

# **PENNSYLVANIA COUNCIL ON THE ARTS STRATEGIC PLAN 2001-2005**

These are goals, strategies and tactics of the Pennsylvania Council on the Arts' (PCA) *Strategic Plan 2001-2005*. Each fall, at the regularly scheduled Council meeting, the agency staff proposes specific tactics and actions for each goal and strategy for the next two years. As the same time, the staff reports to the Council on progress during the previous year toward achieving these goals.

## **Mission:**

The mission of the PCA is to foster the excellence, diversity, and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

## **Agency Overview:**

The PCA is a state agency established in 1966 by the State Legislature as an Executive Office of the Office of the Governor and charged with "the encouragement and development of the various arts" in the Commonwealth.

The PCA accomplishes its mission through a combination of grants to the arts; partnerships and initiatives; technical assistance to partners and applicants; and, by serving as a resource for arts-related information for state, federal and local government, other funding entities, the arts field, and other interested organizations and individuals.

For Fiscal Year 2003-2004, the PCA has an annual state appropriation of \$14 million and received a \$708,400 Basic State Operational Grant from the National Endowment for the Arts, a federal agency. Both directly and via its partners, the PCA makes approximately 2,400 grants a year.

The PCA is governed by a Council of 19 members – 15 private citizens and 4 members of the General Assembly. The citizen members of the Council are appointed by the Governor, with the advice and consent of the Senate and serve without compensation. The Council sets the mission and goals for the agency, evaluates the progress toward these goals, formulates policy, and makes final decisions on the use of funds.

The agency has a professional staff of 16, headed by the Executive Director, who is hired by the Council.

## **Strategic Planning Process:**

- Work on the 2001-2005 Pennsylvania Council on the Arts Strategic Plan began in 1999 with the designation of Robert M. Frankel, a member of the Council's Executive Committee, to serve as planning committee chairman. Chairman Frankel guided and informed the planning process.

- The previous *PCA Long-Range Strategic Plan 1995-2000* was developed in 1994 and updated in 1998. It had proved to be a remarkably effective roadmap for agency growth and development. Of its 92 objectives, 80 were accomplished and the remaining 12 were deemed no longer relevant due to changes in the environment or circumstances within the state.
- A Strategic Planning Retreat for the Council members took place in October 1999. It was led by outside consultants Andy Blair, John Camillus and Ed Palascak utilizing the AHP.\*
- Specially prepared “white papers” and evaluations of the Arts in Education and Pennsylvania Partners in the Arts partnerships provided information that compared and contrasted PCA performance over the prior four years.
- During the retreat the Council identified three key issues: Arts in Education, Partnerships, and Role of Council and identified priorities based on strategies.
- It was agreed that the planning effort would once again be broadly inclusive. Nine public meetings were held across the state to identify and develop understanding of the issues of importance in each region. A PCA partner from the Pennsylvania Partners in the Arts or Arts in Education Partnership hosted each meeting. Facilitated sessions led by PCA staff members allowed groups to present their ideas on a wide range of issues.
- In the previous planning process, the PCA had asked: “What are the issues for you and your organization in the next few years?” PCA staff facilitated these meetings, and utilized the Institute for Cultural Affairs’ methodology, the *Technology of Participation*, to gather responses to this question in an interactive process that enabled the participants to share their perspectives. One of the keys to the success of this approach was to personalize the process. Participants were asked to talk about their experience. The process was invigorating both in content and in the newness of this “hands-on” participatory process.
- As we approached a new plan for 2001-2005, we sought to achieve the same success with participants with different interests able to work together and still record diverse ideas in the context of a larger process. A combination of plenary sessions and small group work developed information clusters that reflected patterns or trends emerging across the various interest categories.

### **Analytical Hierarchy Process**

*The Analytical Hierarchy Process (AHP) Model was designed by TL Saaty as a decision making aid. In brief, AHP requires the construction of a hierarchy of decision elements from which one is then able to draw comparisons, in matrix form, between each possible pair in each cluster – thereby weighting each element within a cluster and consistency ratio. AHP is based on the assumption that when faced with a complex decision the natural human reaction is to cluster the decision elements according to their common characteristics. [Reference: Saaty TL, 1980, *The Analytic Hierarchy Process*, NY, McGraw Hill.]*

- A focus question “What has changed for you and your organization in the past five years and what does that mean for your future” was used.
- Richard Linzer & Associates reviewed the documentation from the town meetings and provided an analysis that delineated key questions and issues.
- PCA staff had numerous meetings to explore the various key issues, refining and reorganizing, where necessary. Information from the Council planning retreat, community-based meetings, and additional data from internal and external evaluations was brought together. Goals were articulated and strategies and objectives drafted.
- The draft was reviewed and discussed by the Council members over a series of three of their regularly scheduled public Council meetings. This document reflects the goals, objectives and strategies as passed by the Council in 2001.

***John Camillus, Ph.D.*** – Dr. Camillus is the Donald R. Beall Professor of Strategic Management at the Joseph M. Katz Graduate School of Business, University of Pittsburgh.

***Ed Palascak, Ph.D.*** – Dr. Palascak currently serves as Associate Dean of the Joseph M. Katz Graduate School of Business and the College of Business Administration at the University of Pittsburgh.

***Andy Blair*** – Mr. Blair holds the title of Provost within the University of Pittsburgh's Office of Administration.

*Over 1,000 organizations, programs, and projects that never before received PCA support have been funded through this program.*

## **Introduction to the Plan:**

The previous strategic plan called for a complete realignment of the Agency. Most grants programs were significantly changed to make the PCA more clear, understandable, accessible and integrated. Most of that work was accomplished through the creation of the Responsive Funding Area and a four-track system that provides for on-going support for organizations that continue to earn our support. Organizations new to the PCA receive special attention.

The development of Pennsylvania Partners in the Arts (PPA) has provided unprecedented access to state arts funding. Small grants to PCA funds are available at the local level through a quick and simple application process. Over 1,000 organizations, programs, and projects that never before received PCA support have been funded through this program.

We will continue to refine the Responsive Funding Area so that we offer a clear and rational process to compete for state arts funding. We need to ensure that the PPA Program and PCA Responsive Funding are aligned so that applicants are not disadvantaged by the source of PCA funding. This means annual review of PPA and direct PCA funding to be sure we maintain and achieve parity.

As we approach statewide coverage with the Arts in Education Partnership Program, we anticipate decentralization of AIE funding through Partners. As the funding apparatus moves from Harrisburg to our Partners, our role will change. We will be able to redirect internal resources to address other opportunities and issues.

Artists will continue to be an important part of the work of the PCA. We will continue to offer Fellowships while we use the Fellowship partnerships and jury process to reach and serve many more artists.

The previous plan needed to focus on our grant-making function. This is an important role for the PCA, yet it need not consume the resources it had before the period of the previous plan. We have been able to redirect staff and other resources from the routine of the grants-making process to other, strategic, targeted and fruitful endeavors.

Our work to overhaul the internal operations of the PCA is nearly complete. While adjustments will always be necessary in response to a changing environment, we can build on this new foundation and seek new opportunities on behalf of Pennsylvania artists and arts organizations in service to the people of Pennsylvania.

# Goal I. The Arts for the People of Pennsylvania

## Introduction:

This first goal addresses the primary means by which the PCA provides services to the people of Pennsylvania, through the arts organizations, program and projects we support. We join with our colleagues throughout the state to make available a variety of opportunities to participate in the arts; as artists, arts professionals, amateurs, volunteers, and audiences.

This goal addresses our support for the infrastructure for delivery of arts services to the people of Pennsylvania. We are blessed with a robust and varied cultural community, with a number of institutions that have a long history in the state, many new and emerging organizations, and a diversity of cultures, genres and venues. This vast inventory of cultural resources requires considerable support from many sources. Often, the PCA is the largest source of public funding for the organizations and programs we support.

Our last plan sought to make the PCA a reliable source of on-going support for organizations and programs that continue to earn public funding. We completely revamped our grants programs. We streamlined our process and introduced innovations in our grants making process, such as the eGrant, elimination of request amounts and our exclusive focus on past performance as the basis for evaluation. We moved to a biennial process, easing the burden on applicants and our own resources. We made significant progress toward achieving parity among grantees of like fiscal size and panel assessment.

We have begun work on an Advancement/Challenge/Stabilization component for Strategies for Success; to enable the PCA to further support underserved communities, particularly culturally specific, community-based organizations.

We advanced our work to support individual artists, with the Special Opportunity Stipend (SOS). Partnerships were established to manage our fellowship programs with striking increases in the number of applications while we strengthened our partners in their relationships with artists.

We achieved statewide coverage for the Pennsylvania Partners in the Arts Program, enabling greater access to state arts funding throughout the state, through quick grants managed by our 13 Partners throughout the state. We must continue to reach higher levels of access to PCA support if we are to meet our obligation to be present throughout the Commonwealth. While we cannot guarantee that all Pennsylvanians will choose to participate in the arts, we have made great progress in making the opportunity to participate more readily available.

## ***Goal 1. The Arts for the People of Pennsylvania (continued)***

**We will strive to foster and promote access to arts experiences for all the people of Pennsylvania by supporting the artists, arts organizations and infrastructure that deliver these services. Where needed, provided targeted support to underserved communities.**

**AI.1. Strategy:** Grants to artists, arts organizations and programs is the primary strategy for making the arts available.

**Objectives:**

I.1.1. Achieve and maintain parity among grantees of like size and like panel assessment over the next two years.

I.1.2. Increase support over the next two years for individual artists and arts organizations by obtaining a greater level of support from the state.

A. Seek additional funding for the Responsive Funding Area including PPA.

B. Evaluate the Responsive Funding Area, especially the Entry and Projects Tracks, for alignment with PPA and determine if these tracks are still needed or if these tracks should be modified or eliminated.

C. Establish an advancement/ challenge/stabilization component in the Strategies for Success Program for the Preserving Diverse Cultures Division over the next two years and continue to provide targeted arts grants for culturally specific underserved organizations and communities.

D. Evaluate the Special Opportunity Stipend (SOS) for individual artists to determine if this should be expanded or amounts increased.

**I.2. Strategy:** Through partnerships, make state arts funding more accessible throughout the state.

**Objectives:**

I.2.1. Review PPA Program now that it is statewide to determine if improvements or greater efficiencies can be effected.

I.2.2. Provide PCA support in every county over the next two years through PPA Program.

## **Goal II. Infrastructure for the Arts**

### **Help create a climate of opportunity for the arts of Pennsylvania within and outside Pennsylvania**

#### **Introduction:**

With this goal, we seek to leverage opportunities for Pennsylvania arts. With the economies we achieved from streamlining our grants programs we have been able to direct resources to initiatives. We launched our first major private sector partnership with the establishment of Pennsylvania Performing Arts on Tour (PennPAT), the first and only collaboration of its kind in the United States. It is also the only state-based touring program that supports touring by its' artists outside state borders.

Independent of PennPAT, the PCA began supporting tours by Pennsylvania artists outside the state and the Mid-Atlantic region. We began work on the visual arts counterparts to PennPAT with an historic collaboration of museums to create and travel a statewide exhibition.

We began work on an international strategy for the PCA to create opportunities for our artists abroad.

Within our borders, we began work on cultural tourism with the Great Pennsylvania Treasure Hunt and the development of the Treasure Chest, a resource for tourists, tourism professionals and the cultural community. A recent effort brought together arts organizations to learn how to create motor coach tours into our two biggest metropolitan regions, benefiting both tourism and our arts organizations. Finally, in 2000 we succeeded in bringing major arts conferences to the state including the National Assembly of State Arts Agencies (NASAA).

Partnerships have been the key to creating access and leveraging resources. We will continue partnerships to achieve even greater results. With a statewide infrastructure now in place we can build on our achievements with capacity building for our partners to enable them to build greater capacity within their purview.

With technology, information, training, and development we can help create an evermore arts-friendly environment.

#### **We will strive to help create a climate of opportunity for the arts of Pennsylvania within and outside Pennsylvania.**

**II.1. Strategy:** Create an advantage in the arts marketplace in favor of Pennsylvania arts and arts organizations.

##### **Objectives:**

II.1.1. Establish a funding partnership to support Picture Pennsylvania, the traveling exhibition initiative of the PCA.

A. In 2002-2003, support the first traveling exhibitions.



## **Goal II. Infrastructure for the Arts (continued)**

- B. Reinstate the traveling exhibition of PCA Fellowship recipients using the Picture Pennsylvania infrastructure.
- II.1.2. Continue to support Pennsylvania Performing Arts on Tour (PennPAT).
- II.1.3. Support national tours by Pennsylvania touring artists to new regions of the United States.
- II.1.4. Establish an international component of the PCA in 2001-2002.
  - A. Export: Develop a system of support for export of Pennsylvania arts services.
  - B. Import: Enhance existing import of arts from other countries into Pennsylvania.
  - C. Establish cultural trade with Japan, Israel, and the countries of Central Europe.
- II.1.5. Promote inbound and outbound cultural tourism.
  - A. Continue to provide training for partners and selected others to increase their capacity to participate in this area, particularly in developing their own cultural tours within and outside Pennsylvania.
- II.1.6. Seek to have Pennsylvania arts emphasized in public radio and television programming and, where possible, to market Pennsylvania arts and showcase work of Pennsylvania media artists.
  - A. Explore a relationship with public radio and television stations and the humanities field to accomplish this objective.
- II.1.7. Further develop the database of Pennsylvania artists for warehousing of information about, and marketing of, Pennsylvania artists.
- II.1.8. Continue to promote Pennsylvania arts at national and regional conferences.
- II.2. Strategy:** PCA will continue to play a vital role in convening, training, and capacity building for targeted individual partners and partnerships.  
**Objectives:**
  - II.2.1. Enhance information gathering and dissemination of the PCA and its' partners through technology.
    - A. Create a knowledge and skill-based infrastructure in support of the arts by providing technology products, services, and training for Partners including a unified database, calendar, eGrants, etc.
  - II.2.2. Increase access to working capital for artists and arts organizations.
    - A. Provide for training in financial management, board development and strategic planning especially in rural communities.
    - B. Continue to support research and product development in information technology for the arts.



## ***Goal II. Infrastructure for the Arts (continued)***

- C. Begin the transition to “paperless” process at the PCA and for the PCA’s Partners to make access to state arts resources more readily available.

**II.3. Strategy:** Collaborate to achieve greater value from separate entities.

**Objectives:**

- II.3.1. Foster collaboration between urban and non-urban communities.
- II.3.2. Continue to support artists in communities programs through collaboration.
- II.3.3. Work with entities to advance participation in the arts by people with disabilities.
- II.3.4. Work with other state arts councils and entities to establish regular, on-going joint services for artists.

**II.4. Strategy:** Better understand and respond to issues facing artists and arts organizations.

**Objectives:**

- II.4.1. Promote and support better research in this area.
  - A. Seek opportunities to collaborate with other funders to support this research.

# Goal III. Arts in Education

## Create an honored place for the arts in lifelong education

### Introduction:

During the previous plan, the Council established a priority for arts in education. We began an ambitious effort to decentralize our arts in education services. Our partnership will become statewide in the next two years. We have achieved great progress in engaging schools in making a place for the arts. Local matching funds in partner regions have skyrocketed. More and more schools want these programs or want to expand their participation.

With a statewide infrastructure in place we will shift our efforts from managing a grants program to seeking opportunities to promote the Arts in Education Partnership. We will begin dialogue with various educational service organizations that represent school boards, superintendents, administrators, teachers, art, music, dance, and theatre specialists, parents and community organizations. We will promote the partnership statewide and support our Partners in their efforts at the local level.

We will continue to encourage our Partners to work in partnership with each other, as well as with the PCA.

### We will strive to create an honored place for the arts in lifelong education.

**III.1. Strategy:** Encourage the use of the arts in education.

#### Objectives:

- III.1.1. Continue to emphasize pre-K through 12th grade education in PCA funding.
- III.1.2. Through artist residencies, provide high quality arts in education opportunities.
- III.1.3. Through pre-service and in-service training, provide opportunities for teachers to better teach the arts and to use the arts as a teaching tool.

**III.2. Strategy:** Within two years establish the AIE Partnership statewide.

#### Objectives:

- III.2.1. Phase in statewide coverage by adding new partners and adding counties to existing partner regions so that in two years all Arts in Education services to individual schools will be delivered by partners not the PCA.
  - A. Provide adequate funding to the regional AIE Partners to provide arts in education services through decentralized funding and increased local decision-making.
  - B. Phase out the existing Artist Residency funding category, except for AIE Partners, and review the Projects funding categories to determine if these funds should be re-directed to the AIE Partnership.

**III.3. Strategy:** Promote Arts in Education, the AIE Partnership and the PCA's role in Arts in Education.

### ***Goal III. Arts in Education (continued)***

#### **Objectives:**

- III.3.1. Examine national AIE promotional campaigns and determine if these can be used effectively in Pennsylvania.
- III.3.2. Support initiatives by the AIE Partnership to promote the partnership.
- III.3.3. Create regional conferences to promote the AIE Partnership and encourage participation by schools.

**III.4. Strategy:** Collaborate with educational associations and other organizations to promote arts in education.

#### **Objectives:**

- III.4.1. Continue to support quality education in the arts taught by qualified professionals as well as a place for professional arts experiences and a role for professional artists as a complement to a complete arts education.
  - A. Maintain or expand relationships with the State Department of Education, State PTA, Music Educators, and Art Educators and other disciplines.
  - B. Establish a relationship with the State System of Higher Education to provide artists residencies and other arts experiences and training as a tool for training teachers in the use of the arts.
  - C. Promote the AIE Partnership with a presence at targeted educational conferences, such as the State PTA.
  - D. Establish relationships with the associations of school boards, superintendents, other professional associations, and post-secondary institutions and other institutions.
  - E. When approved and published by the Department of Education, promote new arts and standards.

## Goal IV. Advocacy

### Create an honored place for Pennsylvania arts, artists, and arts organizations in local, state, national, and international communities

#### Introduction:

With the reorganization of the PCA complete and a statewide infrastructure in place (or nearly in place in the case of the AIE Partnership) we are in a position to effectively advocate for the arts. The PCA is uniquely positioned to see the whole state and therefore to see opportunities for cooperation and coordination and economies of scale.

Information can be as important as money. As the PCA moves forward, we can begin to use our central position as a means of collecting, analyzing, and disseminating information.

The building of a community of the arts in Pennsylvania has begun. Our partnerships represent the core of this community. The work of our performing arts presenters to promote Pennsylvania's touring artists is a remarkable and exciting development. Our work with private funders on the touring program is another facet of the development of this community. An important part of this effort is building pride in the arts of Pennsylvania.

We will continue to seek opportunities to promote, celebrate, and achieve statewide, national, and international recognition for the arts of Pennsylvania.

#### **We will strive to create an honored place for Pennsylvania arts, artists, and arts organizations in local, state, and international communities.**

**IV.1. Strategy:** Inform opinion leaders and the general public about the value of the arts in Pennsylvania.

##### **Objectives:**

- IV.1.1. Develop greater awareness of the arts and its value to Pennsylvania.
  - A. Gather data on the arts in Pennsylvania. Organize and disseminate this information.
  - B. Enlist and activate those best able to speak on behalf of the arts.
  - C. Continue to support the humanities field to inform the public about the importance of the arts in Pennsylvania.
  - D. Develop and use the grassroots advocacy capacity of partners to generate support for the arts in their communities and throughout the state.

**IV.2. Strategy:** Recognize achievements in the arts of Pennsylvania.

##### **Objectives:**

- IV.2.1. Create, or participate in, targeted opportunities to recognize, honor and feature outstanding Pennsylvania artists, arts leaders, arts organizations, and friends of the arts such as the Governor's Awards for the Arts.

#### ***Goal IV. Advocacy (continued)***

- A. Continue the Governor's Awards for the Arts in various places around the state.
- B. Explore PCA sponsorship of a statewide tour/exhibition of the recipient of the Governor's Award for Artist of the Year.
- C. Continue to assist the AIE Partners with their Catalyst Award that recognizes leadership in support of arts in education.
- D. Continue to nominate Pennsylvania arts for recognition and awards.

# Goal V. Participation

## Enhance opportunities for participation in the arts in Pennsylvania

### Introduction:

Increasing participation in the arts is key to a thriving arts community. Making our citizens aware of the many and varied opportunities to participate in the arts is one important function. Motivating our citizens to participate in ways that are comfortable for them, to support access to the arts in their community and to advocate for a role for government in supporting access to the arts.

**We will strive to enhance opportunities for participation in the arts in Pennsylvania.**

**V.1. Strategy:** Collect and organize information about the arts in Pennsylvania.

**Objectives:**

V.1.1. Collaborate with other funding auspices to collect and disseminate information about participation in the arts.

V.1.2. Collect and distribute information about participation in the arts to arts organizations.

V.1.3. Use the AIE and PPA Partnerships to collect and disseminate information about participation in the arts throughout the Commonwealth.

**V.2. Strategy:** Work with local governments to increase access to the arts.

**Objectives:**

V.2.1. Increase participation in the arts at the local level through matching funds to local governments.

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