West Side Community House received a \$480,790 tax credit towards renovating the community center and adding apartments and a café, a \$3 million project. The West 25th Street Lofts received a \$4 million tax credit for their \$21.5 million redevelopment. An Old Kresge Department store will house the Tech Belt Innovation Center, and received a \$983,750 credit for its \$5.6 reinvention. Local Developer K&D Group hopes to fill the East Ohio Building, which has been vacant since 2009, with 223 apartments. The 21 story tower currently creates one of the largest dead zones in the city's one-time financial district, and the state tax credits nudge the makeover a few steps closer to reality. Huntington Bank signed on as the primary lender and they hope to have all apartment units open by November 2014. K&D will also seek out additional incentives such as federal New Markets Tax Credits, which encourage investment in low-income areas. "). Flats East Bank, a mixed-use neighborhood on the Cuyahoga River has also begun construction on 175 units this spring in 5 stories of apartments built over restaurants and stores, and will have room to develop up to 600 units. There is a \$94 million Upper Chester development a mile west of Uptown on the west side of University Circle, a predominantly black neighborhood that exploded during riots in the summer of 1966 spurring white flight and half a century of stagnation. Developer Wes Finch of Boca Raton, hopes to transform 38 acres of blighted land into 295 market-rate apartments, low-income senior housing, a grocery, and other retail. Finch is working with Joel Ratner of Neighborhood Progress to encourage the best project possible, and is in negotiations with Sasaki Associates of Watertown Massachusetts (Jarboe-McFee, M., The Plain Dealer, 20 Dec 2012, "East Ohio building in Cleveland, state tax credits for historic preservation")(Jarboe-McFee, M. The Plain Dealer, 19 Dec 2012, "Uptown project in university circle could see work on \$21 million second phase in January")(Jarboe-McFee, M., The Plain Dealer, 26 Nov 2011, "Apartments full, developers look for new opportunities in Cleveland).

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