

CONNECTICUT
OFFICE OF THE ARTS
**STRATEGIC
PLAN**

2017 - 2021



THERE IS POWER IN ART.

Its power comes in its messages. Its power comes in its ability to agitate for social change. Communities convene because of the power of art. The voiceless find words through the power of art. There is power in the emotional reactions art evokes in people. There is power in the reflective spaces art creates. And there is power in the way art allows people of all backgrounds to relate to each other.

Art is also a powerful part of our economy. From a numbers perspective, the arts generate jobs, cultural tourism, and economic impact. Less quantifiable, but equally valuable: art helps create community identity and vibrancy, and access to the arts is critical to attracting employers.

As the Executive Director of the Connecticut Office of the Arts, I believe in this power, and I believe we have an enormous responsibility to the creators and consumers in our state to protect the legacy of the arts in Connecticut and to help foster growth in the creative economy.

As a statewide agency, we have a unique opportunity to take a bird's eye view of the state of the arts across Connecticut. After spending several months visiting with people from across the state as part of the process building this plan, we acknowledge that there are significant challenges facing cultural producers in Connecticut: staffs are spread too thin, space to produce and present is expensive and hard to come by, organizations often need resources that aren't readily apparent. But, art continues to happen. From our museums, theaters, and dance companies to our design studios, schools, and innovation centers, great art continues to happen.

Through this plan, our team is doubling down on our commitment to the artists, arts agencies, teaching artists, arts students, and arts patrons of our state. With clarity around what we stand for, a staunch commitment to inclusion and cultural equity, and a fire in our bellies to push forward in our role supporting the creative economy, we look forward to—and embrace—the next five years.



Kristina Newman-Scott

Director of Culture, State of Connecticut, Department of Economic and Community Development

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EXECUTIVE SUMMARY

The Office of the Arts possesses a unique perspective and responsibility within the State of Connecticut. Our network connects across regions and cities allowing us to feel the pulse of artistic vitality throughout our state. Our ability to fund, convene, develop, and market empowers us to bolster Connecticut's already thriving creative economy and reinforce areas in need of growth. As a team, we are committed to making sure every facet of our office reaches its fullest potential for the people of Connecticut.

While our office has had great successes we know we have room to improve our process and our services. Budget cuts and hiring freezes have changed the way our office operates; but our goals remain the same, just with fewer resources. In order to proactively address this, we engaged in creating a new strategic plan for the Office of

With this plan, we will ensure that our office continues to cultivate and grow the arts and artistic experiences for all residents and visitors of Connecticut.

the Arts to implement over the next five years. With this plan, we will ensure that our office continues to cultivate and grow the arts and artistic experiences for all residents and visitors of Connecticut.

Art is often difficult to quantify with numbers and statistics; yet, it is frequently defined and planned for in that matter. Art delivers intangible stories, perspectives, and emotions and is too regularly improperly summarized using quantitative data. It is with this mind that our office engaged

in a human-centered design approach to researching the current state of the arts within Connecticut. Knowing that art is made by, for, and about people, we utilized a research methodology that puts people first and allows their voices to be heard.

Through this human-centered design methodology, we were able to refocus the Office of the Arts on the future of creativity in Connecticut. After listening to the voices of artists, arts organizations, government agencies, teaching artists, community leaders, and philanthropists, we wrote a new mission and vision, and aligned our office with goals of equity and inclusion. With new design principles in place, our office can begin to focus on the concerted action of collaboration and telling the story of the arts throughout Connecticut, while growing future audiences and strengthening our organization from within.

INTRODUCTION

In 2013, the first World Cities Culture Report stated that culture is equally as important in crafting and shaping world cities as are finance and trade. The 2015 follow-up to this report (which is an international survey of opinion leaders about the value of culture and cities) says that, “cultural vibrancy and city success go hand in hand.”¹ Today, it’s a widely held belief among economists, planners, and designers that the arts are a critical driver of growth and prosperity for communities, and play a key role in stimulating long-term economic and social growth. By shaping a sense of place and social space, cultural richness increases a city’s attractiveness to an educated workforce, the businesses that employ those workers, and visitors seeking authentic experiences unique to the destination itself.

Cultural vibrancy
and city success
go hand in hand.

In Connecticut, the state agency charged with fostering the health of the creative economy is the Office of the Arts, which is located in the Department of Economic and Community Development (DECD). The Office of the Arts develops and strengthens the arts in Connecticut and makes artistic experiences widely available to residents and visitors. Through our grant programs, the Office of the Arts invests in Connecticut artists and arts organizations and encourages the public’s participation as creators, learners, supporters, and audience members. Through our programs and services, the Office of the Arts connects people to the arts and helps to build vital communities across the state.

In addition, the Office of the Arts plays an ongoing convening role and provides an array of training and professional development opportunities. The Office of the Arts collects and disseminates state, regional, and national arts information resources via the communications, directories, publications, data-sharing, one-on-one consultations, and referrals.

In early 2016, the Office of the Arts undertook the creation of a five-year Cultural Strategy using a set of tools borrowed from the design and architecture worlds that focuses on human-centric information gathering and process design. The design company IDEO has been instrumental in advancing human-centered design, and says this about the process: “It’s a process that starts with the people you’re designing for and ends with new solutions that are tailor made to suit their needs. Human-centered design is all about building a deep empathy with the people you’re designing for; generating tons of ideas; building a bunch of prototypes; sharing what you’ve made with the people you’re designing for; and eventually putting your innovative new solution out in the world.”²

The goal of the process was to create a plan to review and assess our mission and vision, and to inform and guide the next five years of work for the Office of the Arts.

Given the alignment of values of our work with the National Endowment for the Arts (NEA), the Office of the Arts plan reinforces the NEA’s objectives, which include:

- CREATION:** to enhance opportunities for the creation of art that meet the highest standards of excellence across a diverse spectrum of artistic disciplines and geographic locations.
- ENGAGEMENT:** to foster public engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations.
- LEARNING:** to provide Americans of all ages with arts learning opportunities across a diverse spectrum of artistic disciplines and geographic locations.
- LIVABILITY:** to provide support for and otherwise encourage activities that incorporate the arts and design into strategies to improve the livability of communities.
- KNOWLEDGE:** to increase public knowledge and understanding of the various ways in which the arts contribute to positive outcomes for individuals and communities within a particular state or region.

We engaged the consulting firm Public City to lead the project and help guide the discussions and considerations. We believe that good strategy – like good design – is born from a genuine understanding of the humans who will live with the outcomes. Steeped in this human-centered design philosophy, our process was designed to leverage the people critical to project or place. The planners took a “train the facilitator” approach that allowed leaders in our area to head-up their own focus groups, or charrettes, across the state, and to extract trends, themes, and truths within their own communities. Synthesis of these insights serves as the foundation for the larger plan.

For the purposes of this strategic plan, we focused on the aspects of culture directly relating to the arts. We acknowledge that culture is much broader, and can include the “arts and other manifestations of human intellectual achievement regarded collectively.”³ We feel strongly that future work with a more broad and inclusive definition of culture is appropriate; however, the limited scope of this plan was focused on the artistic health and vibrancy of the state.

This has not been a traditional strategic planning process, and it did not yield a traditional strategic plan. We’ve invested our time during the planning process to working on the relationships we have internally and with our constituents. We have developed a living document that creates a framework for decisions but also acknowledges that today’s world is incredibly fluid. This plan gives us the tools to tie all of our work – all of our decisions – back to our guiding principles regardless of what the fiscal and economic reality is over the next five years.

As we conclude the planning process, the Connecticut Office of the Arts has identified priorities as they relate to arts programs and services through an inclusive and intentional planning process to improve the livability of Connecticut citizens, meeting the highest standards of excellence and access across a diverse spectrum of artistic disciplines, constituent needs, and geographic locations.



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THE PLANNING PROCESS

We were very clear from the onset of the project that one of the top priorities was to create a cultural strategy that emerged not from inside our offices, but from the field and constituents we serve across the state. To accomplish this, the Public City team used a human-centered design approach to develop tools for a series of charrettes (community-based events designed to elicit information from key stakeholders) that were then conducted around the state. Points of view from these events directly impacted the way that we shaped this strategic plan.

Key to this entire undertaking was developing a methodology that enabled the Office of the Arts staff and the charrette facilitators to continue to engage the audience in a human-centered design process even beyond the creation of the final strategy document, and to offer a facilitation tool that the charrette leaders could use again and again in their day-to-day work. It's worth noting that the human-centered design process is heavily skewed toward eliciting sentiment on an individual basis. Far from quantitative-driven surveys and information-gathering tools, the process we engaged in was intentionally designed to gather perspectives from the constituents who are impacted on a day-to-day basis by the decisions this office makes, and the way we operate.

Addendum F at the end of this report has additional detailed information about the planning process.



GATHERING INPUT: THE CHARRETTES



Over the spring, we hosted – in partnership and through our relationships with our Regional Service Organizations (Regionals)* – 11 charrettes around the state in addition to conducting one-on-one interviews, secondary research, and engaging the larger community through social media. Each charrette host and facilitator had the freedom to invite individuals from that region who represented key perspectives: artists, arts organizations, government, teaching artists, community leaders, and philanthropists.

At each charrette, the facilitator took participants through a series of four exercises designed to extract sentiment and qualitative data about the work of the Office of the Arts and the state of the arts across Connecticut. The exercises were[†]:

GENIE IN A BOTTLE: This exercise was designed to capture the hopes and wishes for each participant’s organizations (or own practice if the participant is an artist) in this moment. Participants were asked to consider the ultimate impact of his/her organization if all cylinders are firing. What would be the best possible thing that this organization could cause in its community?

What would be the best possible thing that this organization could cause in its community?

Once participants did that, we asked them to consider three wishes they would make for the organization to achieve that impact in the next year or so (with the exception of money: we asked respondents to instead imagine what they would spend the money on versus wishing specifically for money).

* See Addendum A for more information about the Regionals.

† The exercise worksheets are included in Addendum G.



**LET ME
COUNT
THE WAYS:**

The next exercise in the series was intended to help us diagnose what is keeping organizations from fulfilling certain ideas. This is where participants were invited to talk about how money might play into their constraints.

We asked guests to rewrite each of their wishes from Genie in a Bottle and then provide details on what was standing in the way of achieving those wishes (from a list that included money, time, skills, connections, or other).

**IMAGE
CARD
SELECTION:**

With this exercise, we wanted to ascertain how our constituents and their organizations relate to the Office of the Arts (or, equally important: how the organizations do not relate to our office).

We placed a set of image cards on each table (with images of stock photography – largely nature scenes) and asked each participant to choose an image that represented his/her current relationship to the office. None of the images were intended to be literal; the purpose was to create a metaphor for attendees' reactions as a way of surfacing things that might be difficult to articulate directly. This exercise helped us understand the existing sentiment.

**START,
STOP,
CONTINUE:**

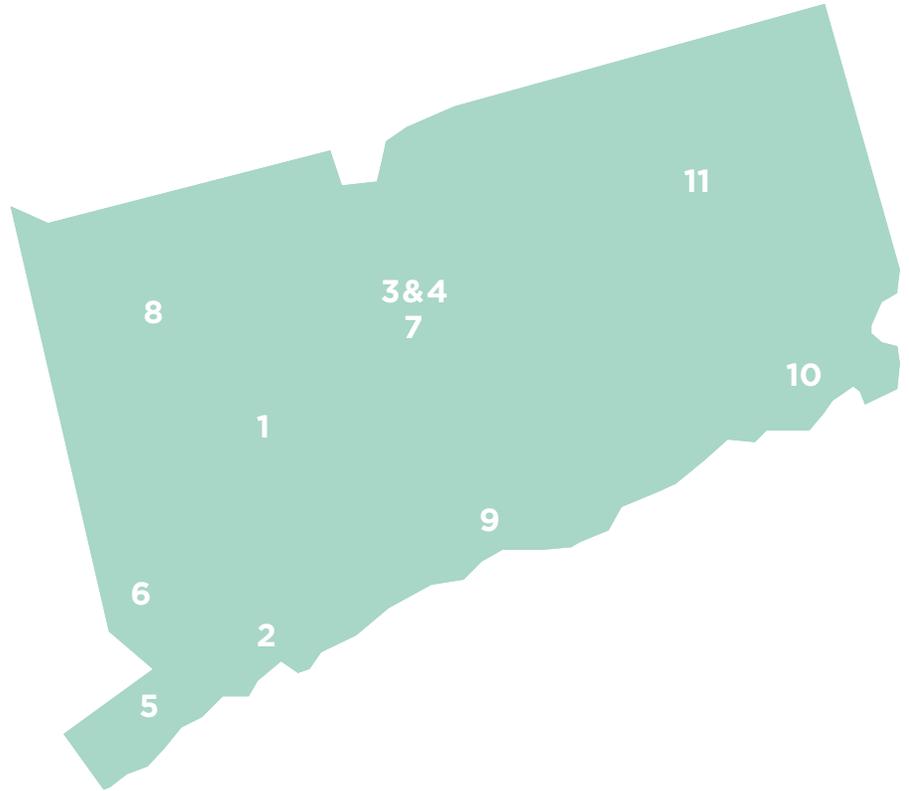
With this exercise, we asked attendees to get a little bit more specific on ideas about what the Office of the Arts might prioritize moving forward.

Attendees generated three mini-brainstorms about what they thought the Office of the Arts should **START** doing, **STOP** doing, and **CONTINUE** doing. They then shared their ideas at their tables and worked together to prioritize the best ideas from each category. Tables had discretion to do this through a vote or whatever way that table deemed most appropriate.

We did encourage tables to consider that the ideas feel doable based on gut intuition, that the ideas would have impact on the arts environment across the state, or that the table just like the particular idea.

HOSTS & LOCATIONS:

- 1 Arts and Culture Collaborative Waterbury Region
- 2 Arts Council of Greater New Haven
- 3 Connecticut Office of the Arts (Charrette 1)
- 4 Connecticut Office of the Arts (Charrette 2)
- 5 Cultural Alliance of Fairfield County
- 6 Cultural Alliance of Western Connecticut
- 7 Greater Hartford Arts Council
- 8 Northwest CT Arts Council
- 9 Shoreline Arts Alliance
- 10 Southeastern CT Cultural Coalition
- 11 Windham Arts



ATTENDEES:

- Artists: 21%
- Arts Administrators & Arts Organization Representatives: 38%
- Community/Business & Philanthropy Leaders: 25%
- Government Officials & Employees: 5%
- Other: 4%
- Teachers & Teaching Artists: 7%

WHAT WE LEARNED

The data we collected through all the different means of communicating with constituencies was highly qualitative, and intended to give us a human-centric view into the state of the arts across Connecticut. The following synthesis comes from parsing through all of the data from the people across the state. The synthesis represents trends and reflects sentiments that we heard time and again over the months of data collection.

TRUTHS ABOUT THE OFFICE OF THE ARTS:

We're emerging from a recent history that has presented significant hurdles. Frequent leadership turnover, funding cut after funding cut, and hiring freezes that impact our ability to fill open positions are three of the realities that have historically tied our hands. The field – Connecticut artists, arts organizations, and teaching artists – have excelled and produced outstanding work in spite of our limitations, but both our own team and our constituents want – and demand – that we chart a course through this plan and in our actions that lives in a new day and in our current reality. We must find a way to use the resources we have (both talent and dollars) to achieve great impact. For the first time in over a decade, our office is being led by a Director with a background in the arts. The Office of the Arts and its constituents must move beyond our past, and a big win would go a long way toward helping us do that.

TENSIONS AND JUXTAPOSITIONS IN THE DATA:

- Can the Connecticut Office of the Arts be consistent in the face of political and financial instability?
- How does the Office of the Arts handle legislatively directed funding in the state?
- Constituents who receive legislatively directed funds are in favor of preserving the funding; those who don't, would prefer to see it go away.*
- What is the future of the relationship between the Regionals and the Connecticut Office of the Arts?
- How does the Office of the Arts grow the Connecticut Arts Council Foundation in a way that supports and enhances the entire arts ecosystem across the state (i.e. does not cannibalize funding to other arts organizations and initiatives)?
- Should the Office of the Arts continue to do everything it has done historically on a smaller staff and with shrinking budgets?
- Should the Office of the Arts focus its support on established cultural anchors or new arts organizations and artists?

*More information about line item funding in Connecticut is in Addendum D.



THEMES AND PATTERNS:

- Arts organizations across the state feel understaffed, particularly in the areas of marketing, public relations, and fundraising.
- Artists and arts organizations are struggling to find affordable, workable facilities and spaces for exhibits, performances, and events.
- There is a moment in time right now where public sentiment is strongly in favor of the Office of the Arts staff. Under new leadership and with empathy for staff in light of budget uncertainty, there seems to be a window for our team to make some major moves and shifts with the support of its constituents. On the flip side, we believe this is time-limited and not an infinite state of being. The field and our constituents are looking to the Office of the Arts for leadership, and we need to rise to the challenge.

MOST FREQUENTLY APPEARING WISHES:

These wishes reflect the charrette participants’ desires for their organizations or own practice (if the participant is an artist):

- Opportunities to collaborate between artists and arts organizations.
- Opportunities to collaborate across sectors.
- Marketing and PR resources for artists and arts organizations.
- Grant-writing resources.
- Space to perform, to produce, to work, to exhibit.
- Professional development for artists and organizational leadership.
- Opportunities to present art that addresses social justice or humanitarian issues.
- Developing younger audiences: arts learning and engaging young patrons.

MOST FREQUENTLY APPEARING NEEDS:

The needs represent the things that participants felt would move the needle for helping them realize their wishes above:



MONEY



MANPOWER



TIME



CONNECTIONS

(but hard to articulate exactly what connections respondents needed)

MOST FREQUENTLY APPEARING SENTIMENT:

The sentiments below reflect the feelings participants expressed about their relationship to the Office of the Arts:

- Office of the Arts constituents feel disconnected from the mission and work of the Office; it feels obscure and, further, constituents are unclear of how to partner with the Office of the Arts.
- The Office of the Arts is not realizing its full potential, but there is tremendous opportunity for the Office of the Arts.
- The stature and prestige of the Office of the Arts is disintegrating due to its diminishing role and influence.
- Individual artists appear to feel less connected than organizations to the Office of the Arts.
- Despite feeling disconnected from the Office of the Arts as an entity, Individuals (both those representing arts organizations and artists) feel like they have good personal relationships with the staff.
- There is a high degree of hope and optimism about the future for the Office of the Arts.
- There were an equal number of responses about feeling stuck with how to strengthen relationships with the Office, getting lost in the complexity of a governmental office, and feeling like an outsider.

There is a high degree of hope and optimism about the future for the Office of the Arts.





MOST FREQUENTLY APPEARING DESIRES:

The desires highlight wishes from the participants about the future of the Office of the Arts:

- The Office of the Arts should build awareness of the arts in Connecticut—both within the sector and to new and broader audiences.
- We should simplify the application and reporting processes.
- We need to develop and advocate for cross-sector relationships.
- The Office of the Arts should create platforms for Connecticut artists and arts organizations to connect, share resources, and exchange ideas.
- We should continue supporting the field through operating grants and public art commissions/installations.
- We must continue to develop the relationships at a regional/local level (outside of Hartford).
- Our programs need to be refreshed and reevaluated to make sure they are operationally excellent and delivering impact.
- We should continue Arts Day.
- We must insist on diversity at the table, including young artists.
- We should stop legislatively directed funding.
- We should develop programs for broad arts education (both at the school level and for arts consumers).
- We must continue the Artist Fellows program, HOT Schools, and the PAN program.
- We should continue recognizing artistic excellence.
- We should explore inequities in funding priorities, specifically relating to potential geographic inequities.
- We must be consistent and dependable.
- We need to move on from the past.

THE VISION AND MISSION

Based on what we learned from our constituents and the feedback we received from the field, we challenged ourselves to look critically at our existing vision and mission and make sure they both still represented the value proposition of this Office. We also felt compelled to create – beyond just mission and vision statements – value statements about our work in the form of a cultural equity and inclusion statement and design principles. The following words in each of these statements reflect our promise to you: the artists, arts organizations, teaching artists, and people of Connecticut. Out of all of the work we have done in the process of building this plan, these statements are the most important to us, and they are a direct result of what we heard at the charrettes and from analyzing the data. It’s worth noting that these statements come from the Office of the Arts team; they were crafted word-by-word by our staff and will serve as our guideposts to making decisions about how to best serve our constituents.



VISION:

Inspire. Empower. Educate. Transform. The arts are a human right. The Connecticut Office of the Arts envisions a world where the arts, in all forms, are embedded in everyday life.

MISSION:

The Connecticut Office of the Arts animates a culture of creativity across Connecticut by supporting arts making and arts participation for all people.

EQUITY, INCLUSION AND ACCESS STATEMENT:

Equity, inclusion and access involving all populations are critical to the vitality of our neighborhoods, towns, and cities. We acknowledge that there is much work to do in this area. We are committed to supporting and fully engaging diverse members of our communities in arts policy, practice, and decision making. Continually changing demographics invite opportunity for responsible and responsive social change by attracting new perspectives that connect minds to a vision and hands to a purpose through the arts.

The Connecticut Office of the Arts will insist upon using the lenses of relevance, equity, access, diversity, and inclusion to guide programmatic and investment decisions within a framework of artistic excellence.* Here are our definitions of what that means to us:

RELEVANCE: Meaningful or purposeful connection to one's aspirations, interests, or experiences in relation to current society or culture.

We commit to a culture that supports curiosity, action and awareness in, about, and through the arts.

EQUITY: Policy and practice that is fair and just. Our processes and systems are designed to insure that we distribute resources without bias.

We commit to a level playing field for constituents to access the resources in our control and the systems we can influence.

*We acknowledge that artistic excellence and merit are very hard to define, so in lieu of having a static definition below, we are leaning on resources from the field to guide our interpretation of what artistic excellence means. Here are two of the articles we go back to when grappling with what artistic excellence means: "Divining 'Artistic Excellence'" (<http://www.artsjournal.com/wetheaudience/2014/05/deviningartisticexcellence.html>) and the NEA's Art Works grant review guidelines (<https://www.arts.gov/grantsorganizations/artworks/applicationreview>).

ACCESS: We will create pathways that invite participation and communication and that provide opportunities for constituents from all populations.

We commit to cultivating channels for engagement on all levels for all people.

DIVERSITY: A mosaic of individuals offering unique perspectives and experiences influenced by their ethnic, cultural, social, economic and ability backgrounds. As Malcolm Forbes says, “Diversity: the art of thinking independently together.”

We commit to enhancing creativity through diversity.

INCLUSION: Active participation by constituents who represent and reflect the communities we are all a part of.

We commit to building a community that is respectful and responsive to the diverse talents, skills and abilities of all people.



DESIGN PRINCIPLES:

Borrowed from a user-experience or design construct, design principles are the guideposts for programmatic decision-making. The Office of the Arts’ design principles should be timeless frameworks that serve to “gut check” the validity of any program the organization operates or investment it makes.

These guiding principles “define and communicate the key characteristics of the [organization] to a wide variety of stakeholders including clients, colleagues, and team members. Design principles articulate the fundamental goals that all decisions can be measured against and thereby keep the pieces of a project moving toward an integrated whole.”⁴

Our design principles are:

- The Connecticut Office of the Arts will insist upon using the lenses of equity, relevance, access, diversity, and inclusion to guide all programmatic and investment decisions within a framework of artistic excellence.
- The Connecticut Office of the Arts will keep a state-level focus and support a statewide ecosystem that fosters and promotes artistic and cultural health and vibrancy.
- The Connecticut Office of the Arts will celebrate artistic excellence and innovation across a broad spectrum of artistic disciplines and elevate the profile of arts organizations and artists across the state.



OUR FOCUS 2017-2021

Building on the creation of our mission and vision, we have looked to the charrette data to help us forge our strategic focus areas for the 2017-2021 time frame. The feedback and our planning led us to focus on four areas:

**STRENGTHEN
FROM WITHIN:**

Some of the most valued feedback from the field was about this office. We acknowledge and own we have room to grow, and we commit to doing that.

CONCERTED ACTION:

Collaboration is more and more important in our world. Whether inter-agency or cross-sector, we see a bright future built on learning how to better work together to drive the arts into everything we do.

TELL THE STORY:

We have brand issues on multiple fronts, starting with our own office. We need a refresh on spreading the word on what we do, and we need to help think more broadly about sharing the story of the arts in our state.

**GROW [FUTURE]
AUDIENCES:**

All of our work is for naught if we aren't cultivating the next generation of artists and arts consumers.

Each of the focus areas is described in greater detail in the following sections, and each has affiliated tactics that we will employ to drive toward realizing our vision of a world where the arts, in all forms, are embedded in everyday life. On each tactic, we have assigned a date by which we commit to taking action around that particular tactic.

Note: any of the following tactics that do not have explicit time lines will commence work immediately.

STRENGTHEN FROM WITHIN

The Office of the Arts is committed to working on stabilizing from within. We are committed to evaluating our own programs to make sure we are using our limited resources (financial, time, and talent) in the best way possible to drive impact for the state as a whole. We must lead by example – strengthening our internal infrastructure will allow us to better support the state’s creative sector.

TACTIC 1

Invest in the team with right-size roles and responsibilities. In the wake of several years of systemic cuts and hiring freezes, this team is still doing the work of a fully staffed office but with fewer resources. The operations and staffing assignments must be revisited to ensure that the programs have the support they need and the staff is in the right position to be a powerful steward for the state’s efforts.

TACTIC 2

Continue to improve communication with Connecticut legislators to ensure they are well informed about our programs and services and their statewide impact. We will also invite legislators to participate in our grant-review process so they have a greater appreciation and understanding about our competitive funding strategy.

TACTIC 3

Develop a mechanism to systematically review our grants, programs, and services to make sure they are hitting on all of our design principles, and continue to be responsive to the needs of our diverse communities.

TACTIC 4

Engage with our governance bodies (the Culture and Tourism Advisory Committee and Connecticut Arts Council) in a robust conversation about their roles with regards to advancing this plan and advocating for the Office of the Arts.

CONCERTED ACTION

There is significant power in collaboration. Coordinated efforts, whether within the arts or across industry sectors, can yield tremendous results and rewards. Consider the arts in healthcare contexts: both in terms of creating physical spaces that encourage healing and using the arts as therapeutic supplements to traditional medicine, the impact of the arts is widely recognized and valued. Another case study is the impact the arts have made on the hospitality industry. Take, for example, the 21C Museum Hotels: hotels that lead with their art collections and become destinations in and of themselves.

Great collaborations take intentional coordination, and the Office of the Arts is poised – both as a funder and as a conduit to other parts of the Connecticut government – to support the forward momentum of concerted action. In essence, we are poised to be the conductor. The Office of the Arts is in a unique position to advance collaborations with both governmental entities (especially those housed in DECD) and private-sector organizations that use art and creativity to advance change or elevate awareness around an issue. The Office of the Arts will facilitate connections and collaboration, both within the arts and across other industries and sectors based on that understanding.

TACTIC 1

Advance a minimum of one significant artist-engaged cross-sector project each year. Building on existing energy between healthcare and the arts, invest in an arts-driven project that will encourage and push for positive public health changes in Connecticut communities.

PHASE ONE: In Progress, continuing through Summer 2017 – Identify key collaborators. Build network. Develop funding strategies. Apply for funding.

PHASE TWO: Fall 2017-Spring 2018 – Implement pilot program.

PHASE THREE: Summer 2018 – Assess pilot program and plan for continuation of work.

TACTIC 2

Begin benchmarking other industries beyond healthcare where the arts have strengthened positive social change. Look specifically for opportunities that would showcase historically under-resourced or under-served populations. Start by looking for opportunities in sectors that also fall under the Department of Economic and Community Development umbrella. Create a project road map for projects to pursue in future years.

PHASE ONE: Summer 2018 – Design process to engage artists and arts organizations.

PHASE TWO: Winter 2018-2019 – Create the network and artist task force to help lead this initiative.

PHASE THREE: Spring 2019-Beyond – Launch first year of annual road map initiative with a particular focus on identifying artists and arts organizations to participate in workshops at non-arts industry conventions.

TACTIC 3

Connect the Office of the Arts in a meaningful way to artists, arts organizations, arts learning communities, and municipalities in order to be on the ground with the cultural producers across the state and help advance collaboration.

Host periodic meetings or town halls around the state in partnership with the Regionals in order to strengthen the relationships among the Office of the Arts, municipalities, and Regionals and local artists, arts organizations, and teaching artists. This will allow organizations to share best practices and resources locally, and set the stage for conversations about how best to position and incubate artists to tackle the most pressing and urgent community needs (planning, health, public space, transportation, safety, sustainability).

- Spring 2017 – Launch town hall gatherings in the fall of 2017 and spring of 2018 that will continue annually.

TACTIC 4

Create an annual State Arts Summit (building on the success of the HOT Schools Summer Institute) to bring together members of the Connecticut arts community to look at how the creative economy can impact the biggest issues facing our state (e.g. literacy, housing, transportation). As an outcome of the Summit, develop programs that chart a path for artists around the state to tackle the most pressing and urgent community needs.

PHASE ONE: Summer 2017 – Identify partners and potential funders. Develop the framework for the Summit.

PHASE TWO: Spring 2018 – Finalize structure and agenda of the Summit. Develop and deploy marketing and messaging materials.

PHASE THREE: Summer 2019 – Host the first Summit and plan for additional Summits every other year going forward.

TACTIC 5

Leveraging the statewide network, create an ad hoc committee to evaluate the existing asset and cultural map resources and directories around the state. Facilitate a conversation among our partners to determine if additional work in this area would strengthen the resources for artists and those seeking connections within the creative sector.

PHASE ONE: Spring 2019 – Establish the ad hoc committee and conduct the review.

PHASE TWO: Fall 2019 – Evaluate the findings and determine next steps, if needed.

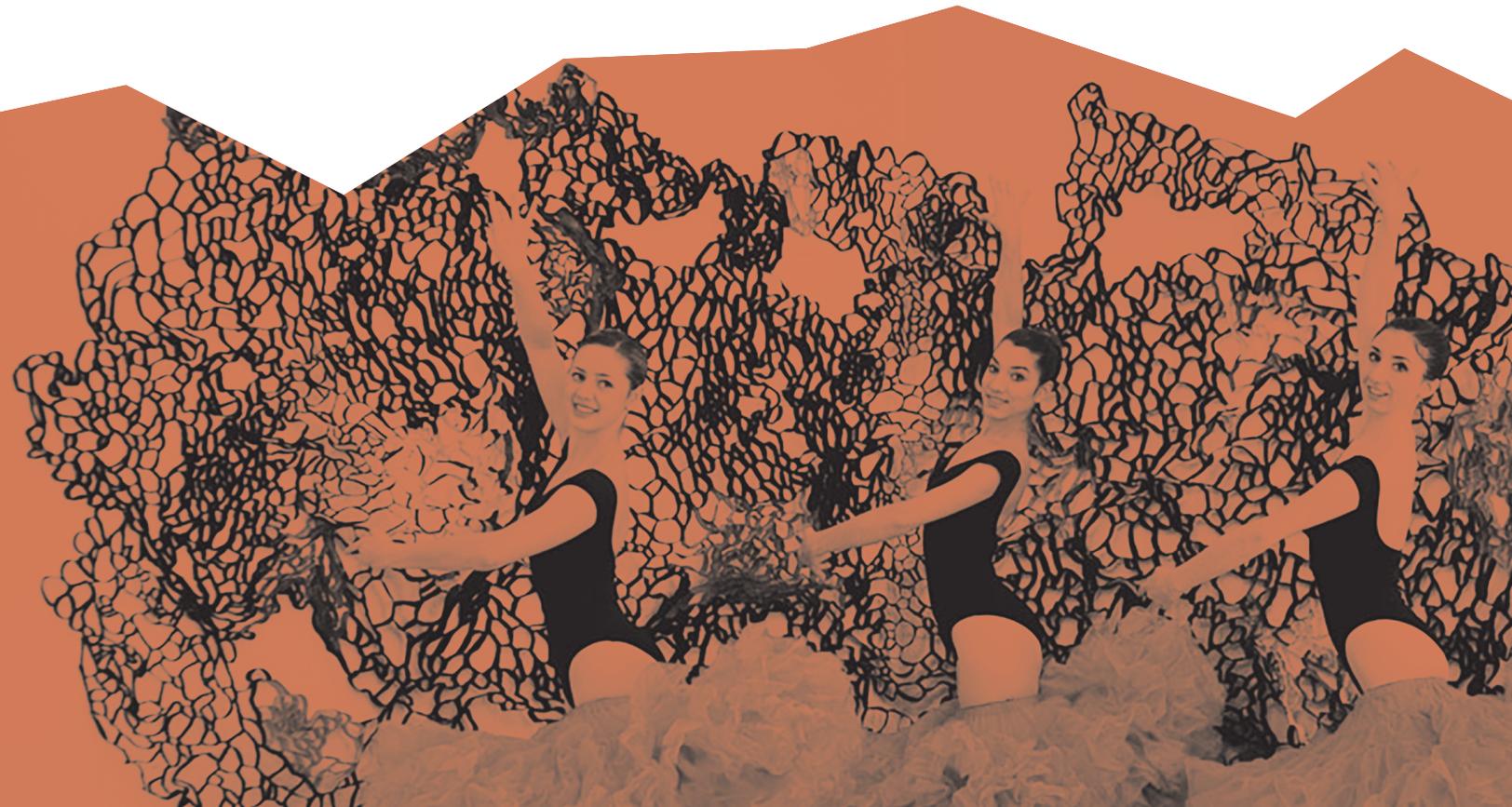
TACTIC 6

Evaluate the existing grant programs and criteria and align them with the Office of the Arts' current goals and objectives, including how we identify and support under-served communities.

Develop strategy to better celebrate grant recipients whose work represents innovative approaches that benefit and inspire Connecticut communities.

PHASE ONE: In Progress – Evaluate, redesign, streamline, and relaunch the grant programs and processes in response to information gathered throughout our strategic planning process.

PHASE TWO: Spring 2017 – Partner with key stakeholders across the state to develop new celebration strategies for our grantees.



TELL THE STORY

Arts create a product that attracts tourists and residents alike to explore the state and, in turn, invest dollars into local economies. The Office of the Arts is in a unique position to have a statewide perspective into what's happening in the arts across Connecticut, and we commit to sharing those stories through our own marketing platforms, partner organizations like the Office of Tourism, and events. The goal of strategic and intentional story telling is to increase the profile of the arts in the state, and to help attract funding and audiences. The awareness will aid in solidifying the importance of the arts with governmental and legislative bodies across the state.

Based on the feedback from the charrettes, the arts agencies and organizations across the state are in need of marketing support to drive audience generation for their existing efforts. The Office of the Arts can play a key role in providing organizations with access to additional marketing resources and tools. The office will host workshops and gather existing resources to support audience development.

TACTIC 1

Continue building and developing the annual Arts Day. Release an annual State of the Arts report as part of the showcase and day of promoting the arts across the state. This report will demonstrate the impact (both economic and intangible) of the arts and share selected stories of individual artists, arts collectives, and arts organizations across Connecticut (see Goal 1, Tactic 6). Work with the Regionals to source the stories, with a focus on artistic excellence, innovative works, cultural equity and inclusion, and geographic diversity.

PHASE ONE: In Progress – Investigate existing Connecticut campaigns that showcase makers, innovators, and creators from across the state, and create opportunity to better highlight artistic voices.

PHASE TWO: Spring 2018 – Produce first report in alignment with our Connecticut Arts Day and annually thereafter.

TACTIC 2

Set up quarterly meetings with Tourism to make sure information is being shared across platforms, and the Tourism staff has the materials it needs to incorporate into out-of-state marketing efforts.

- In Progress – On an annual basis, we will establish a quarterly meeting schedule with our Tourism and marketing partners.

TACTIC 3

Update the language about the Office of the Arts and its work, and overhaul the marketing materials (website, pamphlets, etc.) for all of our programs. Create consistency in the messaging across our different platforms: social media, newsletters, websites, brochures, etc.

PHASE ONE: Spring 2017 – Build into the 2018 budget dedicated money to support this initiative and open a search for a marketing consultant to oversee the process.

PHASE TWO: Spring 2018 – Publish new brand identity to align with Connecticut Arts Day and the 40th anniversary of the One Percent for Art program.



GROW [FUTURE] AUDIENCES

Investing in arts education is a pivotal piece of providing a runway for future artists, but it also ensures future audiences who will support and invest in the arts in the coming decades.

TACTIC 1

Consider how to grow the reach and impact of HOT Schools and explore ways that the HOT Schools model (or an offshoot) could potentially reach more students across the state and grow a diverse roster of teaching artists and educators who embrace arts learning.

- In Progress-Winter 2018 – Identify arts learning programs across the state outside of our program. Investigate which regions in the state have access to arts learning opportunities and those that don't. Consider opportunities to reach all nine regions of the state. Present findings and propose a new plan for arts learning engagement.

TACTIC 2

Promote STEM to STEAM strategies to encourage the integration of the arts into science, technology, engineering, and math.

TACTIC 3

Over the coming year, the Office will evaluate and redesign our professional development services in response to feedback from our strategic planning process. This will result in a more holistic approach and will inform our offerings at our Summit, our town hall meetings, and our state-wide, cross-sector initiatives to better serve the needs of our diverse community of artists and arts organizations. There will be a particular focus on professional development services to strengthen cross-sector opportunities. Expanded professional development services will also help us to address the state's need to retain and attract creative talent.

TACTIC 4

Capitalize on the success of our 25-year-old Connecticut Cultural Heritage Arts Program, which encourages and promotes traditional artists and their communities through research and program development. We will expand our collaborations with immigrant and refugee organizations to better support, preserve, and showcase artistic talent from Connecticut's burgeoning immigrant population. This tactic celebrates the diversity of arts producers and art appetites across our state, and creates more doors to engage across cultural boundaries.

CLOSING

The Office of the Arts is at a distinct crossroads to define the future of its role in the artistic ecosystem of our state. By engaging in a human-centered design approach, we have developed a road map that will ensure the highest quality of all of our programmatic and investment decisions. Listening and responding to our constituents, we will continue to foster and promote artistic and cultural health and vibrancy and ensure relevance, equity, access, diversity, and inclusion for all in the arts throughout Connecticut.

... we will continue to foster and promote artistic and cultural health and vibrancy and ensure relevance, equity, access, diversity, and inclusion for all in the arts throughout Connecticut.

This is not a copycat strategy from another state or a one-size-fits-all approach. It is a sustainable, well-designed, people-first program. It is a strategy that celebrates our already established artistic excellence and elevates the profile of arts organizations and artists across the state. It is a plan we are excited to implement, and one that we know will create more meaningful opportunities for artists and audiences over the next five years.

Approved and Adopted by the Connecticut Arts Council, September 19, 2016



ADDENDUM A

THE OFFICE OF THE ARTS – BACKGROUND AND HISTORY

In 1963, Special Act 106 codified the establishment of a Commission on the Arts, whose purpose was to make a comprehensive survey of the state and report findings to the Governor. In 1965, the Connecticut General Assembly passed Public Act 579 creating the Connecticut Commission on the Arts, a public service agency responsible for encouraging “participation in, and promotion, development, acceptance, and appreciation of” the cultural resources of the state. While the office has had many names and gone through a battery of changes over the years, the essential *raison d’être* of the Office has remained constant: to be a visible, effective champion for the arts in Connecticut. Today, the Office of the Arts is housed in the Department of Economic and Community Development (DECD).

Financial assistance for arts and culture organizations takes several forms. Using funds allocated from the state legislature, the Office of the Arts offers competitive, project-based grants. The Arts Endowment Fund, which was created by the state legislature and administered by Office of the Arts, provides formula-based financial incentives to all eligible organizations in the state. An additional Foundation for the Arts was established in 2013 to raise private sector funds to work alongside state and federal funding. The Foundation is in its early stages of strategic planning

The Office of the Arts is funded by two primary sources: the State of Connecticut and through the National Endowment for the Arts Partnership Agreement as the State Arts Agency. The Office administered a budget of \$2.35 million in Fiscal Year 2016; approximately \$1.5 million came from the state, and \$775,000 from the NEA.[§]

PROGRAMS IN FY 2016

Art in Public Spaces (Percent for Public Art)^{*} – Allocates not less than 1 percent of the cost of construction or renovation of publicly accessible state buildings toward public artwork for that building.

Art in Public Spaces Registry – A database for artists who are interested in pursuing public art opportunities in Connecticut, the registry is open to both residents and out-of-state artists. It is the primary resource used in selecting artists for Art in Public Spaces projects.

Arts Day – A day-long celebration of the arts at the Legislative Offices and State Capitol that was revived for the first time in more than a decade under the current Office of the Arts leadership.

Cultural Heritage Arts Program (CHAP)^{*} – Managed by the Connecticut Historical Society, CHAP is Office of the Arts’ long-standing partner in reaching and engaging with the state’s growing ethnically diverse populations. CHAP encourages and promotes traditional artists and their communities through research and program development. Traditions and the cultural histories of these communities are preserved and carried forward to new audiences.

[§] This number does not include Office of the Arts staff who are funded through state dollars; that budget line item is included in DECD’s staffing budget. Additionally, the Office of the Arts administered bond funds from Special Act PA 14-98, Sec. 9(e)(3): Grants-in-aid to nonprofit organizations sponsoring cultural and historic sites, not exceeding \$10,000,000. The bond dollars the Office allocates are not reflected in the budget total.

Connecticut Artists Collection* – The Collection was established to acquire and exhibit artwork by distinguished Connecticut artists and to preserve the works for future generations. Works are exhibited in state government buildings and community colleges.

Designated Regional Service Organizations (Regionals)* – The nine Regionals serve as the Office of the Arts’ local field offices around the state. Through contractual relationships between existing regional arts organizations and the Office of the Arts, their region-specific responsibilities include developing, convening, and sustaining the arts industry; sustaining cross-sector relationships; providing coordinated marketing, technical assistance, professional development, and advocacy; and administration of the Regional Initiative Grant Program.

Directory of Teaching Artists – Reliable resource of high-quality Connecticut teaching artists who have been juried for excellence in their art forms. Historically, the Office of the Arts had also managed a Directory of Performing Artists. That has now been combined with the New England Foundation for the Arts’ CreativeGround platform.

Exhibitions – The Gallery at Constitution Plaza and the Connecticut Culture Gallery at Bradley International Airport are exhibit spaces managed by the Office of the Arts.

Managed in partnership with Bradley International Airport, the space at the airport consists of four exhibit cases located at the second-floor entrances to Terminal A across from the American, United, and US Airways ticket counters. The cases offer rotating exhibits that provide visitors with a view of Connecticut’s cultural richness and the creative talents of its residents.

The Gallery at Constitution Plaza is dedicated to promoting cultural enrichment and visual understanding of the Office of the Arts and its constituent organizations. The gallery features changing exhibitions that directly relate to programs administered by the Office of the Arts and DECD.

Higher Order Thinking (HOT) Schools*† – Nationally recognized as an innovative way to develop, deepen, and expand effective practices in arts education, arts integration, school culture change, and leadership development.

Peer Advisor Network – Administered through five of the Regionals, the Peer Advisor Network offers deeply subsidized consulting services to arts organizations. Due to budget constraints and ongoing planning, the Peer Advisor Network has been put on hold as we develop revised professional development services for FY 2018.

Poetry Out Loud*† – The Connecticut Humanities administers the Poetry Out Loud program. Poetry Out Loud is a partnership between the NEA and the Poetry Foundation. The program encourages the study of great poetry by offering educational materials and a dynamic recitation competition to high school students across the country.

HONORARY POSITIONS AND AWARDS IN FY 2016

Artist Fellowship – An award of up to \$10,000 to encourage the continuing development of Connecticut artists. Due to budget constraints, the Artist Fellowship has been put on hold.

Connecticut Poet Laureate[†] – The state’s representative poet.

Connecticut State Troubadour[†] – The state’s ambassador of music and song.

Elizabeth L. Mahaffey Arts Administration Fellowship – A \$2,500 award for professional development. This initiative is on hold as the Office is redesigning its professional development services, and was not offered in FY 2016.

Governor’s Arts Awards – Lifetime achievement in the arts, established in 1978.

Governor’s Patron of the Arts Awards – Established in 2015, the Patron of the Arts Awards honors individuals, companies, and foundations that have played leadership roles in supporting the arts.

GRANTS IN FY 2016

Arts Learning^{*} – Arts learning grants support the planning and implementation of arts in education projects that advance teaching and learning from birth to grade 12. In FY 2016, Office of the Arts made seven grants ranging from \$7,500 to \$35,000, totaling \$170,000.

Arts and Community Impact^{*} – These grants fund projects that create or sustain a meaningful relationship with non-arts stakeholders to connect the intrinsic value of the arts to community needs, interests, and opportunities. In FY 2016, Office of the Arts made eight grants totaling \$155,000.

Good to Great – A pilot program in FY 2016, these are competitive grants of up to \$125,000 for improvements that significantly enhance cultural and historical sites, and the way people enjoy them. In FY 2016, Office of the Arts made 20 grants totaling \$1,990,386. The Good to Great program was funded through state bond dollars.

Public Art in the Community^{*} – These grants support the planning and implementation of community-based public art projects. In FY 2016, Office of the Arts made six grants ranging from \$7,500 to \$35,000, totaling \$155,000.

Regional Initiative Grant^{*} – The Office of the Arts provided each of the nine Regionals with \$35,000 to fund recommended local projects. In FY 2016, Office of the Arts made 74 grants ranging from \$1,000 to \$5,000, totaling \$303,231.

Supporting Arts in Place – This provides general operating support to arts organizations and municipal arts departments based on a formulaic calculation (note: not competitive). In FY 2016, Office of the Arts made 99 grants ranging from \$257 to \$16,638, totaling \$515,000.

^{*} Funded all or in part by the National Endowment for the Arts

[†] Included in the Office of the Arts’ Arts Learning initiatives

^{*} Statutory programs mandated by the State

ADDENDUM B

THE CONNECTICUT ARTS ENDOWMENT FUND

The Office of the Arts also administers the Connecticut Arts Endowment Fund (CAEF). The Fund was established to help stabilize arts institutions by defraying operating costs for arts organizations. Interest earned on the Fund's principal, which currently rests at \$19 million, is distributed annually by the Office of the Arts. Interest earned on the Fund's principal is distributed annually to Connecticut nonprofit arts organizations, which have received a minimum of \$25,000 in contributions in each of the last two years from non-governmental sources. Grant awards are calculated based on a formula that rewards those organizations reporting a substantial increase in the amount of private sector contributions received during the prior year. Organizations may use funds for capital projects, operations, programming, or to build their own endowments.

In FY 2015, the Fund distributed \$446,607 to 117 organizations. In FY 2016, CAEF distributed \$385,301 to 130 organizations. Moving into FY 2017, several changes will impact CAEF programming:

- DECD worked with legislators to pass a bill that will allow the Fund to utilize a portion of any equity gains for distribution, while simultaneously ensuring that if the Fund does not experience gains, the principal cannot be tapped. The anticipated additional funds are projected to increase the total investible monies by more than 30 percent.
- The minimum amount arts organizations must raise from private donors to qualify for a CAEF matching grant has been reduced from \$25,000 to \$15,000. An arts organization must raise a minimum of \$15,000 for two consecutive years.
- The minimum grant award has been set at \$500. No applicant will receive less than \$500.

ADDENDUM C

THE CONNECTICUT ARTS COUNCIL FOUNDATION

Established by legislative mandate in 2013, the Connecticut Arts Council Foundation is an independent 501(c)3 nonprofit organization dedicated to enriching and enhancing a vibrant and sustainable environment for artists and the arts in Connecticut. The Foundation will help raise money for the CAEF, as well as specific arts funding as agreed upon by the board.

Importantly: the certificate of incorporation makes it clear that the Foundation's mission is to enhance, not alleviate, state funding. To that end, the Foundation will take a leadership role in developing creative ways for donors — businesses, foundations, and individuals — to support rewarding new statewide initiatives and existing programs of the Office of the Arts, and to reinforce the value of private philanthropy for the arts in Connecticut.

The Director of the Office of the Arts also serves as the Executive Director of the Connecticut Arts Council Foundation.

ADDENDUM D

LEGISLATIVELY DIRECTED FUNDING IN CONNECTICUT⁵

In FY 2016, the State of Connecticut appropriated approximately \$6 million for arts and culture organizations. Of that \$6 million, only about 26 percent (\$1.6 million) was allocated to Connecticut's state arts agency, the Connecticut Office of the Arts, to be used for competitive grants. The remaining 74 percent (\$4.4 million) was given directly to arts and culture organizations through legislatively directed funds. The \$4.4 million in legislative appropriations was divided among 35 organizations; the rest of the thousands of organizations deserving of state assistance must apply for and split the remaining \$1.6 million.

Missouri, the state with the second-highest percentage of legislative appropriations, allowed only 31.9 percent of its arts funding to be used in legislatively directed funds. The stark difference in usage clearly highlights disconnect from Connecticut and the rest of the country on its arts funding process.

Connecticut's extensive use of legislative appropriations contradicts the goals and best practices set forth by state arts agencies nationwide. Aside from the obvious inequitable distribution of legislative appropriations, this funding is also unregulated. When public funding of organizations is achieved through legislatively directed funds, recipients are not required to follow clear guidelines or accepted policies vital to responsible public process.

Legislatively directed funding does not require any form of pre-screening of arts organizations. There are no defined criteria or reporting procedures in place, which could easily lead to mismanagement of funds (intentional or otherwise), wasteful public spending, or subsidizing failing organizations. Additionally, this type of funding is not always based on merit or need, which should be two critical considerations for organizations receiving public funds. Even further, much of the funding for arts organizations is appropriated according to political will, which is an inequitable approach and results in public funds not being fairly distributed to Connecticut's constituents.

Using legislatively directed funds for the arts are not altogether common nationwide. At present, only 14 states use legislative appropriations for arts and culture organizations. Connecticut appropriates more extensively than each of those 14 states. Eight of the 14 states utilizing legislatively directed funds to fund arts programs appropriated less than 6 percent of their total legislative appropriation. Only four states, including Connecticut, allowed for more than \$1 million in legislatively directed appropriations.

ADDENDUM E

WHAT DO THE ARTS MEAN FOR OUR ECONOMY?

The arts and culture sector in the United States is a huge economic driver. Valued at nearly \$700 billion, the industries making up the sector represent 4.32 percent of the United States gross domestic product (GDP), which is higher than each of the tourism (2.6 percent), transportation (2.7 percent), and construction (3.4 percent) industries.⁶

Connecticut is no exception: the arts and culture sector in the state is strong and contributes to significant jobs across the state. Connecticut boasts 10,870 arts-related businesses that employ 36,539 people. The creative industries account for 4.4 percent of the total number of businesses located in Connecticut and 1.7 percent of the people they employ (compared nationally to 3.9 percent of all U.S. businesses and 1.9 percent of all U.S. employees).⁷

Annually, the arts in Connecticut generate \$653 million in total economic activity. This spending — \$455.5 million by nonprofit arts and culture organizations and an additional \$197.5 million in event-related spending by audiences — supports 18,314 full-time equivalent jobs, generates \$462.5 million in household income to local residents, and delivers \$59.1 million in local and state government revenue.⁸

TOTAL ECONOMIC IMPACT OF THE NONPROFIT ARTS AND CULTURE INDUSTRY IN CONNECTICUT (SPENDING BY NONPROFIT ARTS AND CULTURE ORGANIZATIONS AND THEIR AUDIENCES)

	STATE OF CONNECTICUT	MEDIAN OF SIMILAR STUDY REGIONS (POP. = ENTIRE STATE)	NATIONAL MEDIAN
DIRECT EXPENDITURES	\$652,960,811	\$354,779,009	\$49,081,279
FULL-TIME EQUIVALENT JOBS	18,314	12,394	1,533
RESIDENT HOUSEHOLD INCOME	\$462,526,000	\$310,197,000	\$35,124,500
LOCAL GOVERNMENT REVENUE	\$25,840,000	\$17,080,500	\$1,946,500
STATE GOVERNMENT REVENUE	\$33,236,000	\$23,771,000	\$2,498,000

The impact of the arts in the state is much deeper than job creation, increasing the tax base of the region, or enhancing property values of businesses. The arts play a pivotal role in beautifying and enhancing the cultural identity of Connecticut's towns and cities, thus attracting residents and cultural tourists. Nationally, compared to other travelers, cultural tourists spend more and stay longer:

- Spend More: \$623 vs. \$457
- Use a Hotel, Motel, or B&B: 62 percent vs. 55 percent
- Are More Likely to Spend \$1,000+/-: 19 percent vs. 12 percent
- Travel Longer: 5.2 nights vs. 3.4 nights⁹

The same holds true for Connecticut: non-resident arts and culture event attendees spend an average of 65 percent more per person than local attendees (\$35.39 vs. \$21.50) as a result of their attendance to cultural events. The state's arts and cultural events provide a strong draw for tourists, with 66.9 percent of all non-resident survey respondents reporting that the primary reason for their trip was

“specifically to attend this arts/cultural event.”¹⁰

In fact, Americans for the Arts’ Arts and Economic Prosperity IV Report goes as far as to posit, “By demonstrating that investing in the arts and culture yields economic benefits, [this] lays to rest a common misconception: that communities support the arts and culture at the expense of local economic development. In fact, they are investing in an industry that supports jobs, generates government revenue, and is a cornerstone of tourism. This report shows conclusively that the arts mean business!”¹¹

CONNECTICUT COUNTY RANKINGS FOR ARTS VIBRANCY

The National Center for Arts Research at Southern Methodist University publishes an annual Arts Vibrancy Index, a set of data-based indices that looks – county by county – at economic and community drivers that lead to artistic energy and strong cultural scenes.¹²

The data for the state below shows, with a high degree of consistency, that Connecticut is faring well on a national review in terms of arts dollars, arts providers, grants, and the socio-economic health of the state; but, the state suffers in terms of the infrastructure that supports cultural tourism (restaurants, hotels, bars, etc.).

The index below provides rank scores on the level of supply, demand, and government support for the arts across all counties. The scores for the component parts are reported on a scale from 0-100 with 100 being highest. The scores are akin to percentiles – i.e., a measure of 56 means it did better than 56 percent of counties on that measure.

**ARTS VIBRANCY DRIVERS: RANK SCORES OF
CONNECTICUT COUNTIES COMPARED TO ALL US CITIES**

	LITCHFIELD	HARTFORD	TOLLAND	WINDHAM	FAIRFIELD	NEW HAVEN	MIDDLESEX	NEW LONDON	STATEWIDE
ARTS DOLLARS	88	95	84	87	85	86	88	93	88.25
PROGRAM REV	93	97	88	91	88	86	92	95	91.25
CONTRIBUTED REV	78	91	74	77	76	77	80	87	80.00
TOTAL EXPENSES	88	95	84	87	85	88	88	93	88.50
TOTAL COMPENSATION	88	94	87	89	87	91	90	94	90.00
ARTS PROVIDERS	92	90	73	76	95	83	88	92	86.13
ARTS ORGANIZATIONS	94	95	88	89	98	95	94	96	93.63
INDEPENDENT ARTISTS	94	74	80	81	97	90	89	87	86.50
ARTS & ENTERTAINMENT EMPLOYEES	58	71	41	42	73	45	47	56	54.13
ARTS & CULTURE EMPLOYEES	76	84	52	60	76	47	77	88	70.00
GRANT ACTIVITY	90	96	79	82	87	94	89	92	88.63
STATE GRANT DOLLARS	84	83	63	74	79	83	78	82	78.25
STATE GRANT NUMBERS	88	90	73	78	87	88	88	89	85.13
FEDERAL GRANT DOLLARS	60	91	58	54	45	70	59	78	64.38
FEDERAL GRANT NUMBERS	93	97	87	86	92	96	93	92	92.00
SOCIO-ECONOMIC	97	94	96	95	99	95	98	96	96.25
% EMPLOYMENT	75	76	78	81	75	76	78	80	77.38
% BACHELOR'S DEGREE	93	91	93	90	97	92	95	91	82.38
% OF HOUSEHOLDS > \$150	97	95	96	95	99	96	97	96	96.38
PER CAPITA INCOME	97	95	96	95	99	95	98	96	96.38
% NOT IN POVERTY	92	72	88	91	90	77	96	95	87.63
OTHER LEISURE	36	33	36	44	52	24	38	78	42.63
HOTEL RANK	15	17	14	24	33	7	27	80	27.13
RESTAURANT RANK	37	55	51	51	56	39	55	77	52.63
ZOO & BOTANICAL RANK	69	21	43	66	81	33	46	89	56.00
CINEMA RANK	42	55	51	44	58	27	51	48	47.00
PROFESSIONAL SPORTS RANKING	45	29	29	48	65	34	34	42	40.75
BAR RANK	39	44	47	54	37	41	41	68	46.38

ADDENDUM F

THE PLANNING PROCESS DETAILS

PHASE 1: UNCOVERING AND UNDERSTANDING

January – February

To begin building the plan, the Public City team traveled to Connecticut to engage closely with the Connecticut Office of the Arts team to learn about the operating context, resources, constraints, hopes and fears, soul of the project, and the why/how/what. Public City also conducted a full review of relevant documents provided by Connecticut Office of the Arts, and conducted additional foundational research.

PHASE 2: PROCESS DESIGN AND TESTING

February – Mid-March

Using what was uncovered in Phase 1, the Public City team designed a human-centered process to allow for – and encourage – public participation in collecting input for the plan. The process ultimately took the form of facilitated design charrettes that occurred across the state through the Connecticut Office of the Arts’ nine Designated Regional Service Organizations (DRSO). A design charrette is a popular tool that comes from the legacy of architecture and urban planning, but which is now used more broadly for projects that require participation and discussion from a diverse set of stakeholders. The charrette is an event designed to guide stakeholders through design-based exercises that elicit their points of view, constraints, hopes, and potential outcomes for the design (in this case, the Connecticut Cultural Plan). In this project, the goal was to uncover valuable insight and qualitative data to inform the plan. After testing with the Connecticut Office of the Arts team, charrettes were facilitated by DRSO representatives in each of their respective markets.

To ensure that the DRSO representatives understood the charrettes and their purpose, the Public City team returned to Connecticut for a two-part trip:

- The first part of the trip involved running the charrette for members of the Connecticut Office of the Arts team and the local market representatives so that those key stakeholders understood the process from a user-experience perspective.
- Following the charrette, the Public City team made tweaks to the process and tools, and later the same day, gathered the group again for a “train the facilitator” session to enable the DRSO representatives to be in a position to run these charrettes in their own market with their own stakeholders. The team also trained the facilitators in processing initial synthesis of the data that they would be gathering from their respective markets.

PHASE 3: LOCAL CHARRETTES

Mid-March – April

The DRSO representatives ran charrettes in their own markets and collected the responses. An initial round of data and theme analysis happened at the local level by the facilitators.

PHASE 4: DATA ANALYSIS, THEME IDENTIFICATION, AND PLAN FRAMEWORK LEADING TO DRAFTING THE PLAN

May – June

The Public City team spent this phase reviewing the findings from the charrettes and overlaying that information onto the discoveries and research. A series of short reviews with the Connecticut Office of the Arts team allowed Public City to test assumptions and build frameworks, then translate that into an initial draft of the five-year plan.

PHASE 5: WRITING AND REVISIONS

July – August

The Connecticut Office of the Arts team received a full draft of the plan and had a chance to circulate it for feedback and input. The Public City team incorporated the revisions and input, and translated the written document into a designed, print-quality PDF.

ADDITIONAL SOURCES OF INFORMATION

ONE-ON-ONE INTERVIEWS

Public City conducted targeted one-on-one interviews with various individuals during the course of the planning process. The interviewees were selected to introduce the Public City team to a representative sample of the various constituencies across the state, as well as each of our internal staff members. Additionally, the Public City team presented periodically to the Culture and Tourism Advisory Committee and Connecticut Arts Council.

Connecticut Office of the Arts Staff

- Director Kristina Newman-Scott
- John Cusano
- Tamara Dimitri
- Leigh Johnson
- Bonnie Koba
- Rhonda Olisky
- Lu Rivera

Additional Connecticut Department of Economic and Community Development Staff

- Catherine Smith, Commissioner
- Bart Kollen, Deputy Commissioner
- Todd Levine, State Historic Preservation Office
- Alison Lubin, Fellow
- Casey Pickett, CTNext

Community Members and Constituents

- Bill Hosley
- Fritz Jellinghaus
- Bruce Josephy
- Helen Kauder
- Carol LeWitt
- Michael Price
- Frank Rizzo
- Laura Scanlan
- Amy Wynn

SOCIAL MEDIA PUSH

Using #CTArts, encouraged community conversation around the following questions as additional community outreach and public engagement around the development of the plan:

- What is the importance of the arts in Connecticut?
- How do we move the arts from nice to necessary?
- What is it about the arts that moves you?

ADDENDUM G

CHARRETTE WORKSHEETS

charrette worksheet

Optional:
Your name: _____

Genie in a Bottle

The big idea:

Write an optimistic articulation of the potential IMPACT of your organization:

Three Wishes:

If you could make three wishes for the next year that would get you closer the impact above, what would be they be? For now, let's assume that you would have the money you needed to make that happen (i.e. don't wish for money.) Hint: be as specific as possible about what you want and why you want it e.g. *"I would hire a person who can do financial forecasting so we would always know when the end of the money is coming."* Or *"I would rent more space so that we could accommodate the overflow we are seeing with the demand of our evening events."*

Wish 1:

Wish 2:

Wish 3:



Let Me Count the Ways

What's stopping us?

Briefly rewrite your three wishes below, then check all that apply in the list of what's stopping you from making that wish a reality. (We'll use this to help understand how COA or other resources can help you get what you want!)

Wish 1:

What's stopping you from getting this wish?
Check all the applicable boxes below and explain as much as you can:

- Money.** Roughly how much would you need? _____
- Time.** We have the skills we need, but everyone is stretched so thin, we don't have time to do this.
- Skills.** We have a talented team, but no one on the team knows how to do this. If you know what skill you need, write it here: _____
- Connections.** We don't know the right people to make this happen. If you know who you'd need to know, write their name or role here: _____
- We're stuck.** It's hard to describe, but our team just seems to be stuck on this issue and we can't get out of our own way. Say more: _____
- Other.** Please elaborate:

Wish 2:

What's stopping you from getting this wish?
Check all the applicable boxes below and explain as much as you can:

- Money.** Roughly how much would you need? _____
- Time.** We have the skills we need, but everyone is stretched so thin, we don't have time to do this.
- Skills.** We have a talented team, but no one on the team knows how to do this. If you know what skill you need, write it here: _____
- Connections.** We don't know the right people to make this happen. If you know who you'd need to know, write their name or role here: _____
- We're stuck.** It's hard to describe, but our team just seems to be stuck on this issue and we can't get out of our own way. Say more: _____
- Other.** Please elaborate:

Wish 3:

What's stopping you from getting this wish?
Check all the applicable boxes below and explain as much as you can:

- Money.** Roughly how much would you need? _____
- Time.** We have the skills we need, but everyone is stretched so thin, we don't have time to do this.
- Skills.** We have a talented team, but no one on the team knows how to do this. If you know what skill you need, write it here: _____
- Connections.** We don't know the right people to make this happen. If you know who you'd need to know, write their name or role here: _____
- We're stuck.** It's hard to describe, but our team just seems to be stuck on this issue and we can't get out of our own way. Say more: _____
- Other.** Please elaborate:

Image Selection

Pick a picture, any picture:

Choose an image that represents your current relationship with the COA.

Describe your image here (maybe even sketch it quickly)

Why did you choose this image? What adjectives would you use to describe this image that also describe your current relationship with the COA? Tell us more. What are the delights and frustrations with the COA right now, and what would be the image you would choose to describe your ideal relationship?

Start, Stop, Continue.

What's your advice?

Knowing what you know, and seeing what you've seen, what would you advise for the COA right now? On your own, brainstorm a lot of ideas for each prompt below and write each idea on a post-it note. After you do all three prompts, work as a table/group to decide which three are your favorites in each category and write them in below on the worksheet. At the end, there will be one worksheet per table/group.

What would you **START** doing? What are new roles, services, processes, programs, and tools that you would implement? **WRITE ONE IDEA PER POST-IT NOTE** and write **START** at the top of each one (so we know what pile it goes in). As a group, you'll choose your favorite 3 **START** ideas and write them below.

When you are done with this exercise, your table will have consolidated to a single worksheet. Your group's favorite **START** ideas will be written above. Then place the entire pile of **START** post-its on top.

What would you **STOP** doing? What are existing practices, services, programs etc. that you would discontinue? **WRITE ONE IDEA PER POST-IT NOTE** and write **STOP** at the top of each one (so we know what pile it goes in). As a group, you'll choose your favorite 3 **STOP** ideas and write them below.

Your **STOP** post-its will go here.

What would you **CONTINUE** doing? Or what existing programs or practices would you expand? What are existing practices, services, programs etc. that you would keep thriving? **WRITE ONE IDEA PER POST-IT NOTE** and write **CONTINUE** at the top of each one (so we know what pile it goes in). As a group, you'll choose your favorite 3 **CONTINUE** ideas and write them below.

Your **CONTINUE** post-its will go here.

Tips for collective brainstorming:

1. Defer judgment: For now, just let the ideas flow. We can worry later about whether or not they are good.
2. Encourage wild ideas: The crazy ideas that defy the budget or are technically not feasible are often the ones that lead to innovation (if we can defer judgment long enough to let them out).
3. Be visual. Draw your idea on that tiny little post-it!
4. Build on the ideas of others. Assume that all ideas belong to the group, not to individuals.
5. One conversation at a time. Listen to your group members. Their ideas will lead you to better and more ideas.

Get it Off Your Chest

Optional:
Your name: _____

Is there anything you wanted to say, but didn't get a chance to yet? Tell us here. We will read each of these with care.

ENDNOTES

¹ World Cities Culture Reports, 2013 and 2015. www.worldcitiescultureforum.com/news/worldcitiesculturereport2015nowpublished

² “What is Human Centered Design?” <http://www.designkit.org/humancenterreddesign>

³ Google definition of “culture.” www.google.com/webhp?sourceid=chromeinstant&ion=1&despv=2&ie=UTF8#q=culture%20definition

⁴ Definition of “Experience / Design Principles.” uxthink.wordpress.com/2011/02/01/experienceincedesignprinciples/

⁵ Office of the Arts Line Item Funding Overview 1.13.16

⁶ Bureau of Economic Analysis, United States Department of Commerce

⁷ Americans for the Arts Creative Industries Report. www.americansforthearts.org/byprogram/reportsanddata/research-studiespublications/creativeindustries

⁸ Americans for the Arts: Arts and Economic Prosperity IV Report. www.americansforthearts.org/byprogram/reportsanddata/research-studiespublications/artseconomicprosperityiv

⁹ A Position Paper on Cultural and Heritage Tourism in the United States. Developed by the U.S. Department of Commerce and the President’s Committee on the Arts and the Humanities for the 2005 U.S. Cultural and Heritage Tourism Summit.

¹⁰ Americans for the Arts: Arts and Economic Prosperity IV Report. www.americansforthearts.org/byprogram/reportsanddata/researchstudiespublications/artseconomicprosperityiv

¹¹ Americans for the Arts: Arts and Economic Prosperity IV Report. www.americansforthearts.org/byprogram/reportsanddata/research-studiespublications/artseconomicprosperityiv

¹² SMU National Center on Arts Research Arts Vibrancy White Paper. <http://mcs.smu.edu/artsresearch2014/artsvibrancyindex2016> and <https://sites.smu.edu/meadows/ncar/NCARWhitePaperArtsVibrancyIndexII.pdf>

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