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Forming Cleveland: A Visual Arts, Craft and Design Industry Study: Executive Summary

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FORMING CLEVELAND: A VISUAL ARTS, CRAFT AND DESIGN INDUSTRY STUDY

EXECUTIVE SUMMARY

“The purpose of art is washing the dust of daily life off our souls.”

- Pablo Picasso

Art, as illustrated by Picasso’s quote, possesses the unique ability to cleanse our souls of everyday monotony. Given the transformative capabilities of art, we wondered how the arts could help revitalize a city, and, perhaps, revive an entire region. Can the same then be true for the “souls” of our cities, or even the collective soul of a region?

The Visual Arts, Craft, and Design (VACD) sector,ⁱ encompassing a wide spectrum of creative endeavors, has an impact on all of us in often surprising ways. When we speak generally of the “visual arts,” names like Rembrandt, Cassatt, Warhol, and Bearden may come to mind; however, the Cleveland VACD sector, including all of Cuyahoga County for the purposes of this study, reaches well beyond conventional definitions of art to encompass a variety of consumer products such as jewelry, furniture, and even homes.

In the past, the three great centers of the Renaissance — Rome, Florence, and Venice — provided great examples of energizing industrial innovation “from [creating] the world’s largest masonry dome to linear perspective, modern-day portrait painting, technical breakthroughs in glassblowing and bronze casting, the italic type of the Aldine Press, sfumato and chiaroscuro, and the designs in Leonardo’s sketchbooks.”ⁱⁱ The creative energy of the Renaissance promoted urbanization and created a community of painters, craftsmen, and sculptors intensely interacting in dense cities with peers, learning from each other, exchanging ideas and techniques.ⁱⁱⁱ The growing prominence of artists in this time period “allowed for creative interpretation and stylistic flexibility” of artists’ work, leading to more innovative ideas funded by negotiated contracts.ⁱⁱⁱ Thus, the Renaissance provides a blueprint for utilizing the arts to foster cutting-edge engineering advancements in an urban environment. Bernard Ferrari and Jessica Goethals describe the positive metropolitan effects of this collaboration:

ⁱ The VACD will also be referred to as “the visual arts sector” or “visual arts.”

ⁱⁱ Bernard T. Ferrari and Jessica Goethals. “Using rivalry to spur innovation.” May 2010. Source: http://www.mckinsey.com/insights/innovation/using_rivalry_to_spur_innovation. P.1.

ⁱⁱⁱ See Elizabeth S. Cohen and Thomas V. Cohen, *Daily Life in Renaissance Italy*, Westport, CT: Greenwood Publishing Group, 2001, pp. 7–8.

ⁱⁱⁱ Bernard T. Ferrari and Jessica Goethals. “Using rivalry to spur innovation.” May 2010. Source: http://www.mckinsey.com/insights/innovation/using_rivalry_to_spur_innovation. P.3.

Then the city of Florence began construction of its now-famous Basilica di Santa Maria del Fiore (more commonly known as the Duomo) and in 1419 sought an architect to build a dome to cover the massive, 42-meter-wide space above the church's chancel. Such a vast space had not been capped with a dome since the Pantheon's construction, in ancient times. To overcome this extraordinary architectural challenge, Brunelleschi, who won the commission, developed a number of engineering techniques and construction practices. . . . His masterpiece defied precedent on innumerable levels: it was the first octagonal dome in history, the first dome to be built without a wooden supporting frame, the largest dome in existence at the time, and is still the largest masonry dome in the world. By drawing on the past and innovating beyond it, Brunelleschi was able to achieve what many had deemed impossible. (2010, p.4)

As this example demonstrates, the arts provide both aesthetic and economic benefits to individuals and cities alike. Likewise, much current research reveals how existing artistic and cultural production has direct economic benefits for regional economies by attracting investments, generating tax revenues, encouraging in-migration of workers, and energizing tourism and consumer purchases.^{iv} Furthermore, economic development intermediaries, public policy makers, and the general public increasingly recognize the impact creative ideas and entrepreneurial workforce can have on economic performance.^v

In this study, the economic impact's full breadth is considered by analyzing a wide spectrum of economic sectors and occupations beyond those commonly associated with artists. The authors believe that artistic creativity enhances many areas of the regional economy, including, design, marketing, packaging, and presentation of products and services in various sectors. This hypothesis is consistent with an approach used by Ann Markusen in her assessment of *artistic dividends*.^{vi} According to Markusen, the *artistic dividend* refers to a concentration of artists in a particular area that leads to a widespread impact over a broad range of industries in a regional economy. We did not replicate Markusen's study in this research; instead, through statistical analyses of data and interviews and focus groups, we demonstrated how the economic effect of the VACD sector expands beyond direct economic benefits of the artists.

This study illustrates the extensive economic impact the Cleveland visual art sector has on the economy of Cuyahoga County. The report's case studies also uncover the Cleveland VACD sector's economic contributions to industries outside of the VACD, emphasizing the larger potential the visual arts industries have for regional economies.

^{iv} *Arts and Economic Prosperity. The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences. IV Summary Report.* Americans for the Arts. Source: <http://letsgoarts.org/document.doc?id=979>
The Economic Impact of Nonprofit Arts & Culture Organizations in Oklahoma. Americans for the Arts. Source: http://www.arts.ok.gov/pdf/about_us/EIStudy0110FullReport.pdf. For more information, refer to reports at the Americans for the Arts website: <http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/americans-for-the-arts-publications/research-reports>.

Arts, Culture, and Economic Prosperity in Greater Philadelphia. Greater Philadelphia Cultural Alliance. 2012. Source: http://www.philaculture.org/sites/default/files/2012_prosperity_report_single_pages.pdf.

^v Jennifer Novak-Leonard. *Measuring Chicago's (Artistically) Creative Economy.* Cultural Policy Center at the University of Chicago. May 2014. Source: <http://culturalpolicy.uchicago.edu/creative-economy/creative-economy.pdf>.

^{vi} Ann Markusen and Greg Schrock's study use this concept in their investigation of urban artistic specialization and economic development implications, in *Urban Studies*, Volume 43, No. 10: 1661-1686, 2006. "Artistic dividends" are also discussed in earlier publications by Ann Markusen and co-authors.

ARTS AS A COMPETITIVE ADVANTAGE

The VACD sector, along with other arts and culture disciplines, can provide a region with a “sticky,” or long-lasting, regional competitive advantage in the form of an economic *base* industry—one that is capable of creating local economic benefits by exporting its products beyond the regional boundaries. As in the Renaissance, new knowledge is created when artists look at the world with their unique perspective to spark conversations on previously unseen possibilities. Inventions can then occur when the ideas are conceptualized into a novel product—a real-time digital visual input, 3-D printing, or a material that precisely controls the flow of light and color through structure. Innovation occurs when the invention is applied in practice: an Internet conferencing based on a real-time visual input, manufacturing car parts from 3-D printed prototypes, or ALON (transparent aluminum) or translucent concrete manufactured from a material that precisely controls the flow of light and color through structure. Collectively, such ingenuity holds great potential for spurring a multitude of economic and social benefits if a region embraces it and provides necessary support.

This study illuminates the Cleveland VACD sector’s role in the regional economy, illustrating its importance and providing a platform for developing practical steps to sustain and grow the visual arts. Both quantitative and qualitative findings support VACD’s image as vibrant, diverse, and primed for the productive application of creative ideas and innovative techniques. The research team characterizes VACD as an amalgamation of distinct visual art mediums along with broader maintenance and communication functions associated with the sector.

The VACD sector, nonetheless, is at or near its regional audience capacity, which creates some limitations for endogenous growth, or growth from internal resources. As an economic development driver, however, the sector has the potential to grow beyond a local niche, creating a regional competitive advantage in art products appealing to a national or even international audience. When taking into account the scale and scope of the regional visual arts talent network, the existing institutional support, real estate fundamentals, and cooperative character of the visual arts scene, it becomes clear that the VACD sector is currently operating below its capacity to create a more significant regional economic impact. The research team believes this sector provides a unique competitive advantage for greater Cleveland and represents a potential source for new and continued economic growth.

ABOUT THIS REPORT

This study was commissioned by the Community Partnership for Arts and Culture (CPAC) and follows CSU's first report, *Remix Cleveland*, which examined Cleveland's music sector.^{vii} The study identifies the VACD sector by delineating its components, learning its dynamics, and assessing the economic impact it has on the regional economy.

The Center for Economic Development (referred to hereafter as “the Center”) of the Maxine Goodman Levin College of Urban Affairs at Cleveland State University conducted this study. The Center gathered answers to a set of core research questions regarding the typology and economic impact of the Cleveland VACD sector with methodology adapted from the broader research framework of *Remix Cleveland*:

- What constitutes the VACD sector in Cuyahoga County – composition of industries and occupations?
- What characteristics help describe the sector now and its dynamics over the last decade?
- What industries, components, and types of products are significant to the vitality of the Cleveland VACD sector?
- Which unique properties of the Cleveland VACD sector make it thrive and contract?
- What challenges is the Cleveland VACD sector experiencing?
- What are prominent examples of success in the Cleveland VACD sector?
- What economic impact do the Cleveland VACD sector and its components create for the local economy?

We believe the findings of this report will spur a discussion and provoke creative thoughts leading to investments, regional dialogue, improved public policies, and a clear vision for the role of this sector in the regional economy.

The research phase of this study occurred in 2013-2014. This report summarizes the detailed findings and methodologies in nine chapters with each chapter reflecting a different stage of the research.

Chapter 1 delineates the breadth and depth of the Cleveland VACD sector, organizing it into a structural framework of industries that house visual art-related businesses and nonprofits. The typology accounts for two non-hierarchical industry levels, and the second level details different visual art mediums providing visibility to the prominent subsectors while also minimizing the need for data suppression^{viii}. The Cleveland VACD sector was analyzed in comparison to the regional and national economy, as well as similar regions, while simultaneously illustrating the sector's dynamics over time. Indicators such as employment and wages delineated the size and scope of the VACD sector. Because this study was conducted at an industry level, an analysis of worker's occupations was also included in Chapter 2. Those individuals who have visual arts-related skills and who are employed across all industries in

^{vii} Iryna Lendel, Sharon Bliss, Candice Clouse, Merissa Piazza, Ziona Austrian, Kathryn W. Hexter, Renee Constantino, and Matthew Hrubey. “Remix Cleveland - The Cleveland Music Sector and Its Economic Impact.” Center for Economic Development, Cleveland State University. October 2011. Executive summary: http://engagedscholarship.csuohio.edu/urban_facpub/428/. Full report: http://engagedscholarship.csuohio.edu/urban_facpub/427/.

^{viii} Data suppression refers to a requirement of withholding data that otherwise could be used to identify individual respondents.

Cuyahoga County were grouped by commonalities of talents and abilities – e.g., occupation. Then, these groups were analyzed through the lens of a broader region – the Cleveland Metropolitan Statistical Area (MSA) – due to data availability.

Chapter 3 enriched the quantitative analyses of industries and occupations with qualitative findings and reflections of individuals who attended one of the six focus groups. These local visual arts scene representatives described the richness of the local visual arts scene, opportunities for young artists, importance of educational institutions, the viability of arts neighborhoods, and the challenges of a limited consumer base. Dovetailing these rich descriptions are findings from the survey of individual artists in Chapter 4. This survey provides a deeper understanding of how professional artists function; moreover, it reveals how amateur artists complete their work often supported by a household, with other family members' income supporting an artist.

Chapter 5 looks deeper at the contribution of artists to the local economy by studying the supply of local artists and the demand from both in- and outside the region. According to the survey of artists at local art fairs, the elevated supply of local artists in the region and high quality of local art are often hurt by a perceived lower reputation of Cleveland's art when compared to other prominent art locales like New York or San Francisco. The mystery of art commerce continues to be unveiled in the following chapter (Chapter 6), which describes the import and export of local arts via the lens of art galleries. Chapter 6 not only reflects on local arts but also refers to broader conceptual changes surrounding the sale of art and consumer outreach through digital media and new forms of retail.

In Chapter 7, all of the VACD sector's components are assembled into one industrial cluster to assess its economic impact on Cuyahoga County. The 2013 economic impact is calculated by including local employment of artists across various industries, individual and amateur VACD artists, and contributions made to the local economy via visitor spending at art events and galleries.

Chapter 8 includes eight case studies:

- *MOCA Cleveland: Sturdy, Dynamic, & Stylish* – The Museum of Contemporary Art (MOCA) Cleveland
- *Tremont: Creative Placemaking* – the Tremont neighborhood
- *St. Clair Superior: Creative Reuse* – the St. Clair Superior neighborhood
- *Public Art: Placemaking in Action* – public art in Cleveland
- *Artist Activists: Heightening Social Awareness* – Donald Black, Jr. and Mimi Kato
- *CAN Journal: Pressing for Change* – The Collective Arts Network (CAN) Journal
- *Dan Cuffaro: Remaking the Regional Economy* – designer, educator and businessmen Dan Cuffaro
- *Cleveland CycleWerks: Starting Up* - motorcycle manufacturer Cleveland CycleWerks

Finally, Chapter 9 provides directories of visual arts organizations and individual artists followed by appendices with detailed data, methodological instruments, and databases of artists and art organizations.

VISUAL ARTS LEGACY

Cleveland may not be the first city that comes to mind when thinking of a rich visual arts legacy, but the city's assets and potential are, nevertheless, quite impressive. The earliest recognition for the city came in 1876 when local artist Archibald Willard presented *The Spirit of '76* at the Centennial Exhibition in Philadelphia to widespread acclaim.^{ix} Following the success of the exhibition, Willard returned to Cleveland and founded the Cleveland Art Club, beginning a long tradition of collaboration among artists. Interestingly, today's collaborative visual arts landscape in Cleveland was shaped by the 20th century industrial market for artistic talent and products. The commercialism of the visual arts, as seen in the lithography, engraving, and publishing industries at the turn of the 20th century, gave artists the opportunity to make a living while simultaneously producing their own personal art. With the freedom of financial security in hand, Cleveland's artists found that cooperation, not competition, was the order of the day.

By 1890, applied design disciplines like architecture also began to make their mark on the city with the opening of the internationally acclaimed Arcade. This was the first hint of a budding Golden Age for the Cleveland's visual arts and design sector. Cleveland's 1903 Group Plan, conceived by architects Daniel Burnham, Arnold Brunner, and John Carrere, represented one of the first fully realized city plans formed during the so-called City Beautiful Movement. This plan laid the foundation for many of Cleveland's major landmarks, including, The Mall, the Federal Building, and Cleveland City Hall. Shortly thereafter, American Greetings (1906), which would become the world's largest publicly owned manufacturer and distributor of greeting cards, was founded in Cleveland.^x

A few years later, the Cleveland Society of Artists (1913), a revival of the stalled Cleveland Art Club, and the Kokoon Arts Club (1911) were initially established as competing efforts representing conservative and modern approaches, respectively; however, their members began a path towards collaboration. Additionally, the Cleveland Museum of Art (1913), endowed in 1891, was also established around this time, providing a measure of prestige that only a dedicated art museum could offer a region. The museum would serve as an important springboard for young artists, many of whom were coming from the neighboring Cleveland School of Art (Cleveland Institute of Art since 1948), which had among its faculty the renowned Cleveland painter Frederick Gottwald. As one of the most important supportive means for local artists, the museum offered its renowned May Show (1919-1993), an annual juried exhibition of Cleveland's local visual artists and crafters. The May Show would end up exhibiting many artists from the Cleveland School—a testament to the innovativeness and collaborative effort found in Cleveland at the time, particularly in the medium of watercolor paintings.

Before the Great Depression, Cleveland was nationally recognized as a city with a high concentration of artists and a distinctive cluster of visual arts. Unfortunately, the art sector was sustained by industries that were hit hard by the economic decline of the 1930s. The Depression took a heavy toll on the arts and the arts organizations that had relied on members with steady paychecks and discretionary dollars provided by local industry. Still reeling from this shock in the 1940s and postwar era, the visual arts sector in Cleveland sought to double down on the practical application of the arts through an increased emphasis on applied design disciplines, for example, at the Cleveland Institute of Art. This shift led, in part, to what would become an arts scene less dominated by citywide artist groups and more focused

^{ix} The Encyclopedia of Cleveland History, <http://ech.case.edu/cgi/article.pl?id=A18>.

^x To learn more about Cleveland's art history, go to www.clevelandartandhistory.org.

on neighborhoods and their unique contributions particularly during the late 20th and early 21st centuries.

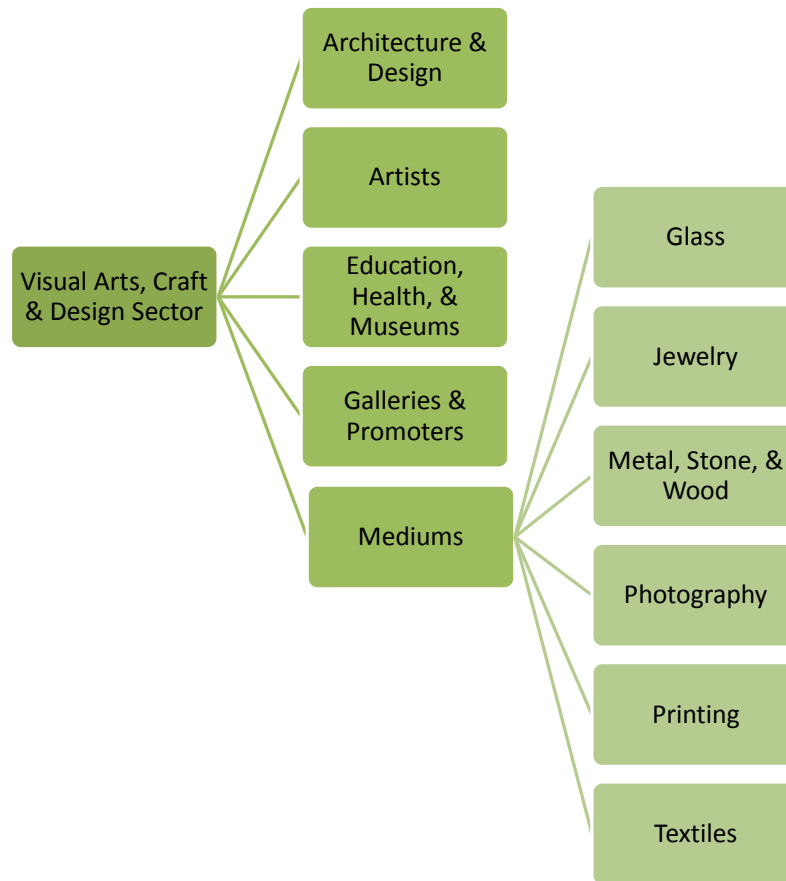
The development of Cleveland's robust community development corporation (CDC) networks strengthened this organic shift toward neighborhoods. The move has led to changes in perceptions and definitions surrounding Cleveland's visual arts, with lower-profile, but nonetheless high quality art, occurring at the neighborhood level. The postwar prominence of applied disciplines like Industrial Design and Architecture, supported by the strength of the region's manufacturing and Fortune 500 corporate profile, would find the transition in the regional economy particularly damaging in subsequent decades. Declines in many corporations among the Fortune 500, fueled in particular by the decrease in manufacturing employment, have made the neighborhood-based artists, who were otherwise largely shielded from these trends, of greater importance to the VACD sector. Today, approaches that support and encourage these neighborhood-based artists, like those found in the Tremont and St. Clair Superior neighborhoods, have experienced continued success in Cleveland.

THE VISUAL ARTS THROUGH DATA

The study began by creating a detailed definition of the VACD sector in Cuyahoga County. The research team created an industrial profile of the sector, including functional components and art mediums applicable for data analysis. Each component and art medium corresponds to a regional industry or group of industries as identified through a North American Industry Classification System (NAICS) code (Figure I). This methodology allowed the team to assess the typology of industries within the VACD sector and analyze trends of industries and sector components over time.

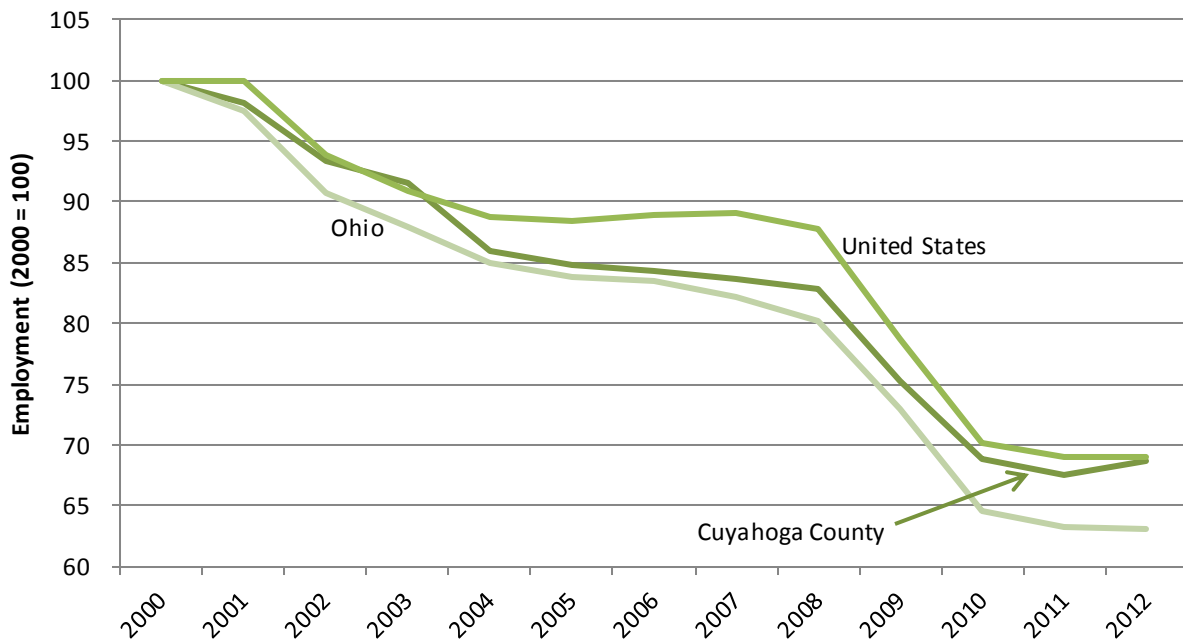
Often, industrial studies are conducted according to their products with respective product cycles and applicable innovation. However, this study found that the visual arts are not as homogeneous as other industries. Instead of being separated by functional components of one industry (i.e. music), the VACD sector was divided into five categories and six mediums. While determining the categories, the team discovered that the *Architecture & Design* sector has a different culture and business model with significantly different wages and employment modes for artists, making this subsector its own category. Also, due to data limitations, the team could not split the category of *Artists* into any specific medium or genre, so this small sector was made into a typological unit. Lastly, the *Education, Health, & Museums* and *Galleries & Promoters* categories represent businesses that also act as a communication mechanism for the industry and substantially differ from the other sub-sectors. Thus, the five categories are: *Artists*; *Mediums*; *Architecture & Design*; *Galleries & Promoters*; and *Education, Health, & Museums*. Additionally, the six various mediums were classified as a unit and as separate entities in the analysis. The team divided the *Medium* category into six subcategories according to the product's primary material (glass; textile; metal, stone and wood), technological process (photography, printing) or application (jewelry). The rationale is that each medium creates unique inventions applied through either self-proprietorship (individual artist's business) or a business model of an incorporated businesses (with paid employees).

Figure I. Typology of VACD Sector in Cuyahoga County



In 2012, the Cleveland VACD sector totaled 9,573 employees. This sector experienced a 31.4% decline from 2000-2011, but between 2011 and 2012, the VACD sector in Cuyahoga County grew by 1.7%. This percentage may seem small compared to the decline, but it becomes more impressive when considering the visual arts' continued decline statewide and stagnancy nationwide during the same time period (Figure II). Moreover, while employment decreased from 2000 to 2012 in Cuyahoga County, the VACD's employment trend is characteristic of employment patterns for both the United States and Ohio. All three geographic regions follow very similar patterns throughout the study period, although the employment in individual VACD subsectors varied.

Figure II: Index of VACD Employment, Cuyahoga County, Ohio & U.S.

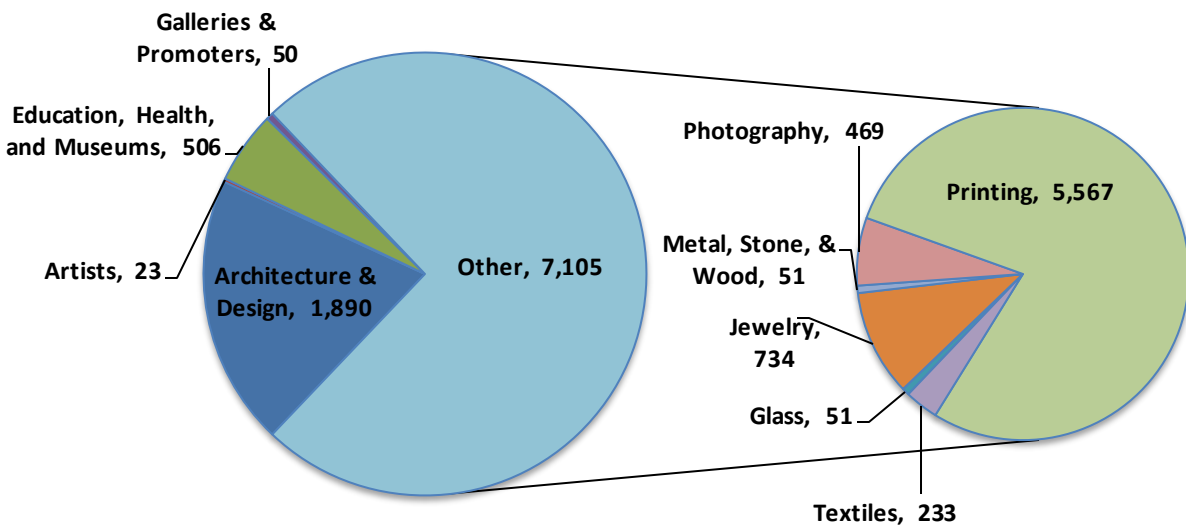


Source: Quarterly Census of Employment and Wages (QCEW)

The *Printing* subsector, the largest VACD medium, dominated the 2012 employment with 5,567 employees and 58.1% share of all VACD employment in the Cleveland area (Figure III). *Printing* includes eighteen industries all related to art printing: periodical publishers and books printing, commercial printing and their supporting activities, professional equipment manufacturing for printing and support materials (like ink and stationary products) manufacturing, and wholesale and retail (both physical and electronic) sales related to printing. This sector lost 3,082 jobs from 2000 to 2012 due to large losses in a few sizable businesses and across the subsector.

The second largest subsector was *Architecture & Design*, though at 1,890 jobs and 19.7% share, it is just under one-third the size of *Printing*. *Artists* have the lowest levels of employment, at 23 employees, which is a characteristic of the industrial data approach that undercounts individual artists not employed by a particular company as defined by an NAICS code. Other components of this study, such as focus groups, case studies and surveys, supplemented understanding of this undercounted segment. subsectors with employment numbers under 100 are *Glass, Galleries, & Promoters* and *Metal, Stone, & Wood*.

Figure III. 2012 VACD Employment by Subsector in Cuyahoga County



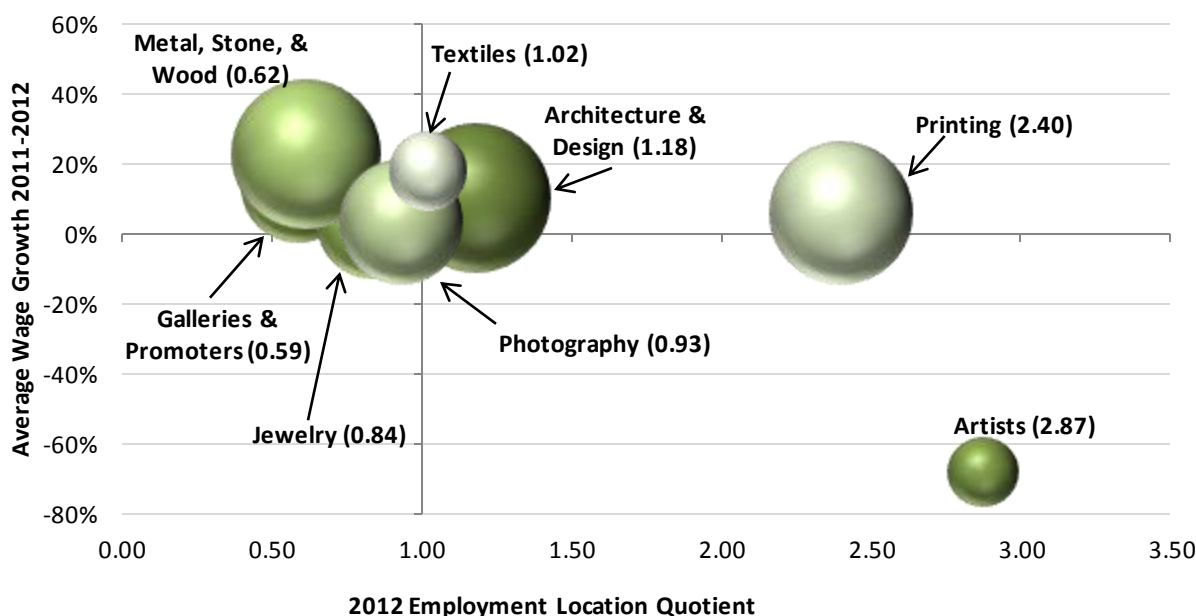
Source: Quarterly Census of Employment and Wages (QCEW)

Sectors with location quotients (LQ) above one suggest that they have the potential to export their products outside of the region, bringing money into the local economy.^{xi} In analyzing this sector's concentration and its components by using 2012 employment LQ, *Artists* showed strong regional presence compared to the same share of this subsector in the U.S. (2.87) (Figure IV).^{xii} Other subsectors with an LQ above one include *Printing* (2.40); *Education, Health, & Museums* (1.84); *Architecture & Design* (1.18); and *Textiles* (1.02). These sectors, except *Artists*, also experienced increased average wages and, combined, illustrate a strong potential to export their products outside of the region.

^{xi} Location Quotient is a technique for determining which sectors are export-oriented. Export-oriented sectors are defined as having location quotients greater than 1 and import-oriented sectors have location quotients of less than 1.

^{xii} The *Artists* subsector is very small and represented only 23 employees in 2012. Therefore, we are hesitant to say that there is a statistically significant overrepresentation of artists in the county due to this sector's small size and the data reliability.

Figure IV: Employment Location Quotient and Average Wage Growth of the Cleveland VACD



Source: Quarterly Census of Employment and Wages (QCEW)

Note: All data adjusted to 2012 dollars using CPI average for US cities, Midwest for Ohio, and Cleveland MSA for Cuyahoga County. In addition, the subsector *Education, Health, & Museums* is not included in Figure IV due to data suppression.

Printing and *Architecture & Design* – two very strong applied visual arts fields – have a market niche and reputation that crosses the county’s boundaries, and growing wages in these sectors approximate healthy labor productivity. The high concentration of visual artists in the area approximates the export capacity for their products. Research findings support the hypothesis that VACD’s products are an asset to the economy and increase the standard of living in Cuyahoga County and Cleveland.

Anecdotal stories testify to the success of these two sectors in Cleveland. Many architecture businesses have experienced project increases due to funding from outside of the region. K2M Architecture Inc., Westlake Reed Leskosky, Vocon, and RDL Architects Inc. represent a small sampling of such firms.^{xiii} The success of industrial design in Cleveland is not only built on a legacy of the region’s native Viktor Schreckengost and supported by educational programs, but is also poised for future growth through the strong leadership of teachers, designers, and businessman like Dan Cuffaro – the hero of this report’s industrial design case study (see *Dan Cuffaro: Remaking the Regional Economy*).

To add a more comprehensive angle to the analysis, we collected VACD sector information by occupation and broadened the geography to include the entire Cleveland MSA^{xiv} due to data availability and suppression.^{xv} Rather than merely identifying art industries, this analysis focuses on occupations, that is, the skills held by members of the workforce across all industries. While total employment of the

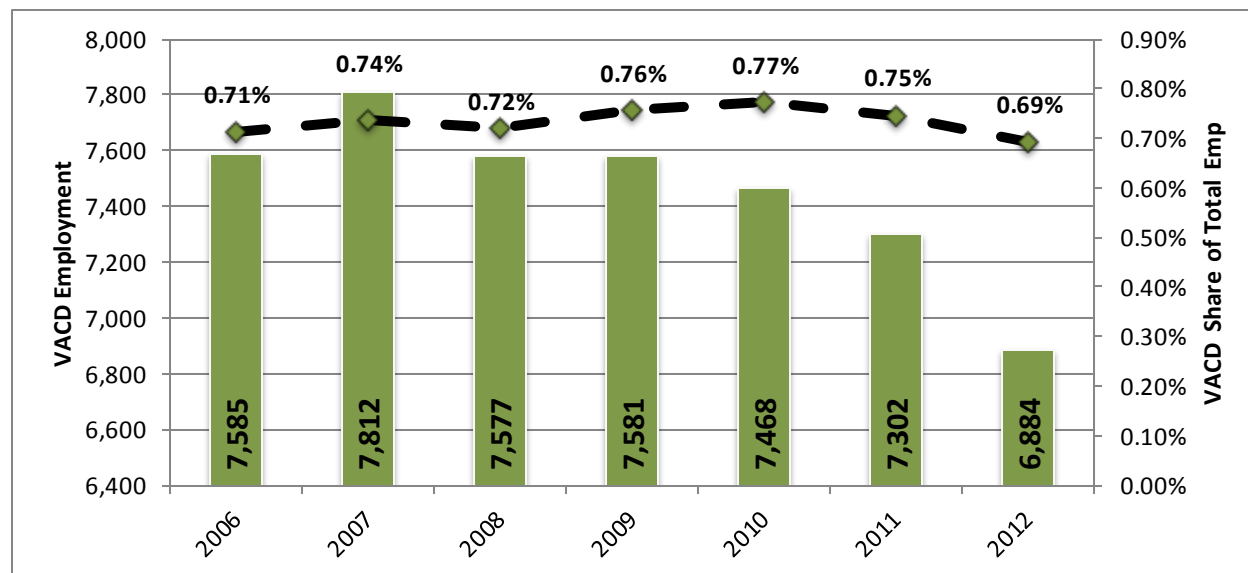
^{xiii} Stun Bullard. “Area architects are drawing business from everywhere.” *Crain’s Cleveland Business*. August 18, 2013.

^{xiv} The Cleveland MSA includes Cuyahoga, Geauga, Lake, Lorain, and Medina counties.

^{xv} Data suppression refers to a withholding data requirement that otherwise could be used to identify individual respondents.

VACD occupations declined over time, the share of visual artists in the total Cleveland MSA employment remained almost unchanged between 2006 and 2011, only slightly declining in 2012 (Figure V).

Figure V. VACD Employment and Share of Total Employment in the Cleveland MSA, 2006-2012



Source: Bureau of Labor Statistics, Occupational Employment Statistics
Occupational data from Quarterly Census of Employment and Wages

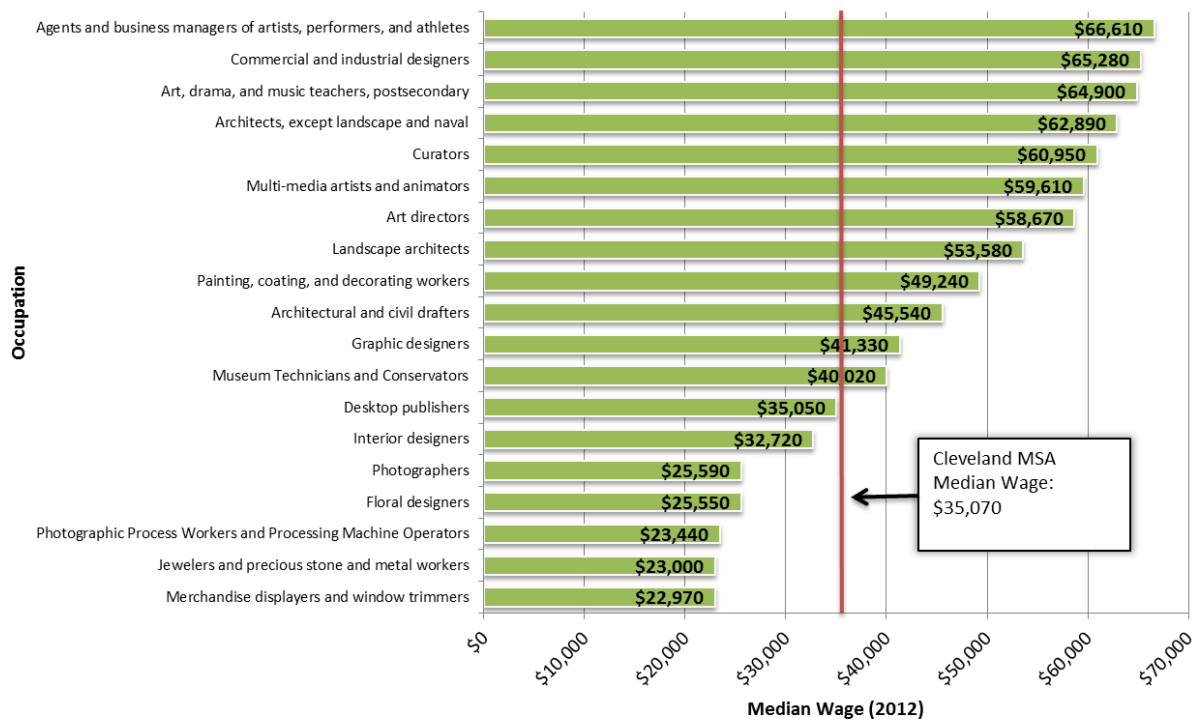
The data show counts of visual artists as slightly declining from 7,585 in 2006 to 6,884 in 2012. In 2012, there were 1,530 people employed as *Graphic Designers*, the largest employment level of all occupations in the Cleveland MSA. This occupation is closely followed by *Art, Drama, and Music teachers, postsecondary*, with 1,290 individuals.^{xvi} Additionally, *Architects, except Landscape and Naval* are above 500 jobs. Ultimately, the top three occupations out of 27 hold a 48.7% share of all occupations.^{xvii} This number reinforces the VACD's structure as defined in this study: about half of the occupations of the visual artists in Cuyahoga County are employed as teachers, architects, or graphic designers—occupations that are usually employed by schools, industrial, and commercial sectors of the economy.

Moreover, the study found that the most well-represented VACD occupations pay average wages that are almost twice as high as the Cleveland MSA's median wage for all industries (Figure VI). *Agents and business managers of artists, performers, and athletes* had the highest median wage in 2012 (\$66,610); however, these wages are attributable to all artists rather than solely to the visual artists. *Commercial and industrial designers* is the second-highest pay occupational category of visual arts (\$65,280) and *Architects* follow them (\$62,890). The latter two are the largest occupational groups of the Cleveland VACD sector.

^{xvi} The data within this occupation include not only VACD-related teachers, but also music and drama teachers. Occupational statistics prohibit obtaining data specifically on VACD-related teachers within this category.

^{xvii} For a complete listing of VACD employment by occupation by year for the Cleveland MSA see Appendix Table A.12 at the completed report of this study.

Figure VI: VACD Median Wage, Cleveland MSA, 2012



Note: Wages in 2012 dollars.

Source: Bureau of Labor Statistics, Occupational Employment Statistics; Occupational data from Quarterly Census of Employment and Wages

The data analysis of the VACD sector sheds light on the broader industrial base of visual arts deployment. It also illustrates an opportunity for these industrial sectors and art occupations to contribute to regional economic growth through art-based invention and innovation. The significant overrepresentation of some art-related industries in Cleveland also suggests the existence of untapped talent that can be realized by growing the local customer base and strengthening exports to new markets. These sectors need to attract people in the county not actively involved in the local art scene, in addition to broadening the sector's customer base nationally and internationally by selling products outside of Cuyahoga County.

COMMERCE OF THE VISUAL ARTS

For a more comprehensive understanding of the industrial and occupational analyses, the study also examined the sector's supply and demand relationship, as well as its importing and exporting capacity. Through these mechanisms, the true vitality of the sector is exposed. Furthermore, through surveys, in-person interviews, and focus groups, the team not only examined the supply and demand of the artists, crafters, and designers, but also of traded art products.

Survey responses revealed local artists' perceptions of the supply and demand of the Cleveland VACD sector as a complex phenomenon. Data analysis indicates a large supply of artists paired with small demand for arts in Cuyahoga County, and these facts need closer examination. Many of those interviewed by the Center stated there was a large network of buyers in Cleveland who spent a sizeable amount of money on art, but not necessarily on local art. Additionally, many artists believed that art

patrons often sought to purchase art from a Chicago or New York artist at twice the price of local artists because it was “from Chicago” or “from New York.” However, art consumers interviewed for the study pointed out that the Cleveland visual art market offered high quality art that could be purchased at a low cost. All active participants of this sector were quick to admit that those not immersed in the Cleveland art scene fail to see its depth and quality, and, therefore, do not appreciate or purchase it as readily.

The Center also observed the supply of artists entering the workforce as approximated by degrees conferred by local colleges and universities. As shown in Table I, colleges and universities granted 410 degrees in the arts (music degrees are included in some cases) in 2012, from associate to doctoral degrees. This variety of degrees and programming is an asset to the Cuyahoga County’s workforce development system and important for replacing artists who leave the workforce due to exit and retirement. The Survey of Visual Artists reinforced the importance of having a steady stream of young artists in the VACD sector, as a majority of respondents to the survey, both amateurs and professionals, reported they had been creating art for more than 20 years. This statistic indicates most artists were on the mature side of the production cycle, creating a crucial need for a pipeline of new artists entering the workforce to sustain the local VACD sector.^{xviii}

Table I. Degrees Conferred in Art in Cuyahoga County, 2008-2012

College/University	City of College/University	Degree Conferred	2008	2009	2010	2011	2012
Baldwin-Wallace College* (now Baldwin Wallace Univ.)	Berea	Master	0	65	55	0	0
		Bachelor	69	285	253	70	75
		Associate	0	7	1	0	0
Case Western Reserve University*	Cleveland	Doctorate	2	5	0	0	0
		Master	19	20	26	10	20
		Bachelor	26	35	32	31	28
Cleveland Institute of Art	Cleveland	Bachelor	70	108	119	80	88
Cleveland State University*	Cleveland	Master	11	10	18	18	17
		Bachelor	71	92	92	97	82
Cuyahoga Community College*	Cleveland	Associate	55	45	42	60	54
John Carroll University*	Cleveland	Bachelor	5	5	4	1	1
Notre Dame College*	Cleveland	Bachelor	4	1	2	1	6
Virginia Marti College of Fashion and Art	Lakewood	Associate	59	44	38	33	39
TOTAL (% of All Degrees Conferred)	-	All Degrees Conferred	391 (3.9%)	722 (7.0%)	682 (6.2%)	401 (3.5%)	410 (3.6%)

Note: * Art and Music degrees conferred

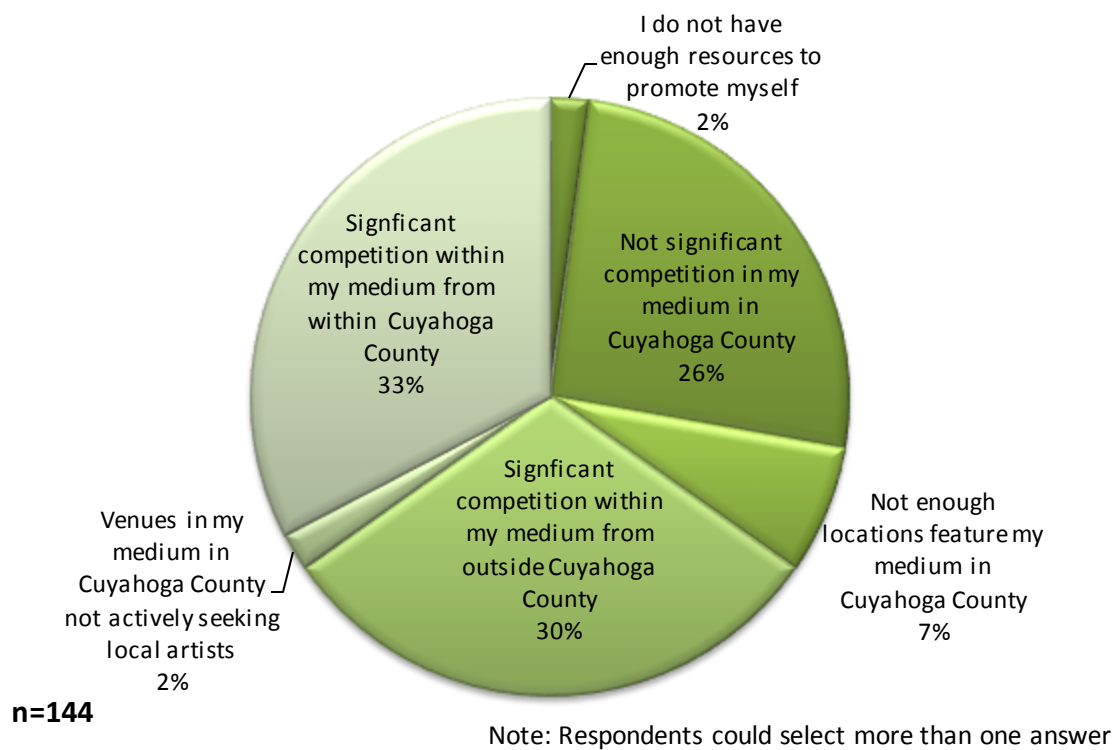
Source: National Center for Education Statistics

^{xviii} There is also a hypothesis of a self-selection bias where older artists had less hesitation to answer the survey feeling confident and well-established while younger artists passed the opportunity to answer survey questions counting their opinion as insignificant.

However, based on surveys, interviews, and focus groups, some artists faced challenges finding their place in the local art scene. Some focus group participants indicated that although young artists have a desire to stay in the Cleveland area after graduation to contribute to positive changes in the region, they confront obstacles when trying to break through the local “guild mentality” in the regional art scene. Nonetheless, these budding artists want their voices heard and have the ability to achieve their personal goals. Moreover, many young artists spoke of their desire to be active in their community through creating art and expressing themselves. Ultimately, increased efforts are needed to link young and new artists with other artists and buyers of art, and policies should be created that encourage new graduates in the Cleveland area to stay local.

While encouraging new artists to stay in the area has proved somewhat difficult, many artists maintain that they experience significant competition from within Cuyahoga County, as the Survey of Art Fairs and Festivals reveals (Figure VII). Specifically, 33% of respondents sensed competition existed from inside Cuyahoga County, and 30% of respondents believed competition existed from outside of Cuyahoga County. These responses support the observations espoused during the interviews and focus groups—that a large supply of artists exist in the Greater Cleveland area. Again, these findings emphasize a need to broaden the local arts market to create greater economic benefits for the region.

Figure VII. Artists’ Perception of Competition in Medium by Location



Source: Survey of Art Fairs and Festivals

The research team also estimated the supply of art by analyzing the ratio of VACD establishments per 10,000 persons in the region. The Cleveland MSA has the second-highest number of establishments per 10,000 of population (4.46) after Cincinnati (5.17), surpassing Columbus, Indianapolis, and Pittsburgh (Table II).^{xix} This large number of art establishments indirectly confirms an earlier finding regarding the significant supply of arts and art-related products in the region. Moreover, this figure shows the potential for broadening the local art demand by widening geography and deepening the demand for previously untapped market niches. The small population-to-establishment ratio affirms the breadth of art product supply in the region. The Cleveland MSA has the second smallest ratio among the MSAs (2,241 residents to one establishment) compared to the Cincinnati, Columbus, Pittsburgh, and Indianapolis metropolitan areas. These results signify that there are less people creating potential demand for every art establishment in the Cleveland MSA compared to the other regions. The relatively small number of people per art establishment is even more problematic if people are not well informed about the variety and quality of local art—another challenge noted by some focus group participants.

Table II. Ratio of Persons per VACD Establishment by Comparable MSA, 2010

	Metropolitan Statistical Area (MSA)				
	Cleveland, OH	Cincinnati, OH	Columbus, OH	Indianapolis, IN	Pittsburgh, PA
Population	2,077,240	1,625,406	1,836,536	1,756,241	2,356,285
No. of Establishments	927	841	691	745	885
Ratio (Persons per Establishment)	2,241	1,933	2,658	2,357	2,662
No. of Establishments per 10,000 of Population	4.46	5.17	3.76	4.24	3.76

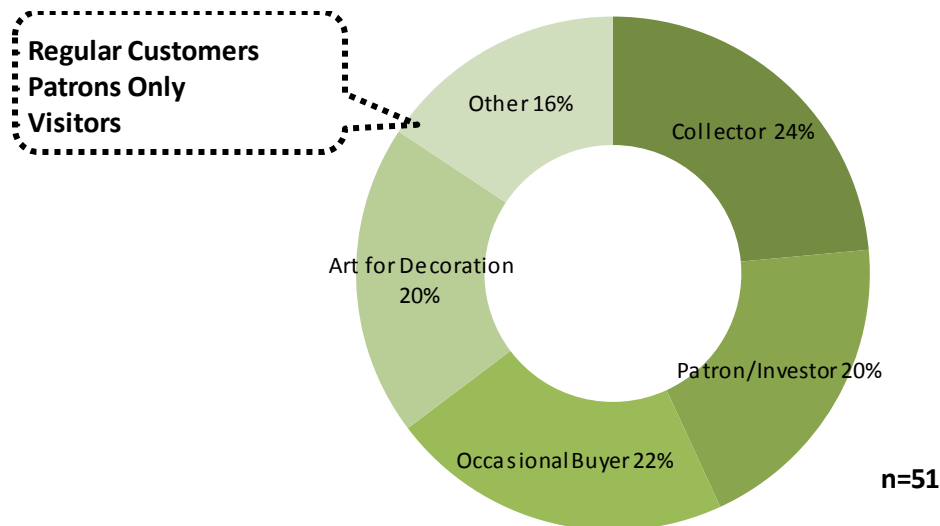
Note: Total Population; Establishments derived from primary VACD NAICS only

Sources: U.S. Bureau of the Census, Decennial Census; U.S. Bureau of Labor Statistics, Quarterly Census of Employment and Wages

While examining further mechanisms of the art market, we asked owners of galleries and shops to describe their customers by art enthusiast type: *Collector*, *Patron/Investor*, *Occasional Buyer*, *Art for Decoration*, and *Other*. Overall, responses split almost equally, practically one fifth to each category, with *Collectors* leading the list as the largest category (24%) (Figure VIII). These results indicate a desirable diversity in the customer base, pointing to a well-rounded regional demand for art and signifying the important role art plays in social life. They also suggest that strategies aimed at increasing demand for art should take the diversity of buyers into account and thus design programs to appeal to the various types of art buyers.

^{xix} This indicator is calculated as number of establishments/(population/10,000).

Figure VIII. Description of Customer Base



Note: Respondents could select more than one answer
Source: Survey of Art Galleries

An important component of the supply and demand structure is the region's import and export of the visual arts. Arts are imported into the region in various ways, predominantly through art purchases by large corporations and major institutions. For example, Progressive Insurance, headquartered in Mayfield Heights, has a collection of more than 7,500 pieces, including works from across the globe, which makes it one of the largest collections of its kind in the world. However, the crown jewel of the visual art world in Cleveland is undoubtedly the Cleveland Museum of Art. The museum opened in 1916 and, in its almost 100-year history, has amassed a collection of almost 45,000 pieces covering 6,000 years of artwork.^{xx} While this report focuses on local businesses buying artwork from local artists, the opportunity to market local art to out-of-region corporations and even to international corporate bodies should not be ignored.^{xxi} While the International Directory of Corporate Art Collectors claims about 1,500 corporations in the world possess art collections, Shirley Reiff Howarth, the editor of the directory, was cited in a recent publication, claiming, "since 2000, the percentage of collections listed as 'ongoing,' or still being added to, has dropped from 55 percent to about 40 percent. Many corporations are limiting new purchases for new buildings, expansions or renovations."^{xxii} Therefore, Cuyahoga County artists should actively participate in selling their art to corporations and also develop new means to export it.

The sale of art to large corporations is a profitable, but rare, opportunity for the majority of local artists. Instead, most artists rely on sales during art fairs and shows in- and outside of Cuyahoga County. Selling art in Cuyahoga County requires less travel expenses and provides a bulk of financial support for local artists due to convenience. The average amount of money per local art transaction, however, is smaller when compared to the sales made outside of the region. Figure IX illustrates a comparison of art sold in- and outside of the region by price bracket. For example, 21% of art in Cuyahoga County is sold for less

^{xx} See <http://www.clevelandart.org/about/press/general-museum-information> for more details.

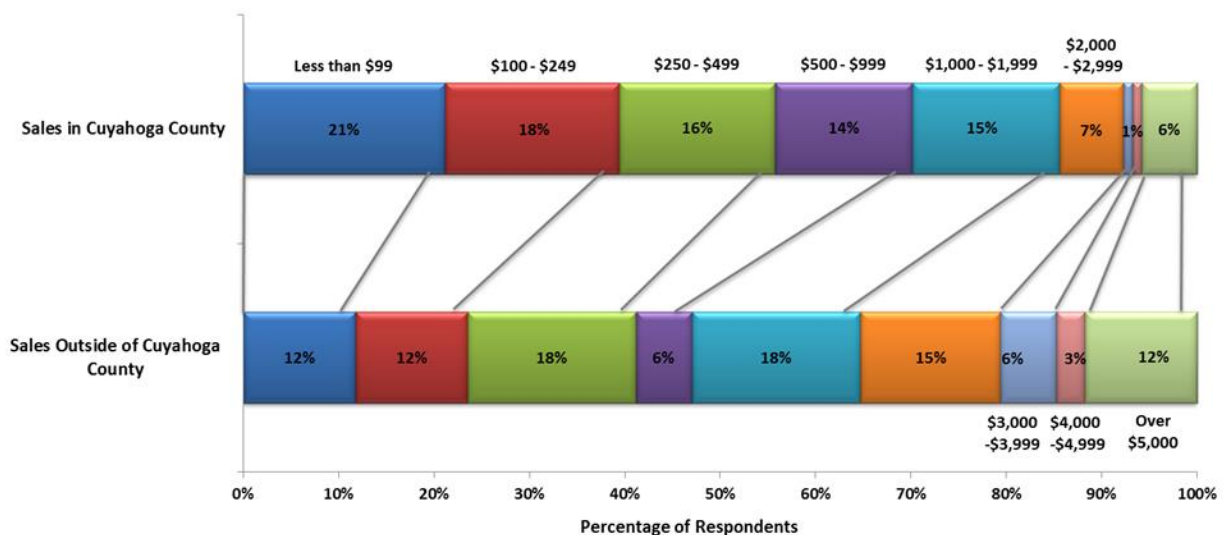
^{xxi} International Art Alliance is a publisher of the International Directory of Corporate Art Collections. Source: http://www.internationalartalliance.org/selling_art_to_corporations.html.

^{xxii} Ula Ilnytsky, "Corporations do more to put art on public display." Associated Press, September 6, 2013.

than \$99, while only 12% of art outside of the region sells for this price. At the same time, only 7% of art sold in Cuyahoga County is in the \$2,000 - \$2,999 price range, while more than twice that (15%) is sold outside of the region.

Exporting art is more profitable; many Cleveland artists sell their products both outside of the region and worldwide. Thirty-eight percent (38%) of artists responding to the Survey of Artists said they sell their work in Cuyahoga County; 13% sold work in Northeast Ohio, 8% in Ohio, 16% in the U.S., and 7% internationally. In addition, the Survey of Visitors at Art Fairs and Festivals reported that 30% of the respondents attended events outside of Cuyahoga County, exporting local art to their hometown. Consequently, this finding implies that local art is more appreciated outside regional boundaries where customers might not possess a bias against “local” art.

Figure IX. Amount of Money Earned Per Art Display, All Respondents

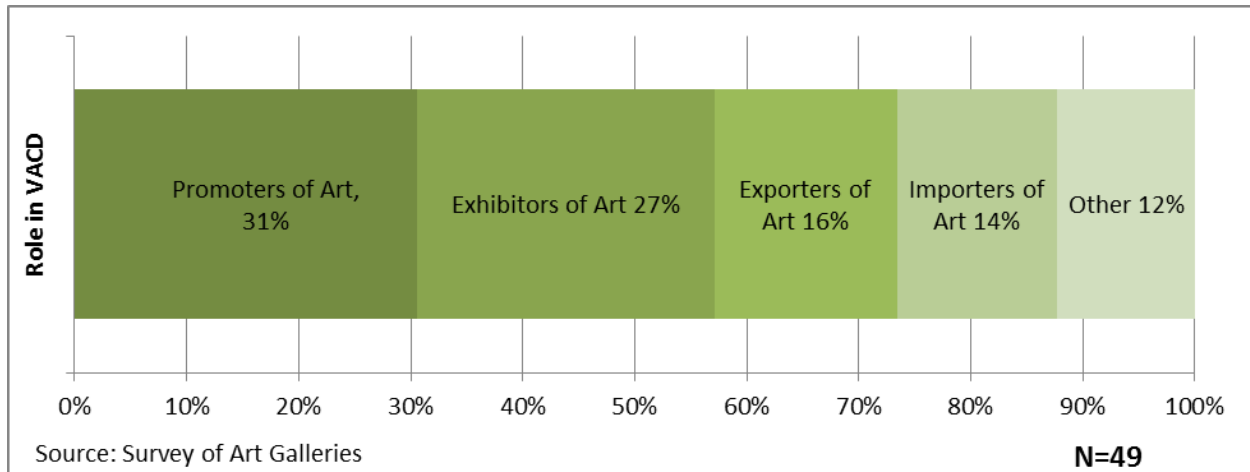


Greater opportunities for art sales outside of the Cuyahoga County region also exist due to the digitalization of the market. The Internet has provided shops and art galleries with both new opportunities and difficulties. These opportunities allow them to reach new consumers across the globe, but also challenge retailers to keep their physical locations open. Shops and galleries play several roles in the VACD sector, with a strong emphasis on the supportive nature of the region’s art community (Figure X). Overall, the research shows that shops and galleries understand what it takes to survive. Sixty-three percent (63%) of respondents saw an increase in sales over the last three years, but for many of them success did not come easy. Some businesses were hit hard during the recession, but experienced growth during the last two years, recovering those losses. The other 40% experienced either flat or declining sales and indicated that it has been a challenging period for art galleries and shops. To build business beyond brick and mortar locations, 62% of galleries and shops use the Internet as a digital marketplace, illustrating the Internet’s increasingly significant role for art consumption.

Regional artists must continue to prioritize quality to facilitate the exportation of their products. When galleries owners were asked if local art quality had improved over the last three years, 70% of respondents said “Yes.” In all, the region’s VACD sector demonstrates considerable sustainability in both

the import and, perhaps more importantly, export of local artwork. These figures are an indirect testament to the well-established character of the sector, its high quality, and continued innovation. Meanwhile, focus group respondents pointed to the challenge that not a single regional gallery is a broker in major international art shows like the Armory Show (New York, NY) or Art Basel (Miami, FL).

Figure X. Role Gallery/Shop Plays in VACD



Both the challenges of digitalization and galleries' new roles as both art promoters and exhibitors testify to a paradigm shift in the VACD sector similar to the changes experienced by the music sector in the previous decade. However, this shift does not diminish the fact that Cleveland artists are living in a vibrant, exciting, growing, and talented visual art environment (Figure XI) that needs to overcome the obstacles of art supply overcrowding and local buyer underestimation.

Figure XI. Respondent Words to Classify the Arts Scene



ECONOMIC IMPACT OF VISUAL ARTS

The VACD sector is linked to other industries through buy-sell relationships that contribute to the overall economic impact of the sector. To provide goods and services, companies in this sector buy goods and services from other companies both in and outside the VACD sector.

This report measures five impacts of the VACD on Cuyahoga County: employment, labor income, output, value added, and taxes. Employment measures the number of jobs in Ohio due to spending in the sector. Labor income refers to payroll paid to employees plus proprietors' income. Value added measures the value of goods and services less the intermediary goods and represents a portion of output – often referred to as Gross Domestic Product. Output measures the total value of goods and services produced in Cuyahoga County because of spending in the VACD sector. Taxes include federal, state, and local tax revenues.

The spending and employment of the VACD sector assessed for the modeling in 2013 includes 9,707 direct employees, \$478 million in direct employee compensation, and \$993,136 revenue in sales at art events. As a result, the total economic impact of the VACD sector accounted for 17,844 jobs (Table III). Fifty-four percent (54%) of these jobs made a direct effect; in other words, there were 9,707 people directly employed by Cuyahoga County's VACD sector. Another 25% of all impact created in employment constituted the indirect effect. This represents 4,460 jobs in the supply-chain industries of the VACD sector, which are industries that sell their products and services to art industries for the production of visual arts. Lastly, 21% of the total employment impact reflects the induced effect. In other words, 3,677 jobs exist across many sectors and industries due to purchases people make from the salaries they earn either from direct employment in the VACD sector or by being employed in the industries supplying the VACD sector in Cuyahoga County.

**Table III: Economic Impact of the Cleveland VACD Sector
(by Direct, Indirect, and Induced Impacts), 2013**

Impact Type	Employment	Labor Income	Value Added	Output	Tax
Direct Effect	9,707	\$491,254,691	\$760,047,355	\$1,794,410,357	\$135,415,475
Indirect Effect	4,460	\$269,272,489	\$412,907,991	\$639,315,215	\$75,721,066
Induced Effect	3,677	\$174,389,430	\$297,455,644	\$469,642,477	\$62,750,114
Total Effect	17,844	\$934,916,610	\$1,470,410,990	\$2,903,368,049	\$273,886,655

The true economic impact of VACD sector can be assessed by calculating how the rest of the economy will grow if we increase the final demand in the VACD sector by one unit (one job or one dollar of labor income, for example). That is, for each employee that works in the VACD sector, an additional 0.84 jobs are created outside of the sector through the VACD's supply chain and increase in purchasing power of VACD and supply industry employees (induced and indirect effects) (Table IV top line). In other words, for every 10 jobs that exist in the VACD sector, more than eight other jobs exist in other sectors of Cuyahoga County's economy because of the VACD sector. Furthermore, for each employee added in the

VACD sector, there is an additional \$96,428 created in labor income, an additional \$151,725 created in value added, an additional \$299,718 created in output, and an additional \$28,264 created in taxes.

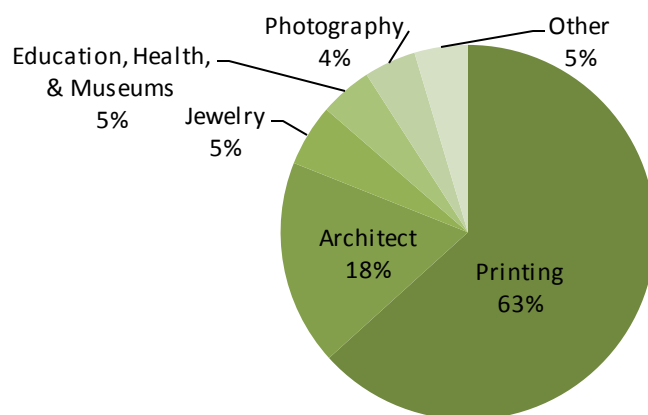
Additionally, for each dollar earned as labor income in the VACD sector, there is an additional \$0.90 created in other sectors. For each dollar in value added, there is an additional \$0.93 created in value added by other sectors of the economy; for each dollar in output, there is an additional \$0.62 created in output; and for each dollar in taxes, there is an additional \$1.02 created in tax impact (Table IV second line).

Table IV: Impact per Employee and per 1\$ of Labor Income

	Employment	Labor Income	Value Added	Output	Tax
Per Employee	1.84	\$96,428	\$151,725	\$299,718	\$28,264
Per 1\$ of Labor Income	0.84	\$0.90	\$0.93	\$0.62	\$1.02

The largest VACD subsector in terms of all measures of total impact (employment, labor income, value added, output, and taxes) was *Printing* (Figure XII), which has the largest employment in this subsector in Cuyahoga County.^{xxiii} The *Architects; Jewelry; Photography; and Education, Health, and Museums* subsectors rounded out the top five in terms of total employment impact. The *Glass; Events; Amateur Artists; Metal, Stone, and Wood* subsectors all had an impact of less than 100 employees.

Figure XII: Employment Impact by VACD Subsector, 2012



Other includes: *Amateur Artists; Textiles; Glass; Metal, Stone, & Wood; Artists; and Events.*

^{xxiii} Cleveland is a home to a large cluster of printing companies accounting for 173 business establishments. Employment in these companies totals to 5,567 people, including American Greeting, which employs about 2,000 workers alone, according to *The Plain Dealer*, March 26, 2014. (http://www.cleveland.com/business/index.ssf/2014/03/construction_begins_in_april_o.html). Another example is Angstrom Graphics, known in Cleveland by its previous name, St. Eves PIC, which employs 564 people in Cleveland and Florida, according to *Crain's Cleveland Business*. (<http://www.crainscleveland.com/article/20090209/FREE/902069931>). For more information on the *Printing* subsector, see Chapter 1 of the study report, "Typology and Trend Analysis of the Cleveland VACD Sector."

In terms of labor income, *Printing* remains the largest subsector, followed by *Architects*; *Photography*; *Jewelry*; and *Education, Health, and Museums* (Table V). In the value-added impact category, the second-highest was the *Architects* subsector, followed by *Photography*; *Education, Health, and Museums*; and *Amateur Artists*. In output impact, the second-highest category was the *Architects* subsector again, followed by *Photography*; *Education, Health, and Museums*; and *Jewelry*. Finally, in terms of tax impact, *Printing* was the highest subsector, followed by *Architects*; *Jewelry*; *Photography*; and *Education, Health, and Museums*.

Table V: Economic Impact of the Cleveland VACD Sector by Subsector, 2012

Subsector	Employment	Labor Income	Value Added	Output	Tax
Artists	40	\$1,017,240	\$1,557,151	\$3,629,570	\$272,982
Architects	3,165	\$176,736,452	\$248,555,309	\$412,788,499	\$45,943,500
Education, Health, & Museums	808	\$34,059,436	\$62,575,338	\$104,094,599	\$11,093,356
Glass	97	\$5,563,753	\$8,484,188	\$19,144,950	\$1,660,008
Jewelry	953	\$34,435,287	\$57,310,663	\$66,939,322	\$17,210,805
Metal, Stone, & Wood	85	\$4,846,948	\$6,176,487	\$13,690,445	\$1,200,925
Photography	801	\$38,662,126	\$69,409,590	\$170,089,666	\$12,895,627
Printing	11,294	\$621,242,204	\$990,514,721	\$2,073,083,373	\$177,812,398
Textiles	266	\$5,414,748	\$7,927,612	\$8,708,136	\$2,595,362
Amateur Artists	320	\$12,335,405	\$17,060,455	\$29,759,591	\$3,041,396
Events	15	\$603,011	\$839,476	\$1,439,898	\$160,296
Total	17,844	\$934,916,610	\$1,470,410,990	\$2,903,368,049	\$273,886,655

Printing Subsector

The *Printing* subsector had the greatest overall economic impact out of all other categories. The direct employment impact was 5,567 jobs, the indirect employment impact was 3,278 jobs, and the induced employment impact was 2,449 jobs –11,294 jobs in this subsector alone (Table VI). Thus, *Printing* represents 63% of the total employment impact in the VACD subsector.

Additionally, *Printing* represents 66% of the VACD labor income (\$621M), 67% of the value-added impact (\$991M), 71% of the output impact (\$2.1B), and 65% of the tax impact (\$178M). This subsector includes some larger export-based Cuyahoga County employers and represents many small- and medium-sized firms that serve the local population.

Table VI: Economic Impact of Printing Sector

Impact Type	Employment	Labor Income	Value Added	Output	Tax
Direct Effect	5,567	\$302,152,663	\$479,750,581	\$1,276,800,275	\$78,857,571
Indirect Effect	3,278	\$202,963,404	\$312,687,242	\$483,517,841	\$57,169,157
Induced Effect	2,449	\$116,126,137	\$198,076,898	\$312,765,257	\$41,785,670
Total Effect	11,294	\$621,242,204	\$990,514,721	\$2,073,083,373	\$177,812,398

Architecture Subsector

The *Architecture* subsector had the second-largest economic impact in Cuyahoga County. This subsector includes both population-serving and export-based businesses in the county. The direct employment impact was 1,890 jobs, the indirect employment impact was 584 jobs, and the induced employment impact was 691 jobs (Table VII). These subcategories result in a total employment impact of 3,165 jobs for this subsector, which represents 28% of the total employment in the VACD sector.

Additionally, the *Architecture* subsector represents 28% of the VACD labor income (\$177M), 25% of the value-added impact (\$249M), 20% of the output impact (\$413M), and 26% of the tax impact (\$46M).

Table VII: Economic Impact of Architecture Sector

Impact Type	Employment	Labor Income	Value Added	Output	Tax
Direct Effect	1,890	\$111,887,800	\$145,926,036	\$253,318,908	\$25,714,565
Indirect Effect	584	\$32,097,003	\$46,765,284	\$71,261,402	\$8,444,117
Induced Effect	691	\$32,751,649	\$55,863,989	\$88,208,189	\$11,784,818
Total Effect	3,165	\$176,736,452	\$248,555,309	\$412,788,499	\$45,943,500

Although these measures illustrate the significant economic impact of the visual arts, overcoming challenges of the Cleveland VACD sector could lead to even greater economic benefits, adding to the future vitality of the regional visual art scene.

CLEVELAND'S VACD SECTOR CHALLENGES AND OPPORTUNITIES

The Cleveland Visual Arts, Crafts, and Design (VACD) sector study's purpose is to catalyze discussion on the challenges and opportunities facing the VACD, which often go unacknowledged by artists and sector representatives. Cleveland has a significant visual arts history rooted in strong traditions and supported by an institutional base comprised of a myriad of companies and artists. Throughout the last six decades, the city of Cleveland and Cuyahoga County have lost population. The decline of population paired with the latest Great Recession has exacerbated the challenge of a scarce consumer base when compared to the existing visual arts scene.

Nonetheless, Cleveland is a city in transition. Many artists prefer to stay local after graduation and some even move to Cleveland. Many graduates choose Cleveland not only because the city is affordable, but also because they want to play a part in the city's revitalization. This revival touches all areas: the economy, surrounding neighborhoods, and the aesthetics of the city. Artists want to participate in this evolution by harnessing their creative energies to produce art.

CONSUMER BASE EXPANSION

This study's targeted area is limited to Cuyahoga County, which encompasses studio and applied visual arts, crafts, and design. The biggest challenge identified in the study was the limited consumer base for visual arts products. Multiple venues and events that sell art, including art galleries, shows, and fairs, often compete for the same customers from the region. Many focus group participants mentioned that they see "the same faces" at various art events across the area and depict the limited consumer base as a "competition for audience."

The lack of customers can also be described as an oversupply of visual arts and their products. The quantitative findings support this characterization since the Cleveland's ratio of population per art establishment is the second lowest among comparable regions (see the section of Art Commerce earlier in this executive summary). This figure accounts for the smaller customer base for each art establishment and informs the overall consumer-base shortage in the region. The limited consumer base also stems from the bias against "local" art in the Cuyahoga region, in that many art consumers prefer to make purchases from art-branded cities like New York or Los Angeles. The county's visual art audience needs to be broadened in the local sector by involving residents not currently engaged with the VACD sector or these events, in addition to bringing more tourists into the region.

Various challenges face the VACD sector in expanding the consumer base: art locations are widely dispersed, there is a lack of communication among artists, a need for higher visibility for visual arts in- and outside of the region, and the artist business model does not always coincide with traditional small businesses strategies. Additionally, the Cleveland VACD sector is facing challenges that are characteristic to the sector nationally.

ART NEIGHBORHOODS

Cleveland is home to many neighborhoods where artists, community partners, and arts and culture organizations share extensive histories of working together to impact economic and community development outcomes.

The Grassroots Nature and Authenticity of Cleveland's Art Neighborhoods

Cleveland's Tremont neighborhood is one of the first neighborhoods in Cleveland to witness a rebirth through the cultivation and growth of its arts and culture assets – a resurgence decades in the making. Thanks to the creative nature of Tremont's residents and many grassroots efforts, the neighborhood is a crown jewel among Cleveland's many art-based neighborhoods. The neighborhood's success as a true representation of *creative placemaking* is thoroughly discussed in the case study, *Tremont: Creative Placekeeping*.

In the early 1980s, low real estate prices created an opportunity for artists to purchase homes and studios in which they could live and work. Later, once Tremont became trendy and, subsequently, more gentrified, it no longer possessed affordable housing or workspaces for artists. Nonetheless, Tremont remains a popular venue for residents who want to be close to downtown, as well as to art and entertainment destinations. Tremont signifies a valuable lesson in art neighborhood sustainability, as multiple comments by focus group participants attest.

To sustain an art neighborhood, collaboration is required from citizens, local government, and grassroots organizations. This collective effort might include considering a unique physical infrastructure that can become an asset for creative businesses – key to art neighborhoods. The capacity and uniqueness of each art neighborhood should be combined with efforts to coordinate assets across neighborhoods and stakeholders, aligning them in a way that will create a continuous experience for visitors. More visibility for the local population and cultural tourists would strengthen these areas as art destinations.

Collaborative efforts are essential to enhancing the regional consumer base through art neighborhoods and should include participation in youth educational programs that develop young residents' taste for art; provide business advice to artists; and coordinate regional artists on art events, shows, community days, and other fairs. Another case study presented in this report, *CAN Journal: Pressing for Change*, represents an example of coordinating efforts among art organizations that has spurred a collective publication and leveraged an economy of scale for marketing within the art sector. While cooperative efforts should be organized, artists also gave a note of caution to avoid "over planning" to such an extent that the nature of the grassroots movement is stymied.

Tremont successfully demonstrated that when neighborhoods focus on their unique assets they not only improve the lives of residents, but, over the long-term, they ultimately produce stronger regional amenities for Cleveland's residents and visitors. Although this neighborhood's development led to some artists having to leave the area due to price increases, this neighborhood experienced revitalization through art. Ultimately, many neighborhoods throughout the city that were once in decline are now recovering because of the region's high density of artists.

Neighborhood Revitalization

Another area experiencing rejuvenation is Cleveland's St. Clair Superior neighborhood, which is making a name for itself by finding value where others see waste. The *St. Clair Superior: Creative Reuse* case study illustrates how empty two-liter soda bottles, unwanted vinyl flooring remnants, discarded sterile packaging material, and abandoned two-story homes are creating a path to revitalization through repurposing thanks to the *Upcycle St. Clair Project*. This renewal exemplifies Cleveland's truly historic route toward re-establishing itself as one of America's strongest cities. While other cities are still in the

planning stages of renewal, Cleveland is putting ideas into action. This city truly embodies “Rust Belt chic”: beautiful neighborhood architecture, streets populated with high quality art, and artists who are humble to the point of deprecation, but who are ultimately tough and talented.

One such artist is Scott Colosimo, the primary subject of the *Cleveland CycleWerks: Starting Up* case study says: “I’ve lived so many places. Cleveland has a unique quality.” That “unique quality” is what led him to include “Cleveland” in the name of his business: “For me, there was no other name for the company.” Beyond simply capturing the image of the city in his company’s name, he wanted to capture the strengths of its people. Colosimo moved back to Cleveland after living in other cities because “no one does anything for themselves [in other cities],” he says. In Cleveland, “we were able to hire good people – people who can actually do things. They can work with computers and their hands.”

He moved his business to another young art neighborhood around Gordon Square in the Detroit - Shoreway Neighborhood. The building has more space than Colosimo envisions for his Cleveland operations, so he is hoping to attract other entrepreneurs and innovators into a shared production environment “to rent out space to artists and businesses doing interesting things.” He believes the investment in and energy around Gordon Square should help with attracting workers, renters, and customers.

These examples not only illustrate neighborhood revitalization, but also signify the strength of Cleveland’s character. Citizens are mobilizing to revitalize the city through the contributions of artists, products sold by vendors, and purchases by art consumers. Cleveland needs to keep this effort strong by creating more opportunities for visual artists, designers, crafters, and architects, in addition to garnering more recognition by the city and other regional governments to secure financial resources to support the VACD sector.

Dispersed Location of the Visual Art Scene

The uniqueness of Cleveland’s multiple visual arts neighborhoods is also a challenge. The various separate locations of the visual arts scene create an obstacle for cultural tourists wanting to visit multiple locations but properly oriented to what amenities each neighborhood has to offer. All focus group participants admitted that Cleveland art neighborhoods create a unique flavor, and each should be experienced in a different way. Some participants posited that a central art district would make the VACD sector more accessible to tourists and thus broaden the customer base. However, other participants opposed this idea, arguing that many neighborhoods have overcome this geographic dispersion through “art hops,” which provide trolley tours through multiple arts neighborhoods on certain weekends.

Furthermore, case studies in academic literature show the benefits of decentralized art districts like Chicago^{xxiv} and Silicon Valley.^{xxv} These case studies support the view that decentralizing the arts sector correlates with expanded participation in the arts. Moreover, Philadelphia—another decentralized visual arts city—demonstrates that “new cultural capacity can stabilize and revitalize neighborhoods without displacing lower income and long-time residents while increasing diversity in participation.”^{xxvi} To increase the customer base, we must engage the local consumer base and cultural tourists by better informing them about art opportunities. Many know about the famous University Circle—one of the most concentrated square miles of arts and culture in the nation and home to more than 20 artistic and cultural venues, including the Cleveland Museum of Art, Cleveland Museum of Contemporary Art, Cleveland Institute of Art, and Severance Hall^{xxvii}—but it is important to expand cultural horizons beyond the obvious.

Lack of Communication

There are two types of major communication deficiencies in the Cleveland art scene: the lack of communication between visual arts players and organizations and the absence of a collective message regarding the arts scene, locally and beyond. Speaking with the focus group participants uncovered these communication challenges, including the absence of a consistent “Arts” sections in local newspapers. The key word here is “consistent,” as participants emphasized that local newspapers and other printed media select particular art events and gallery openings to highlight but ignore the sector’s depth. On the other hand, a consistent column or section would not only advertise the artwork or event, it would educate the public in visual arts, get people excited about new events, and, ideally, spur broader interest in the local art scene, leading to an expanded audience.

There is also a lack of communication among neighborhoods that goes beyond just coordinating the dates of major art events. Some neighborhoods are better connected to economic development organizations than others and are therefore able to create marketing messages about their art events more efficiently. However, all neighborhoods want to be a part of a larger, multifaceted visual art scene. This extended view of the Cleveland VACD sector could help align neighborhoods through their unique qualities and create a tourist roadmap to increase participation in local arts among both Clevelanders and cultural tourists.

^{xxiv} Wali, A., Severson, R., & Longoni, M. (2002). Informal arts: Finding cohesion, capacity and other cultural benefits in unexpected places. Chicago: Chicago Center for Arts Policy at Columbia College. & Wali, A., Contractor, N., Green, H., Mason, S., Severson, R., McClure, H., & Ostergaard, J. (2006). Artistic, cultural and social network assets of recent Mexican immigrants in Chicago. In *American Collegiate Schools of Planning Annual Meetings*, Ft. Worth, TX, November.

^{xxv} Alvarez, M. (2005). *There's nothing informal about it: Participatory arts within the cultural ecology of Silicon Valley*. San Jose, CA: Cultural Initiatives Silicon Valley. & Moriarty, P. (2004). *Immigrant participatory arts: An insight into community-building in Silicon Valley*. San Jose, CA: Cultural Initiatives Silicon Valley.

^{xxvi} Stern, M., & Seifert, S. (1998). *Community revitalization and the arts in Philadelphia*. University of Pennsylvania, Social Impact of the Arts Project. & Markusen, A., & Gadwa, A. (2010). Arts and culture in urban or regional planning: A review and research agenda. *Journal of planning education and research*, 29 (3), 379-391.

^{xxvii} Leif Pettersen. “10 best city art districts around the USA.” Special for USA TODAY. May 9, 2014. Source: <http://www.usatoday.com/story/experience/america/best-of-lists/2014/05/07/10-best-city-art-districts-around-the-usa/8807535/>.

Consequently, the *Collective Arts Network (CAN) Journal* was born from a need for communication and exposure. CAN also realized that the most powerful way for the arts and culture sector to attract attention and elevate the voices of artists and organizations lacking an effective platform for promoting their work was through cooperation (see the “*CAN Journal: Pressing for Change*” case study in this report).

In resolving communication challenges, questions posed by focus groups’ participants need to be answered: Who should participate on behalf of neighborhoods in coordination efforts? How can we find a consensus among multiple players that are eager and hungry for customers? Should there be a separate entity created to collectively promote a bigger picture of the sector? Who will fund such an entity? Facing these questions is necessary to overcome not only informational and communication insufficiencies, but also the multiple challenges of a changing art market landscape.

SECTOR IN TRANSITION: CHANGING LANDSCAPE OF THE ART MARKET

The visual arts sector needs to adjust to the new realities of the information era to enhance the dissemination of its products. The digital marketplace expands the accessibility of art for people from all over the world. However, digitalization also creates challenges for artists in demanding more time and effort developing skills for producing digital images of their art and sharing them on the Internet. Artists should embrace these opportunities and overcome difficulties by adjusting their marketing and sales techniques. Furthermore, the digital marketplace will also require business models to evolve in terms of how individual artists and galleries mediate between artists and the public.

In addition to adjusting to the digital market, art galleries must also adapt to a new generation of customers who prefer to experience art rather than merely collect it. Broadening access to the visual arts through digitalization expands the concept of public art, which presents yet another challenge for the visual art sector. “Public art” has evolved to include artwork displayed in public places like streets, parks, and public buildings, as well as any art piece accessible online for viewing as a public good. All of these challenges are changing the art market landscape and require new business models and more support opportunities for individual artists.

Digital Products

Although many artists, particularly those working in architectural and computer design fields, welcome the addition of the digital marketplace, some artists remain reluctant to learn new computer skills and integrate digital components into their business models. In focus groups and individual interviews, artists indicated that *creating art* is the main focus for an artist, and that someone else should be responsible for website development, digital marketing and sales, and building a customer base. Nonetheless, artists also indicated that the small scale of their business operations often prevents outsourcing these functions to another person.

Individual artists are not only the ones who need to embrace the growing influence of the digital marketplace. Online sales are also changing the gallery environment, strengthening them as centers of expertise (both online and at the physical location), in addition to evolving them into powerhouses for devoted collectors. Concurrently, the Internet provides access to a broader range of art experiences, which appeals to consumers, especially younger ones who are less likely to buy artwork. Artists and art galleries must make the digital transition to enhance sales and capture the attention of new consumers to succeed economically.

The Small Business of Visual Artists

Digitalization as a means of selling art is not the only challenge confronting artists. Some artists admitted that often they feel uncomfortable selling their products because their work is such a large component of their identity as individuals and members of society. As one of the focus group participants stated, “Art isn’t a commodity, it’s an experience. It’s about engaging the person and the art.” Subsequently, artists care less about a profiting from sales and more about establishing a name for themselves by engaging people through their artwork.

However, to support their work, artists must secure financing for their business. Part of establishing a viable business involves creating a unique identity for their products, constructing a financial and

marketing strategy, and developing a customer base. For Cleveland VACD sector artists, developing a customer base outside of the region is essential due to the small customer base in the region. Furthermore, becoming a successful artist and managing a financially sustainable small business often means diversifying one's activities across teaching, tutoring, and writing. To augment their art business, artists participate in local and regional mentoring or residency projects, as well as public art projects, to increase earnings and exposure.

An artist is rarely regarded as a small-business owner in the conventional sense. For example, while traditional local small businesses are supported, at least partially, through "Buy Local" marketing campaigns, art-based small businesses are often overlooked. Additionally, artists are regularly asked to donate their art for fundraisers, which undermines their earning potential. In contrast with other small businesses, artwork seems less valuable than other products or services provided by non-art establishments. Moreover, selling donated art pieces through fundraising often dilutes the work's worth. These financial sustainability challenges need to be addressed by the community to support the visual arts in Cleveland.

Art Galleries

Some art galleries in the Cleveland region and around the country closed their doors due to sector challenges and the Great Recession. With an aging collectors' population, there are new audiences who want to experience—rather than purchase—high quality art by enjoying it in galleries and museums. Some artists acknowledge this shift and believe that just having their work exposed in an art gallery brings merit.

Some artists only desire public exposure, either through galleries or public places such as restaurants, corporate offices, or retail stores. Meanwhile, other artists are reluctant to exhibit their work in places other than galleries for two main reasons: sometimes it is not possible to exhibit an art piece that requires special installment, lighting, or background; and sometimes artists prefer the cultural capital of an art gallery to other, more overtly commercial, public places.

The Millennial Generation

Digitalization is changing the VACD sector not only in terms of information dissemination, but also due to the preferences of the next generation of customers. The Millennial Generation is a demographic cohort of about 80 million people born between the early 1980s and the early 2000s. Now entering adulthood, they constitute the largest buying power in the economy, or what is referred to as, "the participation economy." This demographic is characterized by "people [who] are their own medium, their own creation. This generation today is the 'creative.' . . . They want to interact. Measure 'Return to Involvement' not 'Return to Investment.'" ^{xxviii} In other words, Millennials prefer to experience art rather than collect it. Even if they want to purchase a piece of art, they want their input reflected in the piece, often asking that specific color, shape, size, and design be to fit their tastes. Taking consumer input into account when creating artwork is a decided challenge to artists whose art is a part of them.

^{xxviii} "Kevin Roberts: Brands Are Dead. Welcome to the Participation Economy." Published by Bill George Leadership Team. October 6, 2009. <http://www.billgeorge.org/page/kevin-roberts-brands-are-dead--welcome-to-the-participation-economy>.

Jeff Fromm and Christine Garton also trace the characteristics of new consumers: “Not willing to be passive consumers any longer, this generation wants to actively participate, co-create, and, most important, be included as partners in the brands they love. Often, the co-creation process begins with the product or service design, includes the customer journey or shopping experience, and is more easily seen [heightens the visibility] in the marketing and social media space closer to the end of the marketing cycle.”^{xxix} Visual artists should recognize this shift in the market and adjust to it.

Public Art

Public art became a focus of public policy as a response to the growing need for art exposure. Moreover, public art can become a powerful tool to spur community conversations, redefine the look of a community, and even revitalize a neighborhood.

“Public art in the most traditional sense is the insertion of beautiful and meaningful structures” into public spaces, says Terry Schwarz, director of Kent State University’s Cleveland Urban Design Collaborative (CUDC) and contributor to the “Public Art: Placemaking in Action” case study in this report. Despite public art’s abstract and porous nature, it represents a powerful tool for placemaking by sparking community dialogue, nurturing community potential, and helping residents envision new uses for old spaces.

Corporations and the public have created even greater momentum for public art. These stakeholders desire access to public spaces and want to experience unique art as a public good by displaying artwork in public and private buildings, including, restaurants, hospitals, and retail stores. Furthermore, in focus group discussions, public art projects were identified as financially viable venues for artists. This broader movement toward making art a public good creates certain difficulties. One challenge is reaching a consensus when evaluating public art prior to approving it for public display. Often, artists and the public disagree on the judges who are selected to evaluate public art projects, the amount of power given to a funder of public art, and how provocative or controversial public art should be.

These challenges coincide with another interviewee of the public art case study, Amy Callahan, director of Waterloo Arts (formerly Arts Collinwood). Amy mentioned that she did not want to “pick” at the art while overseeing and watching *Zoetic Walls*^{xxx} come to life, a project of ten murals painted by various local, national, and international artists on buildings around Collinwood. “To me, that sort of ends up killing the energy that is so positive,” she says. “I’m OK not loving everything.” The idea of “Not loving everything” often leads to public conversation and debate that can ultimately lead to dialogue among residents about their neighborhood, and, specifically, about reimagining old, forgotten, or otherwise undesirable spaces.

Even if the evaluation of public art was agreeable to all members, compensation for the artist participating in the process remains a difficulty. Artists spend significant time writing proposals, preparing a model, presenting the project, and participating in an approval process which, in the end, might lead to insufficient financial support when compared to the time an artist has spent on the whole process.

^{xxix} Jeff Fromm and Christine Garton “Marketing to Millennials: Reach the Largest and Most Influential Generation of Consumers Ever” New York: AMACOM, American Management Association, 2013. P.8

^{xxx} See <http://artscollinwood.org/zoetic-walls/about-this-program>.

All of these challenges affect the visual sector at large and the Cleveland VACD sector in particular, and require a substantial discussion on future public policies for the arts.

CLEVELAND VACD SECTOR'S FUTURE

Visual arts are a large part of our daily lives, which are inundated with images not only through museums or private collections, but also through product consumption. Art penetrates our environments and can inspire collective action. Donald Black, Jr., a 33-years-old artist, focused his hybridized photography techniques on exploring issues like foreclosure, father-son relationships, and the racial divide. On the other hand, Mimi Kato, 39, sheds light, quite literally, on the spreading problem of invasive plant species through her photography. Both artists illustrate art-driven activism and heighten social awareness.

Combining everyday objects in unusual ways or looking at the seemingly trivial through a more somber perspective, inspires people to think about new concepts, applications, and markets for stimulating innovation. For the Cleveland VACD sector to continually invent and deploy products in real-life applications, the community needs to understand the challenges the sector faces and have a discussion on what needs to be done to help it.

There is an ongoing effort to redefine the region that has become particularly important as more corporate, academic, and philanthropic voices talk about the kind of "culture shift" that is needed in how our region responds to change. "We're making the case for why contemporary art matters," Jill Snyder, MOCA's Executive Director says in the *MOCA Cleveland: Sturdy, Dynamic, & Stylish* case study. "Artists are visionaries. Contemporary art museums are hubs for creative people." The new MOCA building "is sort of a laboratory environment that celebrates innovation. . . . Our job in the next few years is to use our role to communicate with the entrepreneurial sector." The visual arts can powerfully support a plan for the whole region to become a laboratory of innovation.

PUBLIC POLICY FOR ARTS AND CULTURE IN CITIES

To resolve challenges the VACD sector should continue to innovate, and the best way to support this process is learning from the experiences of other visual artists in other metropolises. Many cities, like Cleveland, study their visual art sector and develop various policies and tools to strengthen it by promoting arts and culture, by providing specific services to artists, and by emphasizing public arts to ensure future consumption of art.

Promotion of Arts and Culture by Local Governments

Local governments approach support for arts and culture in a variety of ways. Citywide art funds from dedicated taxes exist in Los Angeles and San Francisco for the funding of both specific public facilities like museums, as well as for grant programs targeted at artists and arts organizations. Other cities and regions look to so-called cultural tax districts, for example, the Cuyahoga Arts & Culture grants, which were funded through a local cigarette excise tax. Most cities engage in public arts programming, whether by commissioning public art projects or supporting cultural events. A few cities subsidize the arts by encouraging residential/professional buildings through land and vacant building renovations. Some cities also engage in cultural plans, or otherwise explicitly include cultural components when

undertaking master-planning processes. To meet these needs, larger cities such as New York, Chicago, and Los Angeles have created Cultural Affairs Departments. In smaller jurisdictions like Minneapolis, however, this work is typically found within economic development agencies possessing a broader scope.^{xxxix}

City planning departments, though not explicitly linked to arts and culture, are often the source of the regulatory tools that both enable and hamper the evolution of an arts scene. Strict zoning laws, such as those in Minneapolis, inhibit the development of the live/work spaces that are typically associated with artist districts. Additionally, cultural policies are often overlooked, either by accident or misunderstanding, when considering land use. Though many cities devote the majority of their arts and cultural commitments to large institutions, some cities, like San Francisco, have placed an emphasis on neighborhood-based centers.^{xxxix}

In 2006, the San Francisco Arts Task Force looked at the complex web of agencies and funding for the arts. The Task Force suggested a reconfiguration and consolidation of the arts support system to streamline and coordinate funding. Large cities with big cultural affairs departments require immense budgets. However, smaller cities have taken a more flexible approach, with smaller community partnerships that bring together the public and private sectors able to transcend bureaucratic quagmires and foster arts-driven revitalization.^{xxxix}

Cleveland, OH

Cuyahoga Arts & Culture (CAC), a political subdivision of Ohio and one of the largest funders of arts and culture in the nation, inspires and strengthens the community by investing in the VACD sector. Thanks to a ten-year tax approval by Cuyahoga County voters in 2006, the organization administers approximately \$15 million a year to arts organizations of all sizes and from all disciplines. According to their website, CAC has invested over \$112 million in 237 arts and culture organizations since 2007. These funds are awarded through various programs and grants, like general operating grants, as well as grants for project support.^{xxxix} Also, the Creative Culture Grant, a pilot grant program launched in 2013, awards up to \$150,000 for two arts and culture projects that are selected through a community voting process^{xxxix}.

Community Partnership for Arts and Culture (CPAC), a nonprofit service organization dedicated to strengthening, unifying, and connecting the arts and culture sector in Greater Cleveland, has supported individual artists through the Creative Workforce Fellowship program, which is funded through a grant from CAC. This program provides \$20,000 to 20 artists of various disciplines each year.^{xxxix} To date, 14 craft, 6 design and 34 visual arts Fellowships have been awarded, totaling \$1,080,000.

^{xxxix} Markusen, A., & Gadwa, A. (2010). Arts and culture in urban or regional planning: A review and research agenda. *Journal of planning education and research*, 29(3), 379-391.

^{xxxix} Markusen, A., & Gadwa, A. (2010). Arts and culture in urban or regional planning: A review and research agenda. *Journal of planning education and research*, 29(3), 379-391.

^{xxxix} San Francisco Arts Task Force. (2006). *Findings and recommendations*. San Francisco.

^{xxxix} Mission and History of Cuyahoga Arts and Culture, <http://www.cacgrants.org/mission-and-history.php>.

^{xxxix} Creative Culture Grant, <http://www.cacgrants.org/creative-culture-grants.php>.

^{xxxix} Creative Workforce Fellowship, <http://www.cultureforward.org/Our-Programs/Fellowship>.

Portland, OR

Portland's Regional Arts and Culture Council (RACC) derives its funding from a mix of public and private sources.^{xxxvii} The council provides support to local artists and art organizations through various grants, including, general operating grants for arts organizations located within supporting counties, project grants for individual artists and nonprofit organizations, and professional development grants for artists and arts administrators. Other community services are also offered by RACC, like workshops for artists, organization consulting, as well as printed and electronic resources. The council also supports Art Spark, a bimonthly event that provides an opportunity for artists and art supporters to mix, meet, and network^{xxxviii}.

Also, *Work for Art*, a fundraising initiative, primarily garners funds through employee charity campaigns at workplaces in Oregon and Southwest Washington.^{xxxix} These donations are then distributed through a competitive grant program that is administered by the RACC. Over 100 arts organizations received funding through this program, offering a variety of arts-related services and education opportunities. *Work for Art* also provides supporters an "Arts Card" in return for their donations, which offers discounted ticket prices to various art events and performances.

The RACC also supports arts education by funding artist residencies in schools and is currently working on a comprehensive solution to provide arts education to all regional students. The Right Brain Initiative is one such educational program aimed at accomplishing that goal. The Initiative was launched in 2008 to promote "whole brain learning" by providing every K-8 student in the region with access to the arts, regardless of their background.^{xl} An arts-integrated learning experience is created through the collaboration of artist, teachers, and The Right Brain Initiative's staff by designing experiences that fit the unique needs of every student. The program involves a community-wide partnership of schools, citizens, private donors, local government, and cultural groups. The RACC is the Initiative's managing partner and funding is drawn from public and private sources throughout the tri-county region.

Austin, TX

The City of Austin's Economic Development Department has several arts and culture-related programs through its Cultural Arts Division. The Cultural Development program is part of the Division and aims to support the development of creative industries through planning and other initiatives. One such program is the CreateAustin Cultural Master Plan, a ten-year plan to stimulate Austin's "culture of creativity."^{xli} The Imagine Austin program invests in Austin's creative culture through supporting "live music, festivals, theater, film, digital media, and new creative art forms,"^{xlii} There is also the Next Level program, which offers professional development to creative businesses to help them grow and expand their impact on the creative economy,^{xliii} and Cultural and Heritage Tourism Resources, which aims to

^{xxxvii} *Regional Arts and Culture Council*, <http://www.racc.org/about/about-racc>.

^{xxxviii} See <http://portlandartspark.com/index.php/site/about> for more details.

^{xxxix} *Work for Art*, <http://workforart.org/index.php/site/about>.

^{xl} About the Right Brain Initiative, <http://therightbraininitiative.org/about-the-right-brain-initiative>.

^{xli} See <http://austintexas.gov/department/createaustin-cultural-master-plan> for more details.

^{xlii} Imagine Austin, <http://austintexas.gov/page/creativeeconomy>.

^{xliii} See <http://austintexas.gov/department/next-level-program> for more details.

stimulate cultural economic development by growing the consumer base and increasing cultural tourism to “bring new resources to the community.”^{xliv}

Other programs within the Cultural Arts Division also seek to provide support and funding for individual artists and art organizations, including the Community Initiatives and Cultural Expansion Programs, which offers various levels of funding.^{xlv} Yet another initiative in the division is the Creative Ambassador Program, which designates local artists from various creative backgrounds “to represent the city while traveling in promotion of their own artistic endeavors,” thereby not only supporting the artist, but also increasing the reputation of Austin as a “weird”^{xlvi} and “creative capital destination,” which draws in more tourists, thus helping support the local creative economy.^{xlvii}

Philadelphia, PA

Philadelphia’s Office of Arts, Culture, and the Creative Economy (OACCE) was re-established in 2008, aiming to support and promote the arts, culture, and creative industries in the city. The office oversees the city’s art program, offers policy advice to the mayor, and provides access to grant programs.^{xlviii} The Philadelphia Cultural Fund, a city-funded nonprofit corporation, was established in 1991 by the mayor and city council and “promotes arts and culture as engines of social, educational, and economic development.” This nonprofit also provides grants, funded by the city’s allocation to the Cultural Fund, to Philadelphia-based arts and cultural organizations.^{xlix} The Cultural Data Project (CDP) collects arts and culture financial, programmatic and operational data in a standardized online system for use by organizations and researchers.¹

Minneapolis, MN

The Minneapolis Arts Commission, chartered in 1974 with the mission of strengthening the arts and cultural life in the city, stimulates arts development, fosters appreciation and participation in the arts by all citizens, encourages cooperation between artists and arts groups, and, among other things, helps find financial support for the arts. The commission is housed under the city’s Department of Community Planning and Economic Development. In 2005 these groups collaboratively created the City of Minneapolis Plan for the Arts, a ten-year strategic plan to define the city’s role in supporting the arts.^{li} *Art In Public Spaces* works with the Arts Commission in enhancing public spaces with public art, creating more than a dozen public art projects in the city.^{lii}

New York City, NY

The New York Foundation for The Arts (NYFA) offers services, programming, and resources to artists and art organizations. NYFA originally only served artists throughout the state, but in 2009 it expanded programs and services nationwide and internationally. NYFA offers fiscal sponsorship through their

^{xliv} For more information, see <http://austintexas.gov/department/cultural-and-heritage-tourism-resources>.

^{xlv} Cultural Arts Division funding, <http://austintexas.gov/department/cultural-funding>.

^{xlvi} *Keep Austin Weird*, see <http://www.keeptaustinweird.com>.

^{xlvii} Creative ambassadors, <http://austintexas.gov/department/creative-ambassadors>.

^{xlviii} See <http://creativephl.org/about> for more details.

^{xlix} About the Cultural Fund, Mission, <http://www.philaculturalfund.org/about/mission>.

¹ See <http://www.culturaldata.org>.

^{li} Minneapolis Arts Commission, <http://www.ci.minneapolis.mn.us/dca/mac/index.htm>.

^{lii} See <http://www.minneapolismn.gov/dca/> for more details.

program Artspire. Artspire enables artists and art organizations to raise funds using NYFA's tax-exempt status as a nonprofit organization.^{liii} NYFA offers three different online resources: NYFA Classifieds, NYFA Source, and NYFA's Business of Art. NYFA Classifieds serves as a resource portal for advertisers and job seekers. NYFA Source is the nation's largest online arts database and offers resources and opportunities for artists. NYFA's Business of Art provides information and guidance to artists concerning practical matters such as attaining financial security and insurance.^{liv} NYFA offers professional development through their NYFA Learning program. NYFA Learning also encompasses the Immigrant Artist Program (IAP), which provides professional support to immigrant artists working in the New York metro area.^{lv} NYFA also provides unrestricted grants through its Artists' Fellowships program and provides over \$1 million in cash grants.^{lvi}

Chicago, IL

Chicago's Department of Cultural Affairs and Special Events is dedicated to enriching the city's cultural and aesthetic vibrancy. This energetic atmosphere is accomplished by fostering the nonprofit art sector, individual artists, and for-profit arts businesses through various funding means, like the Individual Artist Program, a grant for Chicago-based artists, and the CityArts Program, which helps generate support for nonprofit arts organizations. The department also markets the city's assets and presents free and affordable, high-quality events for residents and tourists. In 2012, the Chicago Cultural Plan was created to lay the framework for the city's role in future cultural and economic growth. The Chicago Public Art Collection includes over 700 art pieces displayed in 150 municipal facilities; the collection also administers the city's Percent for Arts ordinance that helps to enrich public buildings and spaces with professional works of art.^{lvii}

San Diego, CA

The City of San Diego Commission for Arts and Culture serves in an advisory capacity to the mayor and city council of San Diego. The Commission promotes support for the region's artistic and cultural assets. The Commission annually awards funds to support nonprofit and culture organizations and projects. The funds are awarded through two competitive application processes. The funding comes from the Transient Occupancy Tax (TOT) — levied on individuals who stay overnight in the city's hotels.^{lviii} The Public Arts program focuses on three areas: managing art owned by the city, integrating art into capital improvement projects, and the inclusion of art and space for cultural use in private development projects.^{lix}

The City of San Diego Commission for Arts and Culture also has several special initiatives.^{lx} The Fall for the Arts program features a month-long spotlight on cultural activities throughout the region. The Survive and Thrive Initiative is a campaign to assist the nonprofit arts and cultural organizations that have survived the economic downturn. The Diversity Initiative encourages those organizations that

^{liii} See [https://www.nyfa.org/Content/Show/Fiscal%20Sponsorship%20\(Artspire\)](https://www.nyfa.org/Content/Show/Fiscal%20Sponsorship%20(Artspire)) for more details.

^{liv} See <https://www.nyfa.org/Content/Show/Online%20Resources> for more details.

^{lv} NYFA Learning, <https://www.nyfa.org/Content/Show/NYFA%20Learning>.

^{lvi} NYFA Awards and Grants, <https://www.nyfa.org/Content/Show/Awards%20and%20Grants>.

^{lvii} See http://www.cityofchicago.org/city/en/depts/dca/provdrs/public_art_program.html for more details.

^{lviii} See <http://www.sandiego.gov/arts-culture/funding/index.shtml> for more details.

^{lix} Public Art, <http://www.sandiego.gov/arts-culture/publicart/index.shtml>.

^{lx} See <http://www.sandiego.gov/arts-culture/initiatives/index.shtml> for more details.

received funding from the Commission to develop boards and staff that better reflect the demographics of the city.

Cincinnati, OH

ArtsWave is Cincinnati's regional promoter of arts and culture with the goal of creating community, connecting people, and creating vibrant neighborhoods through the arts. The organization also offers services and various sources of funding, like one-time project grants and several recurring "Impact Grants." An annual arts sampler sponsored by the retail giant Macy's also gives citizens and tourists access to three days of free arts events and programming. Special offers and discounts to over fifty arts organizations, restaurants, shops, and more are also provided through the ArtsWave ArtPass.^{lxi}

Columbus, OH

The Greater Columbus Arts Council supports and advances the city's culture by providing grants and services for artists and organizations. Existing grant programs provide organizations with technical assistance, operating and project support, and funding that allows organizations to hire performing artists to enhance events. Many grants and programs are also available to artists, including, individual fellowships, networking opportunities, supply and professional development grants, and the ability to participate in an artist exchange program.^{lxii}

Los Angeles, CA

The City of Los Angeles Department of Cultural Affairs (DCA) generates and support high-quality arts and cultural experiences for Los Angeles residents.^{lxiii} The DCA Funds projects through four divisions: 1) Grants Administration Division, 2) Public Arts Division, 3) Community Arts Division—arts instruction for underserved populations, and 4) Marketing and Development Division—arts education.

The Los Angeles Art Show, created by FADA, is the longest-running venue for contemporary, modern, historic, and traditional art in the country.^{lxiv} Also, Arts for LA is a nonprofit organization that advocates greater investments in the arts.^{lxv} They work to achieve this goal through supporting arts organizations, connecting arts stakeholders, working with public policy makers, supporting arts educational plans in the local schools, and working with citizens to promote the arts.

^{lxi} See <http://www.theartswave.org/> for more details.

^{lxii} See <http://www.gcac.org/> for more details.

^{lxiii} See <http://www.culturela.org/aboutcad/organization.html> for more details.

^{lxiv} About the Show, <http://www.laartshow.com/about-the-show>.

^{lxv} See <http://www.artsforla.org/frequently-asked-questions> for more details.

Service to the Arts and Culture Sector

Some cities and organizations have a specific focus on supporting arts and culture organizations and individual artists through programs and services, such as databases, workshops or events.

In **Cleveland**, CPAC provides programs and services to support the arts and culture sector. For instance, its Artist in Residence program provides artists access to affordable housing, establishes programs to connect to non-artists in the community, and provides support for supplies and marketing in Cleveland's Collinwood neighborhood.^{lxvi} The Artist as an Entrepreneur Institute (AEI) is an artist-focused course that provides tools to help artists hone their business skills through teaching them about creating an artistic business, marketing, accounting, raising capital, and identifying and developing a brand.^{lxvii} Beyond these programs, CPAC also offers services like the Collaborative Marketing Database, which allows members to strategically target their marketing activities,^{lxviii} and Creative Compass, which is an online resource website where artists can share information, find opportunities and build connections.^{lxix}

In **Minneapolis**, the McKnight Foundation, in partnership with the Walker Arts Center, developed mnartists.org, an online database of Minnesota artists and art organizations. Artists from all disciplines are represented, and the site has become a marketplace and community hub, offering the public a new way of exploring Minnesota's arts scene.

Fostering engagement in the arts, the Arts Council of **Indianapolis** supports artists and art organizations by offering a wide array of programming available to all. The Arts Council awards funding for artists and art organizations through fellowships and grants and also provides technical, marketing, and other business-related services. An online database of over 800 artists from various disciplines and an online calendar of events, performances, and exhibitions are maintained by the council. Public Indianapolis, the city's public art program, is also overseen by the council. In 1995, the Indianapolis Arts Garden was built and now holds over 300 free performances and monthly art exhibits; in 2010, Gallery 925, a public art gallery, was created to highlight local, contemporary artists.^{lxx}

The Lower Manhattan Cultural Council (LMCC) in **New York City** provides artists with networks, resources, and support to help create vibrant communities in Lower Manhattan.^{lxxi} LMCC is dedicated to "advancing artists, transforming audiences, and catalyzing communities."^{lxxii} LMCC's Manhattan Arts Grants program provides financial support to artists and community organizations to connect with their audiences in exhibition halls, classrooms, public spaces, and more. The Artist Residences programs offers support to artists by providing work space. LMCC also offers public and professional development programs.

The Brooklyn Arts Council connects with all players in their arts community. The Council provides programs and services to artists, audiences, participants, venues, educators, and supporters.^{lxxiii} The

^{lxvi} Artist in Residence, <http://www.cultureforward.org/Our-Programs/Residence>.

^{lxvii} See more at <http://www.cultureforward.org/Our-Programs/AEI>.

^{lxviii} Collaborative Marketing Database, <http://cultureforward.org/Our-Programs/Collaborative>.

^{lxix} Creative Compass, <http://mycreativecompass.org>.

^{lxx} See <https://www.indyarts.org/history> for more details.

^{lxxi} See <http://www.lmcc.net/> for more details.

^{lxxii} About LMCC, <http://www.lmcc.net/about>.

^{lxxiii} See <http://www.brooklynartscouncil.org/about> for more details.

Council provides grants and free and affordable arts events, in addition to training artists and professionals, teaching students, and developing new projects.

The **Los Angeles** County Arts Commission “provides leadership in cultural services for the County, including information and resources for the community, artists, educators, arts organizations, and municipalities.”^{lxxiv} The Commission sponsors special events, provides grants, and offers professional development programs and programs for educators and students. The Commission contracts arts organizations through the Organizational Grant Program (OGP) to provide arts services.^{lxxv} The Commission also has a Civic Art program to implement civic arts projects for a variety of county facilities. The Civic Art Policy allocates one percent of design and construction costs on new county capital projects to a Civic Art Special Fund.^{lxxvi}

^{lxxiv} About the Commission, <http://www.lacountyarts.org/about.html>.

^{lxxv} Grants and Professional Development, <http://www.lacountyarts.org/grants.html>.

^{lxxvi} About Civic Art, http://www.lacountyarts.org/civicart_about.htm.

Public Art Funding Programs

While public art is becoming a major focus of the visual arts within cities' public policies, the funding of these programs and their content differ. Recognizing the value of public art, **Portland's** Regional Arts and Culture Council helps to acquire and maintain community-owned art in public spaces through public-private partnerships. Both Portland and Multnomah County have Percent-for-Art ordinances that require 2% of publicly-funded capital projects to be spent on the creation and maintenance of public art.^{lxxvii} The RACC helps identify/connect artists to these opportunities, in addition to providing a database of public art projects, a public art gallery in downtown Portland, and a public art walking tour.

Austin also recognizes the importance of public art through its Art in Public Places (AIPP) program, which requires that 2% of eligible capital improvement projects' budgets go toward the purchase and inclusion of public works of art; it was the first city in Texas to adopt such an ordinance.^{lxxviii} The City of Austin also maintains public exhibition space at City Hall called the People's Gallery. In February, the city kicks off a yearly exhibit that showcases regional artists in the People's Gallery, and, every year, the artwork that wins the People's Choice award is purchased by the city and added to City Hall's permanent collection.^{lxxix}

Philadelphia promotes art at City Hall through its public art gallery, holding exhibitions that feature local artists.^{lxxx} The city's Percent for Arts program also provides 1% of the total dollar amount of any city-funded construction project to fine arts. This applies to city construction and remodeling projects, as well as to developers using land assembled and acquired by the city's redevelopment agency. The program was established in 1959, the first such program in America, and has helped with the installation of over 400 public art projects.^{lxxxi}

Possibly one of the most well-known arts programs, the Philadelphia's Mural Arts Program was created in 1984 with the goal of transforming public spaces and improving individual lives with the mantra, "Art Saves Lives." Originally created as part of Philadelphia's Anti-Graffiti Network, Jane Goldman, the muralist hired to spearhead the program, worked with local graffiti artists after recognizing their raw talent and helped them refine their skills to beautify their neighborhoods. In 1996, the effort was reorganized into the Mural Arts Program with Director Jane Goldman. Goldman then started a nonprofit organization to advocate and raise funds for the program. Since the program began, over 3,600 murals have been created, helping to reactivate and beautify public spaces, which established **Philadelphia** as the "City of Murals."^{lxxxii}

CITYarts in **New York City** is a program that brings youth and professional artists together in effort to transform communities by creating public art. Since 1968, CITYarts has produced 287 public arts projects in collaboration with over 500 artists, 100,000 city youth, and almost 500,000 community volunteers. CITYarts has five programs: Young Minds Build Bridges, an art education program that focuses on relationship among youth worldwide; Community Identity, a neighborhood revitalization program; Kids for Justice, an arts education program aimed to reach at-risk youth; and Tribute to New York & New

^{lxxvii} See <http://www.racc.org/public-art/overview-opportunities> for more details.

^{lxxviii} See <http://austintexas.gov/departments/art-in-public-places> for more details.

^{lxxix} The People's Gallery, <http://austintexas.gov/departments/peoples-gallery>.

^{lxxx} See <http://creativephl.org/> for more details.

^{lxxxi} See <http://www.phila.gov/pr/percentForArt.html> for more details.

^{lxxxii} History, <http://www.muralarts.org/about/history>.

Yorkers, a program in response to the event of 9/11 that promotes New York pride. Finally, Window of Opportunity is a program that identifies artistically talented youth and connects them with professional artists.^{lxxxiii}

The New York Department of Cultural Affairs (DCLA) represents and serves nonprofit cultural organizations involved in the visual, literary, and performing arts, as well as public institutions and creative artists within the five boroughs of New York.^{lxxxiv} DCLA's Materials for the Arts Program provides free supplies for use in arts programs offered by nonprofit groups and public schools. DCLA's Percent for Art program has changed the landscape of the city by commissioning over 180 works of art at public building sites throughout the city.

In the public realm, the City of Cleveland also has several initiatives that help support the arts. The city's Arts and Culture Division runs a program called Mural My Neighborhood that connects young Cleveland artists with professional muralists, businessmen, and community leaders to help create uplifting civic murals in several city wards.^{lxxxv} The city also has an ordinance that requires 1.5% of the budget for city projects over \$300,000 to go toward public art.^{lxxxvi} The Greater Cleveland Regional Transit Agency (GCRTA) also supports public art through its Arts in Transit program. Established in 1991, the program sets aside 1% of its projects budget towards public art, leading to the installation of over 20 works of art at GCRTA rail stations and transit centers.^{lxxxvii}

While all of the programs and policies offered in other cities illustrate the state of art and culture support programs on a national scale, we offer specific recommendations to strengthen the Cleveland VACD sector.

RECOMMENDATIONS TO THE CLEVELAND VACD SECTOR

To tap into the visual arts assets in Cleveland, policy changes are required. These modifications should be directed at both overcoming the deficits that exist in the local visual arts market while simultaneously taking advantage of the various factors that have created Cleveland's distinctive visual arts scene.

Stimulating Local Demand and Growing Pool of Customers

There is a need to improve an identified deficit of customers by stimulating local and near-local regional demand for the arts among the population in commuting distance of Cleveland. Local supply outweighs local demand, and research has shown that efforts to create external demand through tourism are very often costly and ineffective. Even in studies of well-known destinations like New York and Los Angeles, the vast majority (80%) of art institution attendees were local residents from the county.^{lxxxviii} The best source of demand stems from the local population itself and the best recognized method for increasing local demand for the visual arts is to ensure early exposure during childhood through school and

^{lxxxiii} See <http://www.cityarts.org/about> for more details.

^{lxxxiv} About Cultural Affairs, <http://www.nyc.gov/html/dcla/html/about/about.shtml>.

^{lxxxv} Mural My Neighborhood, <http://portal.cleveland-oh.gov/CityofCleveland/Home/Government/CityAgencies/ParksRecreationandProperties/Cultural%20Arts>.

^{lxxxvi} Read more at http://planning.city.cleveland.oh.us/cwp/art_trend.php.

^{lxxxvii} Arts in Transit, <http://www.riderta.com/programs/artsintransit>.

^{lxxxviii} Markusen, A., & Gadwa, A. (2010). Arts and culture in urban or regional planning: A review and research agenda. *Journal of Planning Education Research*, 29 no. 3 379-391.

community-based programs.^{lxxxix} Many other cities are growing their future art demand through educational program to children. Besides the future benefits for the VACD sector, children receiving art instruction as part of their education have greater success in reading, math, critical thinking, and social skills, and are more likely to stay in school.^{xc} According to a recent study of the Arts Education Partnership, “Arts education develops students’ critical thinking skills—including skills for comparing, hypothesizing, critiquing, and exploring multiple and alternative viewpoints.”^{xc} Arts education helps students become better readers and writers: “Drama instruction, for example, increases reading readiness and word fluency in early grades and continues to improve reading comprehension and writing skills throughout middle and high school.”^{xcii} Integrating arts into math instruction “also facilitates mastery of computation and estimation skills, and challenging concepts like fractions,” according to the reports by Kinney et al (2005) and Courey et al (2012).^{xciii} Support for artists’ and art organizations’ acquisition of digital skills for sales and marketing, developing a customer base, and promoting their artwork to a broader audience is necessary. Embracing new media to interact with the audience is critical in responding to the public’s desire for experiencing the arts. A wider appeal to the local public and private leadership in recognition of individual artists and their work as local small businesses would help enhance the VACD sector by promoting locally made goods and enlarging the customer base.

Developing a vision is an important part of integrating the arts into regional strategic planning. In Arizona, for example, a strategic plan established goals promoting community access, living wages for artists, high quality arts primary education, as well as elevating cultural programs and organizations to societal cornerstones and recognizing that the arts are vital to economic viability and quality of life.^{xciv} Beyond a regional strategy, the continued development of Cleveland arts districts like The District of

^{lxxxix} McCarthy, K. F., Ondaatje, E. H., Brooks, A., & Szanto, A. A portrait of the visual arts: Meeting the challenges of a new era. RAND Corporation: 2005, 150p.

^{xc} Preparing Students for the Next America. The Benefits of an Arts Education. The Arts Education Partnership. 2013. <http://www.aep-arts.org/wp-content/uploads/2013/04/Preparing-Students-for-the-Next-America-FINAL.pdf> Vaughn, Kathryn (2002), “Music and Mathematics: Modest Support for the Oft-Claimed Relationship.” In R. Deasy (Ed.), *Critical Links: Learning in the Arts and Student Achievement and Social Development*, Washington, DC: AEP.

^{xc} Cited in the report Preparing Students for the Next America. The Benefits of an Arts Education. The Arts Education Partnership. 2013. <http://www.aep-arts.org/wp-content/uploads/2013/04/Preparing-Students-for-the-Next-America-FINAL.pdf> with references to Heath, S. B., Soep, E., & Roach A. (1998). Living the arts through language-learning: A report on community-based youth organizations. American for the Arts Monographs, 2 and Montgomerie, D., & Ferguson, J. (1999). Bears don't need phonics: An examination of the role of drama in laying the foundations for critical thinking in the reading process. Research in Drama Education. *The Journal of Applied Theatre and Performance*, 4(1), 11 - 20. - See more at: <http://www.artsedsearch.org/summaries/bears-don-t-need-phonics-an-examination-of-the-role-of-drama-in-laying-the-foundations-for-critical-thinking-in-the-reading-process#sthash.SDg7uBRC.dpuf>.

^{xcii} Podlozny, A. (2000). Strengthening verbal skills through the use of classroom drama: A clear link. *Journal of Aesthetic Education*, 34(3-4), 239-276 and Walker, E., Tabone, C. & Weltsek, G. (2011). When achievement data meet drama and arts integration. *Language Arts*, 88(5), 365-372. - See more at: <http://www.artsedsearch.org/summaries/when-achievement-data-meet-drama-and-arts-integration#sthash.2C1LXAfy.dpuf>.

^{xciii} Courey, S. J., Balogh, E., Siker, J. R., & Paik, J. (2012). Academic music: music instruction to engage third-grade students in learning basic fraction concepts. *Educational Studies in Mathematics*, 81, 251-278 and Kinney, D. W., & Forsythe, J. L. (2005). The effects of the arts IMPACT curriculum upon student performance on the Ohio fourth-grade proficiency test. Bulletin of the Council for Research in Music Education, 164, 35-48.

^{xciv} See http://www.aztownhall.org/Resources/Documents/98th_Full_Report.pdf for more examples of Arizona art strategies.

Design, and the establishment of more community art walks, like Tremont's ArtWalk, will help strengthen the local arts and culture sector. Cleveland can also promote the temporary use of unoccupied retail space for art displays, adaptively reuse existing structures for arts and culture facilities, install rotating art displays in businesses and in public places, share performing art and other facilities, develop rosters of artists for developers to use for public art, and encourage artists and businesses to share skills and talents.

Encouraging Asset-Based Development

Cleveland should continue to avoid the strategy that some cities and regions make of creating artificial clustering of the arts. The Cleveland VACD sector is represented by many unique, authentic, grassroots-driven art neighborhoods that have reinvigorated themselves. Efforts to centralize art is often done in an attempt to draw in tourists, which, as mentioned previously, has limited benefits. Research has also found that centralized districts tend to have a less equitable impact on the community. The "decentralized mosaic"¹ form, as recognized by Markusen, manifests in Cleveland through neighborhood-focused creative scenes, which tend to promote equity and enhance social life, while organically addressing the market's needs.^{xcv}

Additionally, the intimate nature of Cleveland's arts neighborhoods and their ties to residents serve as another method for driving local demand for the arts, through experiential and collecting avenues.

Sustaining and Growing Support

The region has to continue financial and other support for artists in Cuyahoga County. Current programs, such as those that currently exist through Cuyahoga Arts & Culture and the Community Partnership for Arts and Culture, should be fostered and expanded. These programs help maintain a supply of high-quality art and artists in the region, in part, by attracting artists to the region. The supply-side approach is the traditional model for supporting the arts in the U.S. and has been effective, despite criticisms of the practice on equity grounds—specifically that the subsidies end up going to wealthy collectors. Also, support for small arts organizations, many of which are nonprofits, must be maintained to sustain the VACD sector. Support can come in the form of grants and through coordination and marketing assistance. The *CAN Journal*, featured in a case study, is an excellent example of this type of support.

Fostering collaborations and closing communication gap

The report's final recommendation is to create policies that nurture the cooperative character of the visual arts scene in Cleveland so that it continues to welcome and encourage new artists. One way to create these policies is by hosting informal gatherings of artists and patrons where the goal is to create and sustain intra-industry linkages and accumulate social capital that can be leveraged later. This venue could become a great conduit for strengthening ties in the art community to Cleveland's robust industrial base. Such relationships will benefit communities by growing internal corporate demand for art products and, more importantly, demonstrating the potential for spurring creativity, and driving further art-based invention and innovation. This strategy can utilize existing industry products in a new

^{xcv} Stern, M. J., & Seifert, S. C. *Cultivating "Natural" Cultural Districts*. Social Impact of the Arts Project. University of Pennsylvania. September 2007. Source: http://www.sp2.upenn.edu/siap/docs/cultural_and_community_revitalization/natural_cultural_districts.pdf.

market, to new customers, or, perhaps, create a new product cycle.

Strengthening such collaborative efforts could organically nurture partnerships among art neighborhoods and create better coordination for art events through marketing efforts, generating higher visibility for the people's collective voice in- and outside of Cuyahoga County.

A region that embraces art as public policy bolsters its cultural citizenship. Artistic practice can be a transformative force and reaffirms the importance of the arts in contemporary society. Thoughtful cultural policy benefits artists and audiences; fosters the mystery and courage of the collective aesthetic imagination; and enriches our understanding of the risk, freedom, responsibility, beauty, and poetry in the world.