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SPRINGVILLE
Center **ARTS**
for the

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Director of Programming & Outreach

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THE MISSION

Springville Center for the Arts encourages participation in the arts by all segments of our community. As a catalyst for creative inspiration, we maintain a center for performance, exhibition, education and other arts programs.

James Cerroni
4th Floor
95 Franklin Street
Buffalo, NY 14202

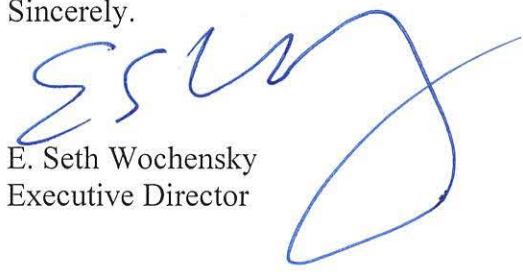
May 4, 2012

James:

We are proud to share Springville Center for the Arts' 2012-2017 Strategic Plan. Please find your enclosed copy.

This plan is the result of a lot of discussion and work over the past year. Funding from the County of Erie has allowed us to continue to grow and provide services to our community. Thank you for your part in this work.

Sincerely,


E. Seth Wochensky
Executive Director

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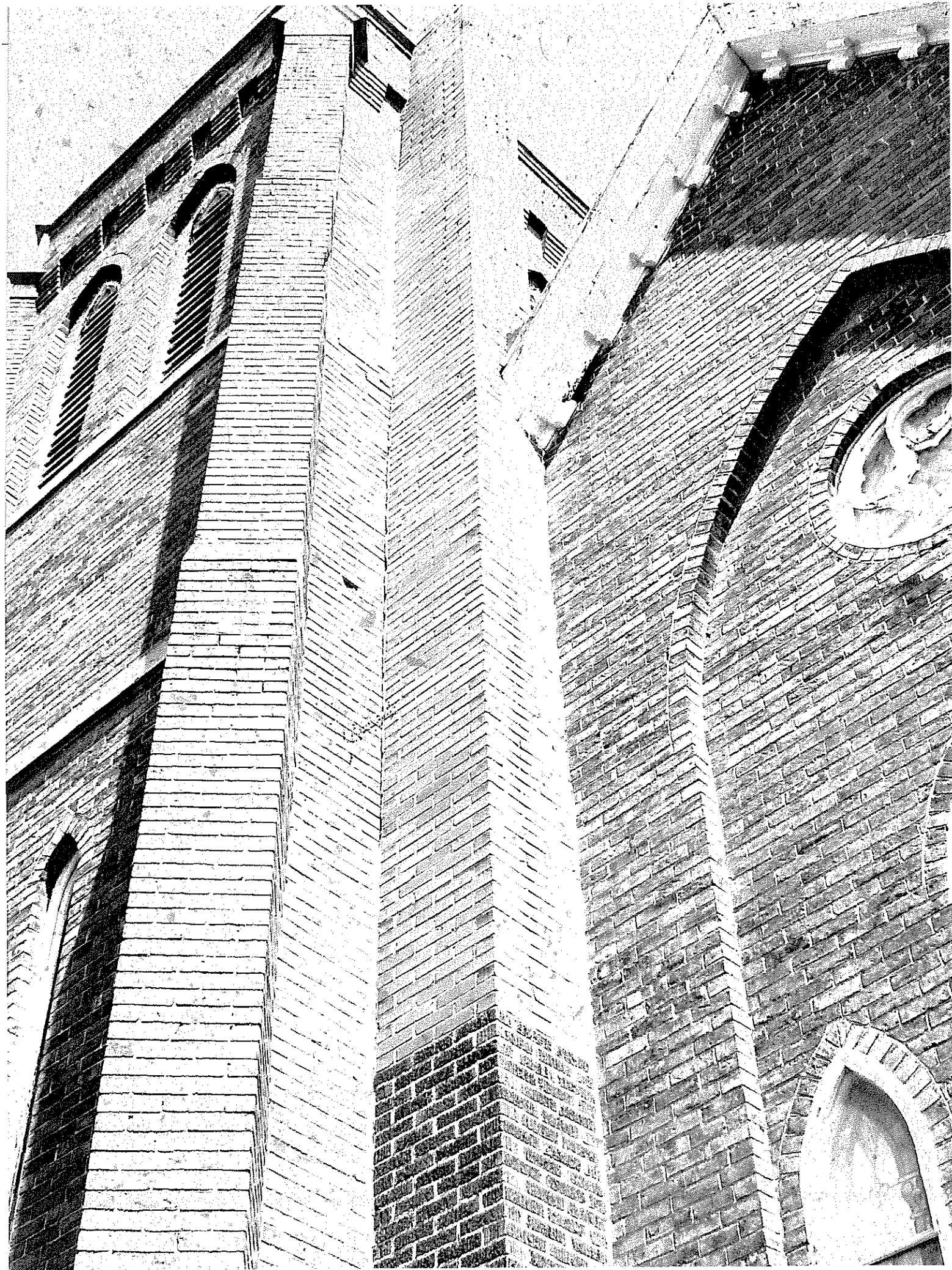


SPRINGVILLE
Center
for the ARTS

STRATEGIC PLAN

2012 ▸ 2017

SPRINGVILLEARTS.ORG





A ABOUT SPRINGVILLE CENTER FOR THE ARTS

Springville Center for the Arts is a nonprofit community multi-arts center located in the heart of downtown Springville at the southern border of Erie County, New York. The Arts Center has been enriching the greater Springville community for over a decade. Established as a grassroots collaborative venture between a long-standing community theater group and a network of fine artists, the Center has long been the only permanent year-round cultural provider in the area. The Center provides a multi-arts venue where people gather to both directly participate in and experience creative inspiration, performance art or educational programs. Programs are constantly occurring, be it a workshop, exhibition, concert or theater performance. Over the years, leadership, management and day-to-day operations has been staffed largely with volunteers

Springville Center for the Arts' roots go back to 1951. By 1966, the group known as the Springville Players began producing live community theater on a regular basis. For the first forty-seven years, theater events took place at the Springville Griffith High School auditorium, Bluemont, and Springville Griffith Elementary School as well as other temporary locations before moving to the former Brown's Shoe Store at 35 East Main Street in 1998. The store was converted into a black box theater with adjoining gallery and reception space. Initial programming quickly expanded to include youth theater productions, a cinema program, workshops, a writers' workshop, gallery exhibitions and concerts.

In June 2007, the organization rallied together and purchased the Baptist Church of Springville, which was built in the 1860s and was listed on the National Register of Historic Places in 2008.

The Center's theater programming typically includes one drama, comedy and a musical per season and is coordinated by a volunteer committee. The Carol Mongerson Theater was named after a local playwright and artist who was instrumental in the formation of the Arts Center. Starting in 2003 with Les Mis, an additional summer youth production was added. The Harold L. Olmsted Gallery, named after a local notable architect, landscape architect and artist, was dedicated at the new facility on August 10, 2010 and continues to exhibit work by local artists. Volunteers curate approximately ten exhibits per year and manage a small gallery shop.

The organization collaborates with Springville Youth Incorporated and the Springville-Concord Elders Network, and continues to provide workshop programming on topics such as musical theater and fine arts. SCA has doubled its youth involvement, which has created a demand for classroom space. In November 2011, Springville Center for the Arts was chosen as the recipient of proceeds from a community-wide fundraising event sponsored by the Springville-Griffith Community Education Foundation. The Foundation granted \$25,000 to SCA to support construction of a classroom space and repairs to the exterior of its building. More than 100 local businesses, organizations and individuals contributed to the fund raiser.



B STRATEGIC PLANNING PROCESS

This Strategic Plan is the result of a comprehensive process undertaken by Springville Center for the Arts' Board of Directors, staff and volunteer committees. Through a capacity building grant from the John R. Oishei Foundation, Eve Berry of Eve Berry & Partners (EBP) worked with the organization to guide the group in making decisions about future vision, program offerings, and infrastructure.

Developing and Implementing a Dynamic Arts and Cultural Experience



During the planning process, discussions were held about marketing strategies to build audiences, ensuring financial stability, and building a sustainable governance structure.

Together, these plans bring

the arts even more into the forefront of Springville, while ensuring the future financial stability of the Center for the Arts.

The first phase of the planning process consisted of EBP conducting a series of meetings with staff, committees and the board to understand the various points of view and issues associated with the project and to determine the core issues facing Springville Center for the Arts. During the planning period, arts consultant Stephen Svoboda conducted an assessment on behalf of the New York State Council on the Arts. A number of the findings and recommendations from the assessment are integrated into the strategic plan. In addition, other art centers and regional studies on the arts in Western New York and beyond were reviewed to understand lessons learned and successful approaches in comparable organizations.

Most notable in the planning process has been the Board's willingness to dream about being the best while focusing on what makes Springville unique within the region. This Strategic Plan is a living document and is intended to guide the work and decisions of the Art Center's leadership. It will

be important to track progress and update goals and objectives to reflect the changing external and internal environments. This plan represents the thoughts of many people and their commitment to quality in all aspects of Springville Center for the Arts and it positions the Center and the Village of Springville to thrive in the coming years.



C FORCES AFFECTING US

Rural, economically challenged region: As a rural community in southern Erie County, New York, Springville is in the midst of a low-socioeconomic area in New York State. Although Springville is located in Erie County, it borders Cattaraugus County and the Center's core service area encompasses portions of Wyoming, Chautauqua, Allegeny, Cattaraugus and Erie Counties.

As a result of the economic downturn, organizations of all sizes are feeling an increased pinch from individual contributors, institutional funders and local governments. In times like these, organizations are called to be especially creative, proactive and determined since fewer external resources at the state and federal level are available.

MEDIA VS. LIVE PERFORMANCES

In urban areas, arts organizations compete with other arts organizations for audiences. In the rural Southern Tier, Springville Center for the Arts competes with Netflix and other digital media for audiences. Given the demographics of the surrounding region, the idea of attendance at live performances, concerts or exhibitions is novel for many. Engagement of youth through summer programs and collaboration with the schools offers opportunities to expose adults in the area to the benefits of the arts.

CHANGING REGIONAL ARTS AND OTHER FUNDING INFRASTRUCTURES

The Arts Council of Buffalo and Erie County—which was responsible for distributing funds from the New York State Council on the Arts—closed its doors in August 2010. Several new organizations formed including the Greater Buffalo Cultural Alliance and Arts Services Initiative but the landscape is still evolving. In addition, Governor Cuomo has formed Regional Economic Development Councils, which are playing a key role in funding decisions for programs traditionally managed at the state level, e.g. State Historic Preservation Office.

WNY ARTS & CULTURAL SUPPORT INITIATIVE REPORT

Despite the growing interest in regional approaches, arts and cultural initiatives still tend to be Buffalo-centric and do not incorporate the perspectives of smaller organizations in surrounding counties and communities. The change in the Erie County Executive indicates the potential for a more “arts-friendly” funding environment. The outgoing Executive significantly reduced funding to the arts and cultural organizations in Erie County.

In response to Erie County funding cuts for all but the largest cultural organizations and other emerging threats in the region, the New York State Council on the Arts (NYSCA) and the Fund for the Arts (FFA) joined forces in order to conduct a needs assessment and to recommend how the vital support services that are typically delivered through local arts councils could best be delivered in Western New York. Organizations identified three major priorities in the area of *services*: data driven advocacy to increase support for arts and culture in the region; promotion of arts and cultural assets

across and outside the region; and a comprehensive cultural plan for the region that communicates an overall vision and regional objectives. In the category of *facilities*, organizations clearly ranked upgrades to current facilities as their primary need. Under *training/professional development*, organizations said they needed help most in learning how to develop successful alliances, partnerships and other collaborative approaches; in improving core skills in audience engagement, marketing and fundraising; and in conducting strategic planning.

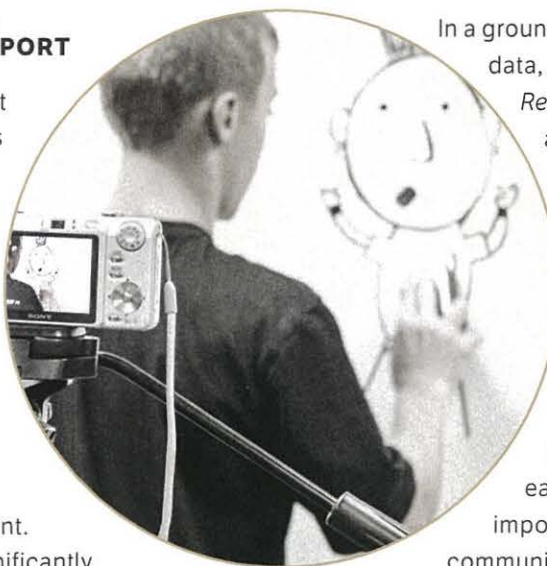
DECLINE IN SOCIAL CAPITAL

In a groundbreaking book based on vast data, *Bowling Alone: The Collapse and Revival of American Community*, author Robert Putnam shows how our country has become increasingly disconnected from family, friends, neighbors, and our democratic structures—and how we may reconnect.

Putnam warns that our stock of “social capital”—the very fabric of our connections with each other, has plummeted, impoverishing our lives and communities. The dominance of digital

communication is a contributing factor. Springville Center for the Arts is an ideal antidote, as illustrated by journal entries written by a founding volunteer.

“From the beginning we have had an almost steady stream of people dropping in. Many of them are our own members or people connected with the Center. Not all are here to work or attend meetings. There is a lot of plain old visiting and idea sharing going on. A lot of people are stopping in to see what’s going on and wish us luck. I sense a lot of good will and enthusiasm.”

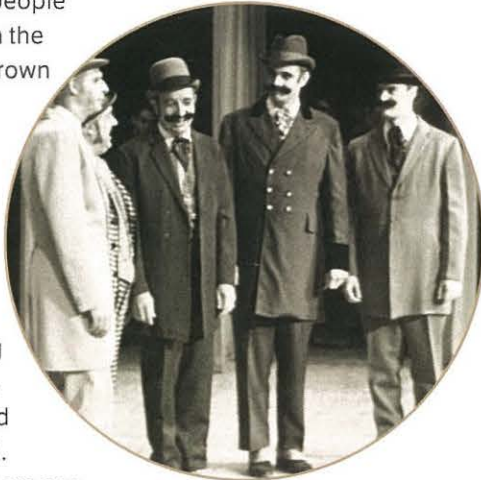


Increasingly disconnected from family, friends, neighbors...

THE NEXT GENERATION

Springville Center for the Arts was founded in 1951. Many of the original organizers and Springville Players continue to be involved. Although the numbers of people involved with the Center has grown significantly over the years, the Center's core pool of long-term volunteers is not getting any younger. And the world has changed.

Thirty plus years ago there were far fewer options available to Springville for exposure to the arts. Advances in media have changed the landscape and social media has facilitated communication and connection of people in "virtual" communities not limited to the immediate geographic area. Outreach to younger audiences and volunteers will be necessary to build and develop the next generation of volunteers, leaders, actors, directors and producers.



TRANSITION FROM ALL VOLUNTEER TO STAFFED ORGANIZATION

The numbers of people involved with the Center has grown significantly



Given the large number of volunteers and the organization's reliance on volunteers, a clear organizational structure, including effective Committees, is essential for the operation, growth and

stability of the organization. With the impending renovation and increased capacity of the Center, the organization will gradually hire additional paid staff to support expanded programs, facility needs and fundraising activities.

D WHY THE ARTS MATTER

"We believe strongly that the arts aren't somehow an 'extra' part of our national life, but instead we feel that the arts are at the heart of our national life. It is through our music, our literature, our art, drama and dance that we tell the story of our past and we express our hopes for the future. Our artists challenge our assumptions in ways that many cannot and do not. They expand our understandings, and push us to view our world in new and very unexpected ways..."

"It's through this constant exchange - this process of taking and giving, this process of borrowing and creating - that we learn from each other and we inspire each other. It is a form of diplomacy in which we can all take part..."

- **First Lady Michelle Obama**, 2009, Pittsburgh Creative & Performing Arts School



Springville Center for the Arts, as a multi-arts center, is a microcosm of the nation at the heart of this small town in Western New York. As an organization with a 25-year history, it's hard for most people in Springville to remember when there wasn't an arts center. The good news: Springville Center for the Arts is alive and well after all these years. The bad news: It's easy to take the presence of the arts—and the Center—for granted. At a time when national attention is focused on budget deficits, high unemployment and economic crisis, the arts are assumed to be "a luxury" and are often the first program to be eliminated.

Springville Center for the Arts, as an organization at the literal and figurative center of the community, believes that the arts are far from a luxury. Rather, the presence of the arts—especially in a small, somewhat isolated village—is an essential element for the educational, economic and social health of Springville and the surrounding area.

EDUCATIONAL

Since the 1970s, a growing body of research has demonstrated what parents and teachers already knew intuitively—that the arts are critical to education and learning. National Endowment for the Arts in cooperation with the Morrison Institute for Public Policy developed *Schools, Communities and the Arts: A Research Compendium*, which focuses on studies published since 1985 that prove beyond question that "the arts can not only bring coherence to our fragmented academic world, but through the arts, students' performance in other academic disciplines can be enhanced as well." More specifically, research cited in the National Endowment for the Arts' summary of the Compendium, *Eloquent Evidence: Arts at the Core of Learning*, shows that:

- ▶ Creativity is naturally developed through the arts
- ▶ Student engagement and persistence improve with an arts-based curriculum
- ▶ High-risk students helped through the arts
- ▶ Understanding of one's self and others expands with arts education
- ▶ The arts prepare students for jobs
- ▶ The \$36 billion nonprofit arts industry is a source of future employment for students.

ECONOMIC

A total of 2,628 nonprofit cultural organizations were identified in New York State in 2010, of which

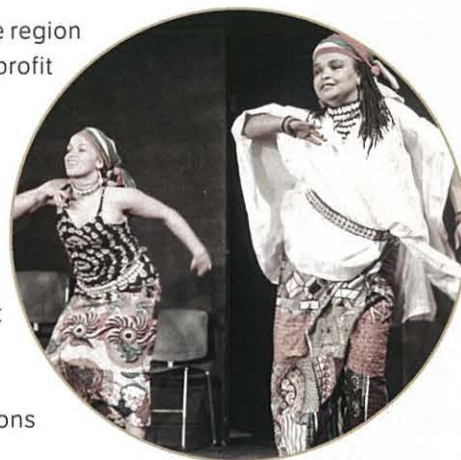
1,216, or 46 percent, were located outside New York City according to a recent report entitled *Arts as an Industry: Their Economic Impact on New York City and New York State* published by the Alliance for the Arts. This report contains

good news: the arts industry has grown as a part of the economic life of New York City and is an integral part of the economy of the entire state of New York. Cultural organizations throughout New York State range from major museums and performing arts venues in cities such as Buffalo, Rochester, Syracuse, Albany, Saratoga Springs, Cooperstown and New York City to neighborhood playhouses, arts centers and historic sites and stimulate both the economy and the cultural life of the state.

Outside of New York City, the region with the highest level of nonprofit cultural organizational spending, each over \$100 million, are Western New York and Mid-Hudson. Western New York has the largest volume of cultural expenditures as well as most of the largest organizations of any of the state's nine economic development regions outside New York City.



Budget does not reflect the economic impact of an arts organization



Fully 84 percent of the nonprofit arts and cultural organizations outside New York City operate with budgets of \$500,000 or less. The median budget for nonprofit cultural organizations outside New York City is \$92,000. However, the budget does not reflect the economic impact of an arts organization such as the Springville Center for the Arts.

The overall multiplier for the arts industry in New York State is 1.98, which means that for every dollar in direct spending, another 98 cents of value is generated in the economy. The strength of this economic ripple effect provides added income for restaurants, hotels, retail stores, suppliers of goods and transportation-related businesses. According to Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations in Greater Buffalo, a study published by Arts for the Arts, the total expenditures of Arts and Culture organizations and audiences in the area for 2005 was \$155,294,034. Although data from Springville was not segregated, a conservative estimate of the economic impact of the Center for 2011 based on the 1.98 multiplier is more than \$500,000 annually.

More difficult to quantify is the economic advantage of a community that offers opportunities that enhance the quality of life through the arts versus one that does not. In the last several years, a number of studies have correlated the presence of the arts and an increase in property values.

Arts programs can actually make the difference between surviving or thriving



SOCIAL

Given Springville Center for the Arts' emphasis on direct participation in the arts, the Center offers an ideal venue for people to be civically engaged as volunteers. Other things being equal, the more widespread and/or intense the participation of community members (who are not involved as

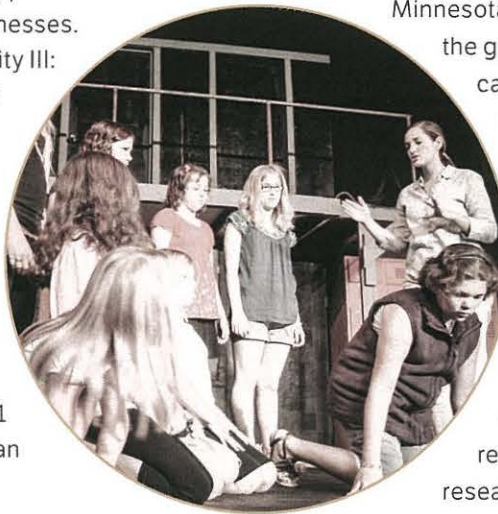
professionals), the greater the impact the arts will have on cultural and social factors. Direct involvement is more intense than audience participation, whereas audience participation is more widespread than direct involvement. The Springville Center for the Arts, by creating a variety of programs that are geared towards producing some kind of public show, e.g. art show, play, reading, talent show, festival, etc, is able to optimize both dimensions of participation.

According to the McKnight Foundation's report, Bright Stars: Charting the Impact of the Arts on Rural

Minnesota, "In rural communities the growth of arts programs can actually make the difference between a small town surviving or thriving." The report makes a compelling case for how the arts have become a dynamic asset that, coupled with citizen engagement, can reshape—even refund—entire towns. The research involved exploration of the impact of the arts in eight rural

communities with populations ranging from 500 to 13,000. The report demonstrates "how big a factor the arts can be in a community's ability to survive challenging social and economic changes—and how they can even play a critical role in revitalizing communities already suffering from these changes." According to the report, the arts:

- ▶ Create important opportunities for engagement among citizens, visitors, neighbors, friends, and families
- ▶ Enhance the ways in which citizens collaborate and create community solutions through diverse leadership
- ▶ Help shape a community's identity
- ▶ Contribute to the development of a new rural economy.



E VISION, MISSION, VALUES

VISION

Springville Center for the Arts reaches every member of our community by providing opportunities for expression, appreciation, participation and transformation through the arts both within and outside of our building. We are revitalizing our downtown community by nurturing the arts at all levels and artists at all stages. Springville is known far and wide as an example of a vibrant, collaborative, creative community where people from all walks of life want to live and visit.

MISSION

Springville Center for the Arts is a multi-arts center that actively engages people from our community, our region and beyond through performances, exhibitions, education and other arts programs. As a catalyst for creative inspiration and development, Springville Center for the Arts encourages direct participation in the arts by all segments of our community including children, youth, adults and seniors.

VALUES

Artistic excellence and innovation

We strive to achieve the highest artistic standards and introduce new artistic ideas to our audiences.

Community building

Springville Center for the Arts is a place where people experience a sense of community, belonging and appreciation of each person's gifts and talents.

Collaboration

We work with other groups and organizations to expand opportunities for all.

Expanding horizons

Participation in the arts constantly opens doors new experiences, learning, self-expression and fulfillment.

F STRATEGIC GOALS

Given the assets, strengths, vision and mission of the organization, Springville Center for the Arts has set forth seven strategic goals for the next five-year period. These overarching goals address the challenges facing the organization as well as emerging opportunities. Above all, the strategic goals reflect Springville Center for the Arts' commitment to taking the organization and its impact on the region to a new level.

- ▶ Catalyze the Village of Springville's visibility, vitality and reputation as destination for the arts.
- ▶ Expand the number and type of high quality artistic offerings and opportunities for participation.
- ▶ Attract local, regional, national and international performers and artists.
- ▶ Expand linkages and collaborations with arts and performance organizations in the region.
- ▶ Complete the transformation of Springville Center for the Arts' facility.
- ▶ Create an effective organizational structure with increased capacity.
- ▶ Establish innovative building blocks for long-term financial sustainability.



*The arts are
not outside
the economic
mainstream*





SPRINGVILLE Center for the ARTS

TIMELINE



The Beginning: Community Play and Community Musical

1951

The Community Play

1960

The Community Musical. Large-scale productions were produced by the Springville-Griffith Faculty Association to raise funds for the Gerlach Student Loan Fund.

1965

Success of the program drives the construction of a new auditorium at the high school.



Birth of the Springville Players

1965

Springville Players formed to support the Community Musical and produce additional theater. Membership costs \$4.25.

1970

My Fair Lady—the Community Musical has worked with 1,000 students, 300 teacher and 17,000 attendees.



Move to Springville Elementary School

1973

Springville Players move their productions to the Springville Elementary School stage as a more permanent home. The Players' productions become more independent and artistically adventurous.

1974

Springville Players are incorporated as a nonprofit corporation.



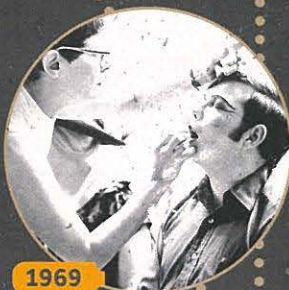
30 years, 50 productions

The Springville Players continue to attract talent and audiences to their performances. In addition to the work at the school, productions are staged regionally.

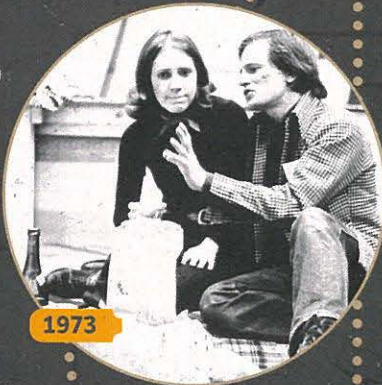
1965



1969



1973



1981



Birth of an Arts Center

After a series of Town Hall Meetings, The Springville Players collaborate with visual artists and performers to create a community arts center in a vacant shoe store.

1998



Gallery Program Thrives

The new gallery program attracts visual artists from across several counties. Ten exhibitions are displayed yearly and a small shop area sells locally made artisanal crafts.

2001



2001

Committees are formed to better represent the interests at the Center. A grant is received to purchase a computer.



Student Involvement

2003

Incubated by SLAM, an informal club of "Students Loving Art and Music" at Springville-Griffith, the shows soon attract students from other districts. The program gives rise to many professional performers.

2003



2004

The Arts Center joins the larger cultural community with participation in nonprofit training by the Buffalo Arts Council. The name legally changes to Springville Center for the Arts, Inc.



Staff Hired

2004

Flourishing programs see the organization's annual budget double with scores of volunteers producing concerts, serving as receptionists, hanging exhibits and staging theater. The Board hires Mimo Fried, the first Executive Director.

2003



2004



Cinema at the Center

With a screening of *Become the Sky*, cinema is added to the palette of events at the center.



Kids' Workshops: Theater & Art Camp

Fulfilling the organization's mission to serve all segments of the community, Art Camp and Theater Camp begin a tradition of summer classes for children. Working alongside adult artists, young thespians fill the stage while young artists fill the gallery with clay creatures, handmade percussion and mutated shoes. Later partnership with Springville Youth Incorporated expands the program greatly.

2004



Concerts

Concerts continue to grow in popularity with local and regional acts. Rock shows produced by teenagers introduce a new generation to the Arts Center and expose the power of the internet and social media.

2005



Expanding Programs Crowd Center

With a drastic increase in attendance and the number of productions over the course of the Center's eight years, more space is needed. The Board eyes available real estate and prepares the organization to become ready for a capital campaign

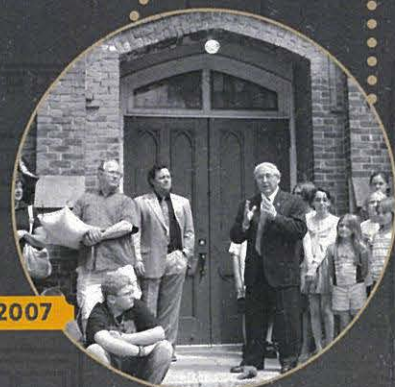
2006



2007 New Home with Wider Reach - SCA opening

After raising \$100,000 from the membership in just three months, an 1869 former Baptist Church is purchased to become the new permanent home of Springville Center for the Arts.

2007



Harold L. Olmsted Gallery

The Main Street exhibition space closes August 31, 2007 and opens the next day in the church. Named after local architect, landscape designer and artist Harold L. Olmsted, the transition to the new space is supported by relations, friends and the many people he influenced over the years.

2007



Carol Mongerson Theater

Theater productions move to the temporary set up in the ninety-seat Carol Mongerson Theater. The school donates seating which originated with the Community Musical program forty years earlier. Mongerson, a local playwright, director and artist was key to the formation of the center.

2007



Presenting a World View

With a larger house and stage, new possibilities arise and the Arts Center features artists from outside of the area.

2009



Workshops: Direct Access to the Arts

Programming continues to encourage direct access to the arts. Workshops in visual and performing arts reach seniors, children, the experienced and the new.

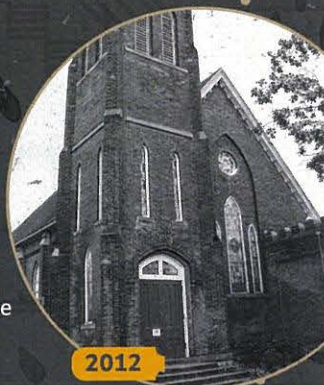


Classroom Addition & Exterior Restoration

2012

With the assistance of the Community Foundation of Greater Buffalo, New York State Council on the Arts, The County of Erie, The Springville-Griffith Community Education Foundation and individual donations, members raise funds to begin phase two of the building project.

2012



Interior Renovation

Capping off the 2.1 million dollar project, interior renovations create increased seating capacity, more gallery hanging space and secondary rehearsal and performances spaces. The project focuses on making the building accessible, efficient and comfortable, providing a space for the arts in the Springville Area for generations to come.



G OBJECTIVES AND STRATEGIES

1 Marketing and Public Relations

OBJECTIVES

- Produce comprehensive marketing and public relations plan, with updates annually.
- Increase membership by 100% over a five-year period
- Recruit 1,000 additional "friends" to SCA's online media tools.
- Increase press coverage outside of Springville.
- Publish 6 newsletters annually.

STRATEGIES

Marketing Plan and materials

Although visibility has increased, during the assessment phase of planning the need for comprehensive marketing emerged as a major aim. Marketing materials need to be updated to speak to the organization as a whole, not just the programmatic offerings.

Committees are involved in promoting various events, but in order to build overall recognition for the Center, a comprehensive marketing and public relations plan will be developed. Funding from NYSCA has allowed an additional staff person to be hired for outreach. The marketing and public relations plan will include activities that link Springville Center for the Arts with regional efforts to build cultural tourism. Part of the plan will also include strategies for publicizing the economic impact of the arts to counteract the common perception that the arts are outside the economic

mainstream.

Increase and diversify communications

Visibility and membership will be bolstered by increased communications in multiple arenas. SCA

Newsletters, currently only in printed form, will be developed in an electronic format for wider and more cost effective distribution.

Newsletters address general communications, but contact with various audiences and constituencies will be initiated through targeted communications and outreach events, e.g. artists, life-long learners, young people, businesses, theater people, members, seniors, volunteers. Social networking through media will also increase as people shift to this form of contact (vs. print, email). SCA will also relaunch a new website with expanded functionality.

Partnerships with merchants

Part of SCA's approach over the next period is to become more integrated with downtown and other merchants. To build and solidify these relationships, SCA will create customized incentive opportunities "with merchants that are beneficial to the public, merchants and the Center.

Signage

SCA is located in a prime site in Springville and signage can further increase visibility and name recognition. The Center will also consider the use of large banners to attract attention and enhance messaging.



2 Diversity of Programs

OBJECTIVES

- Attract 3,000 to a major festival during each summer, and revisit targets annually.
- Increase the number and diversity (age, ability, program areas) of workshop offerings to 24 workshop series per year.
- Present at least 50 visiting artists over a five-year period.

Workshops engage individuals and support artists and the work they do



STRATEGIES

Festival

As a major step, SCA will launch its first annual Springville Arts Festival event for Summer 2013, which is envisioned as being “the” event of the summer season.

Workshops

Another expressed need is for expanded workshops to engage individuals in the work of the Center and to provide support for artists and the work they do. Workshops will also be developed to focus on specific audiences such as seniors and young people.

Performance genres, in particular, will be diversified to include concerts, film series, storytelling, literary performances, variety/talent shows and multi-

faceted events. The number of performance-related workshops will also be expanded. For example, when an artist comes to perform, he or she will also be asked to conduct a workshop or talk in order to have more opportunity for interaction with and learning from the artist.

Arts Education

Arts education activities will increase and include workshops in the performing arts, revitalized visual artists master classes, educational programs in area schools during the school year, continued successful summer programs and community learning in video and photography.

Outreach and support for artists

SCA will also ramp up the support for artists and the work they do, including artists’ networking and professional development opportunities.



③ Proactive Outreach

OBJECTIVES

- Attend 2 conferences annually.
- Reach at least 1,000 people through a survey and then annual mailer.
- Hold quarterly events to engage local artists.

STRATEGIES

Community survey

One form of successful outreach in other communities is conducting a community survey. Although some individuals prefer to complete an online survey, the greatest number of people will be reached through a “blitz” event on a Saturday with volunteers at local supermarkets, shopping areas and public buildings, e.g. Post Office. The survey will provide feedback about SCA, its programs and potential offerings.

Networking beyond the region

Securing the Center’s future involves connecting with resources and support from beyond the local area. Beginning in 2010-2011, the Executive Director has made a concerted effort to represent Springville Center for the Arts at local, regional, state and national conferences. These conferences are ideal venues for connecting with funders, peer organizations and even artists. Networking in this way has already yielded leads for performance artists who are excited to perform at SCA.

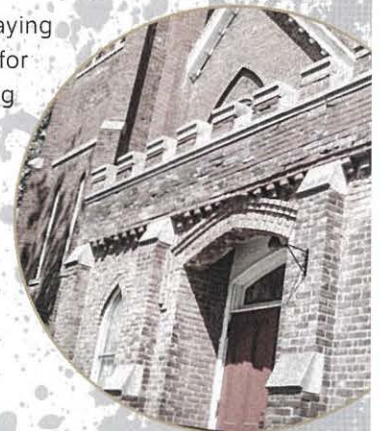
Events for artists

Artists have indicated an interest in staying actively involved in Springville Center for the Arts. Events will include networking sessions, receptions, speakers and other relevant activities requested by the artists.

Exhibits will be developed for regional artists as well as exhibits for national artists (juried show) that will help to lend prestige to the gallery.



Contribute to a stronger connection with Buffalo area arts organizations



4 Collaboration

OBJECTIVES

- a. Add at least one collaborative partner(s) each year
- b. Offer two training sessions delivered by regional arts and cultural organizational leaders on an annual basis.
- c. Build relationships with local school districts.

STRATEGIES

Collaboration partners

One strategy for diversifying programming and expanding the reach of SCA at the regional level is to develop partnerships and collaborations with other organizations in the region that are well suited to work with SCA. SCA is poised to be an asset to other partners in our region.

Diversifying programming and expanding the reach of SCA



Examples include organizations such as the Aurora Players and Road Less Traveled Theater. Creative partnerships will also be developed with social service, humanities, and other arts partners in

our rural area. Likewise, collaboration within the Springville community is important and should continue. The work with Summer Youth Incorporated for the summer children's program is an excellent example. During the next five years, Springville Center for the Arts will expand collaborative efforts with the seven area school systems and other community groups locally.

Connection to learning

In 2010-2011, Buffalo and Erie County organizations that participated in a capacity building project through the Fund for the Arts formed a "peer learning network" to share expertise and resources with each other. SCA will reach out to the leaders of this ongoing network and develop ways to bring the learning community concept and resources to Springville. This outreach will also contribute to a stronger connection with Buffalo area arts organizations.

5 Complete Facility Renovation/Transition

OBJECTIVES

- a. Raise \$250,000 during Phase 2 to construct an additional classroom and to restore exterior.
- b. Raise \$1.65- million during Phase 3 to complete renovations by December 2016.
- c. Establish endowment fund of \$500,000.

STRATEGIES

Capital campaign

The process that began in 2007

when Springville Center for

the Arts purchased the

historic building it

now occupies will

be completed

over the next

five years. The

transformation

of the current

Springville

Center for

the Arts will

require the

development of

a comprehensive

capital campaign

for the 2nd and 3rd

phases. Phase 1 raised

\$180,000 to purchase the

building and do emergency repairs.

Phase 2, which will enable the completion of the

classroom, repair the roof and overhaul the gallery

space, is budgeted at \$250,000 and is currently

underway. The final phase of \$1.65 million will

enable the balance of the exterior and interior

renovations to be completed;

Transition

During the major renovation of the interior, SCA

will develop a transition site(s). Included in this

transition planning will be identification of options

for storage and satellite venues.



6 Organizational Capacity Building

OBJECTIVES

- Recruit/engage/reengage at least 30 volunteers for SCA organizational work
- Expand the number of producers, directors and curators to at least 30.
- Maintain committees at minimum of 9 members.

STRATEGIES

Revitalize committees

As a largely volunteer organization, SCA relies heavily on its pool of volunteers to conduct theater performances, offer non-theater performances, manage exhibitions and conduct much of the business of the organization. Given the changes in leadership over the last several years, the committees have experienced changes in membership, confusion about roles and challenges with committee leadership. During the organizational assessment phase of the strategic planning process, each committee met multiple times to clarify its role, identify priority issues, set annual goals and create action plans. All committees need to expand their membership and plan for the transition of committee chairs/co-chairs. Plans and charters for each committee will be updated on an annual basis. Each committee should also have a current manual with operating policies and procedures that can help guide the work of the committee.

Create pathways

Each committee needs to expand its pool of producers, directors, and/or curators. Retention of people on committees is challenging, in part, because of a lack of clear pathways for participation in the organization. To strengthen the organization, each committee will develop the "jobs" that need to be done in each area of operations: Theater, Performance and Gallery. Management and Administration will do the same for volunteer roles in areas for which they are responsible. Consequently, when a new volunteer is recruited for a committee, he or she will be matched with

a "job" with expectations, then "mentored" by another committee member and given a range of opportunities for on-the-job training and development. This effort will include the volunteer receptionists.

Additional training and capacity building: Given the challenges of implementing the strategic plan, SCA needs to develop core competencies in order to achieve its ambitious goals. Additional workshops, training and capacity building will be introduced to build expertise in the areas of audience development, marketing, fundraising, meeting facilitation and volunteer management, to mention a few.



*Connect with
resources beyond
the local area*

7 Sustainability Planning

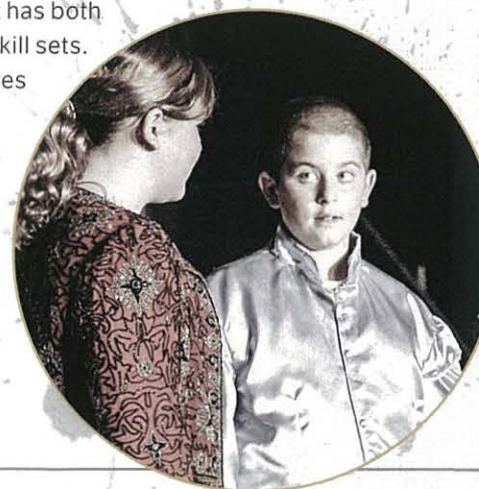
OBJECTIVES

- Increase staffing from 1 full-time equivalent (FTE) to 5 FTE plus 3 part-time/seasonal employees over a five-year period.
- Establish a base of 400 annual donors.
- Hold 2 cultivation events annually.
- Hold 1 donor recognition event annually.
- Diversify income streams, including development of social enterprise opportunities for SCA to produce earned income.

STRATEGIES

Staffing plan

Staffing will first include moving toward a full-time Executive Director that has both administrative and artistic skill sets. The organization also requires several administrative staff people to manage mailings, bookkeeping, database management, volunteer receptionists outreach, audience development, marketing, maintenance, and fundraising.





Comprehensive fundraising plan
Springville Center for the Arts is in the midst of a capital campaign to complete the transformation of the facility. This opportunity will enable the organization to

leverage the capital campaign as a platform for building an organizational fundraising infrastructure. The capital campaign will serve as the catalyst for taking the entire organization and its programming to a new level. As outlined in this strategic plan, Springville Center for the Arts will play a more proactive role in shaping the quality of life in Springville over the next five years.

The fundraising strategy will focus on achieving organizational sustainability and lower dependence on grant funding to operate. In addition to creating a multi-year development plan, SCA will develop budget projections for revenue and expense that allow for a staffing plan that builds to eight full-time equivalent core staff positions over a five-year period. Included in the plan will be the creation of an endowment fund and establishment of opportunities for planned giving. Specific areas for improved financial health, as recommended in the Stephen Svoboda assessment are as follows:

- ▶ Earned Income
- ▶ Membership campaign
- ▶ Individual donor campaign (Annual Fund)
- ▶ Fundraising and cultivation events
- ▶ Endowment
- ▶ Corporate and local business sponsorship
- ▶ Increased foundation support (from current donors and a wider net)
- ▶ State support
- ▶ National Endowment for the Arts

Outreach to funders and other supporters will also be more active and will include "satellite" events in Buffalo to meet, greet, and cultivate donors and foundation staff by taking SCA "on the road" via mini-exhibits and performances.

Information systems

To support fundraising efforts, systems will be installed to ensure that donor information is captured, accurate and maintained.

8 Cultural, Economic and Entrepreneurial Development

OBJECTIVES

- a. Connect with arts organizations outside the area that have successfully implemented comparable Arts Café initiatives to obtain guidance and mentoring.
- b. Develop a concept document for the development of an Arts Café in the storefront located at 5 East Main Street, including viable funding sources.
- c. Develop a business plan for implementing the Arts Café.
- d. Achieve profitability within six months of opening, 8% by end of first year of operation, 15% by end of second year and 18% by end of year three.

STRATEGIES

Downtown revitalization

As a rural community, Springville is challenged with many of the same issues facing similar villages and towns. Main Street, once a vibrant area, has shown gradual decline as megastores have opened on the outskirts of the village. Stores remain vacant in the center of the Village where the Center for the Arts is located. Given its location and broad range of programming, Springville Center for the Arts is poised to be a catalyst for and centerpiece of downtown revitalization and community building.

An additional venue

Beginning in 2011, Springville Center for the Arts began planning for acquisition of a vacated space on Main Street to open an "Arts Café" to be operated by the Center as a business venture. The café will also be able to provide additional Gift Shop and artist residency space, which will bring provide added visibility and visitors to the center of the Village. The Café will also be an additional small performance space that can expand the number and type of settings where people can experience and participate in the arts.

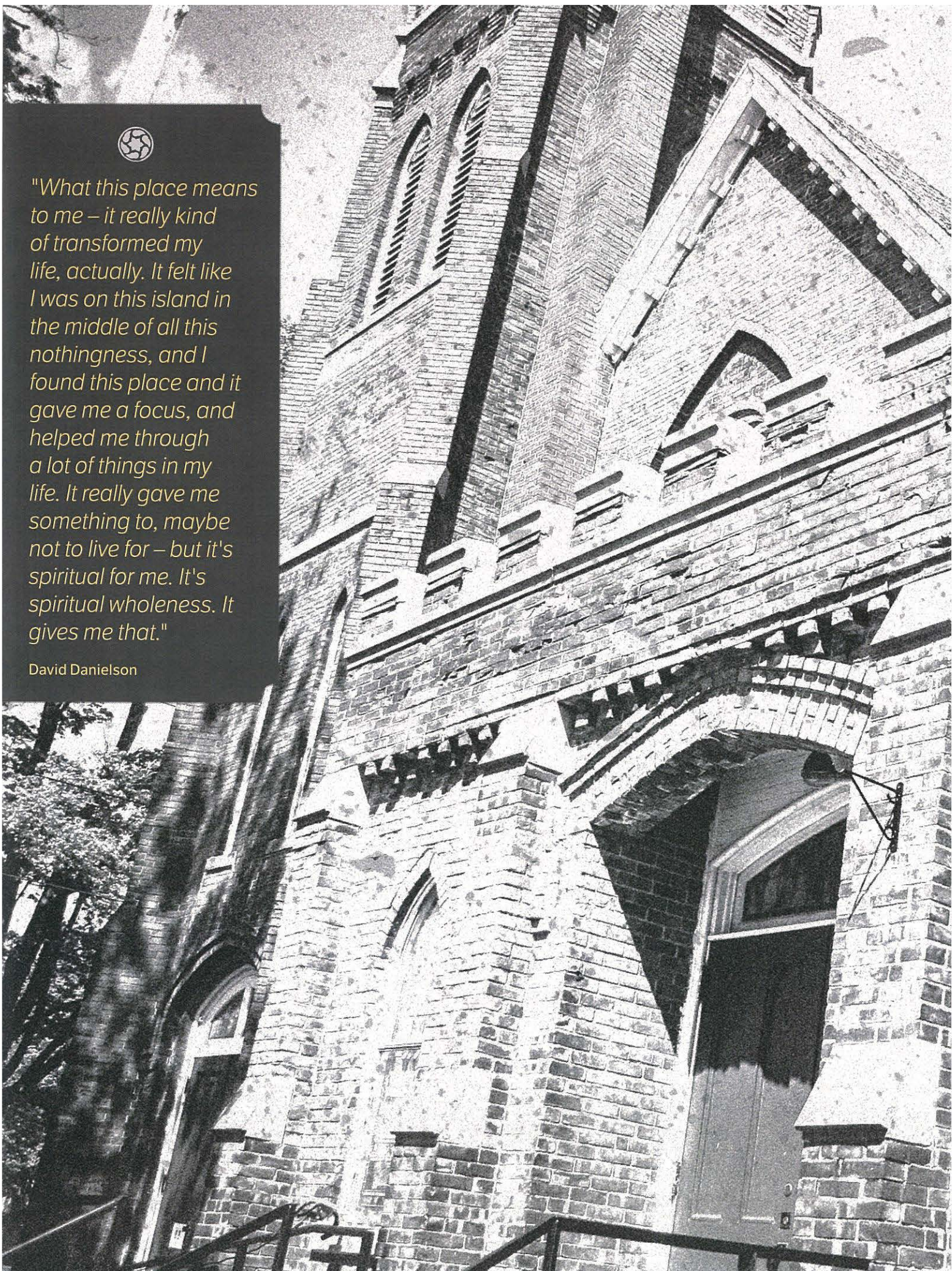
OBJECTIVES AND STRATEGIES

STRATEGIC GOAL	Marketing & Public Relations	Diversity of Programs	Proactive Approach	Collaboration	Facility Renovation	Capacity Building	Sustainability Planning	Entrepreneurial Development
Catalyst for Springfield	✓		✓	✓	✓			✓
Expand artistic offerings		✓	✓	✓	✓			✓
Attract performers and artists	✓		✓	✓	✓			✓
Expand linkages with other organizations	✓		✓	✓		✓		
Complete facility transformation		✓			✓		✓	
Create effective organizational structure			✓			✓	✓	
Financial sustainability					✓	✓	✓	✓



"What this place means to me – it really kind of transformed my life, actually. It felt like I was on this island in the middle of all this nothingness, and I found this place and it gave me a focus, and helped me through a lot of things in my life. It really gave me something to, maybe not to live for – but it's spiritual for me. It's spiritual wholeness. It gives me that."

David Danielson



State of the Arts



NYSCA

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