MEMORANDUM

TO: Participants in ARTS IMPACT OHIO

FROM: Jerry Yoshitomi

SUBJECT: Briefing Memorandum

DATE: May 16, 2016

I am honored to have the opportunity to serve as the Lead Facilitator for ARTS IMPACT OHIO. It's my opinion that the Ohio Arts Council is quickly becoming the most innovative State Arts Agency in the country. Contributing to the Arts Council's recent success has been the adaptive capacity of key constituents, many of whom have chosen to participate in and provide the foundation for ARTS IMPACT OHIO.

We've been charged with by Executive Director Donna Collins to *not be* the *same old talking heads panel conference,* and instead, to create an *interactive, engaging* day that leads to *action and innovative change.* We've created a jam-packed format that follows those instructions:

We've invited a remarkable cadre of *thought leaders* to engage you in nationally significant practices and *just in time* knowledge that you can put to work immediately. There will be four concurrent sessions in the morning and four different concurrent sessions in the afternoon. In order to provide everyone with a glimpse of the content from the entire day, each of the *thought leaders* will present a 3 minute *pecha kucha* format during the morning plenary at the beginning of the day and PDF's of the *thought leader's* presentations will be available online

You'll begin the day thinking/talking about the impacts that your organization has already made on Ohioans and our communities. We'll capture these *impact statements* and begin to actively communicate these throughout the state.

Following the *pecha kucha presentations,* we'll hear from our *Lead-Off Thought Leader,* Maria Rosario Jackson, Senior Advisor for Arts and Culture at the Kresge Foundation, National researcher, Member of the National Council on the Arts. Maria will *set the table* for the day with a presentation on "Reframing the Conversation on *Reaching New Constituencies."*

We'll then begin the *thought leader* sessions on the 19th Floor of the Riffe Center. You'll proceed from the Studio Theatre on the 4th Floor, down the escalators to the 3rd Floor and then up the elevators to the 19th Floor. We encourage you to proceed quickly to the *thought leader* session of your choice. Each room has a maximum capacity and we're required to only allow a certain number of people in each room.

Our activity during lunch reflects our most ambitious experiment for the day. There's been much discussion in the field about reconciling the strengths, needs and aspirations from various generations of arts workers, donors and audiences. We're asking that you gather in generational groups (based on the decade in which you were born – or the decade in which you wish you were born) to discuss and tell us

- What you need professionally to increase the impact of the arts in Ohio?
- How might this best be provided to you?

Following the afternoon thought leader session, we want to hear more from you during the closing plenary. We want to hear:

- What new knowledge has been most helpful to you
- What action steps you might take as a result
- What role the Ohio Arts Council can play in future success.

We also heard the need for a session on Managing My Time and Workload, but couldn't find time in the schedule, so as a bonus for early arrivals , a fast paced, 20 minute session, beginning at 8:15 am will provide valuable new practices drawn from the Harvard Business Review Article *Manage Your Energy, Not Your Time* http://goo.gl/HxJVDh and other resources to help us *simplify* our lives. We'll ask you to assess your own time management skills and suggest ways to reduce the sheer volume work while increasing effectiveness. This is a *special bonus* for early arrivals. *Don't be late.*

We promise that May 19, 2016 will be an engagement, thought provoking day. We thank you for joining us in this grand adventure/journey. I've attached below a short paper on Impact/Value Proposition Planning intended to provide further background on the concepts that underpin this work and way of thinking.

VALUE PROPOSITION/IMPACT PLANNING FRAMEWORK FOR THE ARTS

Value Proposition/Impact Planning Framework: *The arts experiences we've already created have much greater impact on participants than we've previously been able to capture. By asking participants about the impact of these experiences on their own life, others' lives and their relationships with others, we can better understand, communicate and deliver the benefits of those impacts. This will result in increased participation and financial support.*

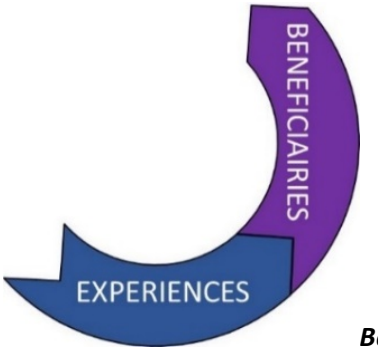
In the arts, we often think first about our work in terms of the ***Programs*** we present.

We are learning however, that our ***Programs,*** while integral to our *Impact,* are the means by which we create ***Experiences*** for our customers/audiences. These *Experiences*

improve, change and may even transform their lives. As they purchase tickets for a performance, an exhibition or a workshop, they are purchasing the *brand experience* we provide. This *experience* includes not just seeing the artistry on our stages and in our galleries, but also engaging in our customer service; purchasing a CD to be signed by the artist or reading catalogues or program notes. The *experience* also includes talking about the performance, exhibition or workshop with someone on the way home or at the office water cooler the next day. While our marketing department is charged with communicating the *promise of the brand experience*. It is up to the entire organization to deliver on that promise.

Our relationships with others are enhanced, sometimes for years, by these *experiences*. In audience surveys, as respondents describe a personally meaningful experience, several described experiences from several years ago that still resonate with families and friends. *Experiences* are stored as *meaningful memories*, to be re-activated by questions and other reminders.

These experiences impact on specific groups of people, for whom we use the term ***Beneficiaries*.**

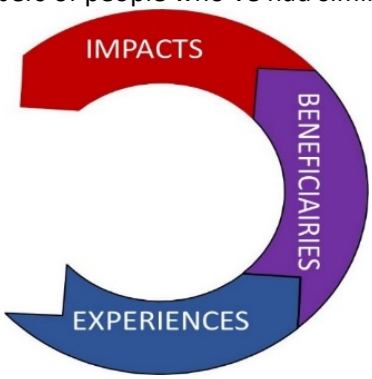


Beneficiaries are those who *benefit* from the *experiences* we provide. Responses to post-experience surveys indicate a wide range of benefits experienced by diverse participants of varying attributes, demographics, communities and preferences.

Beneficiaries with similar attributes can be grouped into *customer segments:* senior citizens, youth at risk, families with children, water-colorists, dancers, etc. The types of benefits sought and received at

various points in time will depend on the aspirations of each *beneficiary segment at* the time of their participation. On one night, a couple might be seeking a romantic date night or on another evening the musician in the couple might be hearing the jazz virtuoso while the other partner is at our second stage listening to chamber music. They then might join up for coffee and dessert in our lobby. On a third night they are at the elementary school multi-purpose room to see paintings by their niece and nephew at the *Spring Arts Exhibition.* Each *experience* is an impactful, meaningful *Impact of the arts in Ohio.*

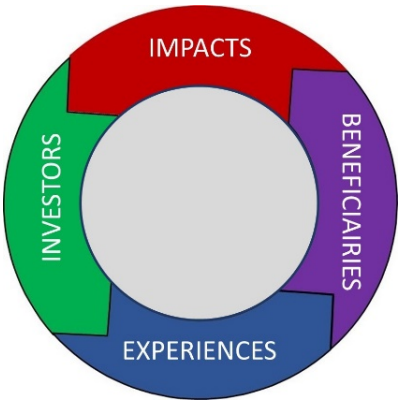
Beneficiaries, when asked, readily communicate, in surveys and other methods, the ***impact*** these ***experiences*** have on their lives. They tell us how they are closer to their children, how they feel more creative and how their lives are more meaningful. We can then aggregate different types of stories to communicate the numbers of people who've had similar experiences, turning the narrative responses



into quantitative data.

We can also look to find *short term indicators* of ***Impact*** of the *experiences* we provide. A short term indicator of impact might be the number of people who stop in the lobby to take a *selfie* with one of the characters in the performance or the volume of noise in the lobby after a performance.

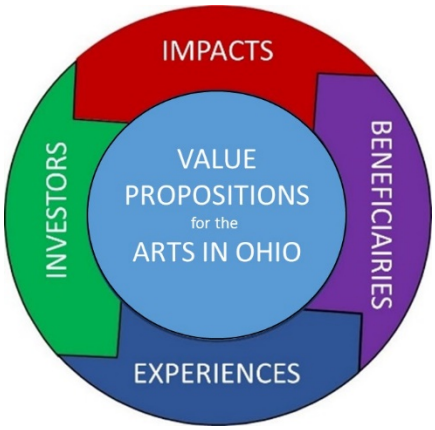
Research on ways in which people communicate the Impacts of arts experiences has just been released by Arts Midwest and Metropolitan Group. http://www.creatingconnection.org/ as the creating *Connection through Creative Expression: Sharing creative experiences and expressing our own creativity builds powerful connections with people, with our community, the world around us, and with ourselves.* Researchers grouped the impacts/benefits into four clusters, with descriptor language for each:



The next step of our work, is to communicate beneficiary impacts to current and potential ***Investors***. These ***Investors*** include current ticket buyers, donors, public and foundation funders, business sponsors, etc. that provide the resources and venues to support our programs. Each cluster of ***Investors*** will have

different impacts that they would favor and support. Dating couples might *invest* their leisure time funds in a picnic basket and tickets to attend the summer performances in the park. Hearing this, wedding planners and florists might *invest* in being sponsors. Those seeking to attract high-tech companies to Columbus might seek to encourage *word-of-mouth* comments about Columbus being the most romantic City in the Ohio, or at least, the best place to raise family. Through these *word of mouth comments,* current and prospective ticket buyers are encouraged to buy tickets and to make their own comments by seeing comments from other audience members. Below is a word cloud reflecting the responses from people through the state conducted by the OAC in 2015

By aggregating and talking about the ***impacts*** that our programs provide, we begin to describe the work that we do not only as *presenting performances, curating exhibitions and teaching workshop,* but rather to talk about how our work changes lives and creates better communities. People return constantly to arts experiences because of the positive impacts on their lives, the lives of others, and their relationships with others. The cumulative impact reflects a ***Value Proposition*** not merely important to the individual, but for entire Communities & the State of Ohio



Our next task, then, is to gather impact statements from more beneficiaries and cluster the impacts in order to communicate Value Propositions for the Arts in Ohio. We can then encourage Ohioans to not just support the Arts in Ohio, but to support the arts to make a more vibrant, vital, Ohio.