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ARTS ISSUES:  
COMMUNITY DIALOGUES  
ACROSS AMERICA

2002

AN OVERVIEW OF THE  
**MetLife Foundation**  
NATIONAL ARTS FORUM SERIES



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Cover: *Una Raza, Un Mundo, Universo (One Race, One World, One Universe)* (detail); José Ortega; Third Avenue and 149th Street subway station, 2, 5 lines. Owned by MTA New York City Transit and commissioned by MTA Arts for Transit in 1996. Photo © David Lubarsky. This image was featured in the 2002 Arts for Hope campaign.

In March 2003, at the conclusion of a year of the National Arts Forum Series conducted in ten cities across the country, the Arts & Business Council's participating affiliates were convened by telephone to discuss critical issues facing arts organizations nationwide.

Participants identified the following issues as most pressing to their communities:

- the need for collaboration and resource sharing, especially in difficult times
- the ability to recognize local business trends and their impact on the economy and fundraising
- board and leadership identification, development and training
- advocacy for the arts as being crucial to public policy
- coping with uncertainty

The participants valued the opportunity afforded by the Forums for members of their communities to explore topics of importance. This summary is intended to share those ideas that came out of the Forums with a wider audience.

Sibyl Jacobson  
President and Chief Executive Officer  
MetLife Foundation

Since its inception in 1965, the Arts & Business Council Inc. has convened New York area arts, business, civic, and philanthropic leaders to examine the cultural, social, political, economic, and other factors that impact business and the arts. For the past several years these Forums, as they have come to be known, have been sponsored by MetLife Foundation. The fascinating conversations and partnerships that arose from these Forums – as well as the ongoing demand for them – convinced us to explore the feasibility of expanding the dialogue nationwide.

In doing so, we wanted to offer our affiliates the opportunity to address timely issues in their communities that would also be relevant and useful for arts organizations and businesses dealing with similar challenges in other regions. We also hoped that some of our partners would select specialized topics that would open the door for the exploration of entirely new modes of thought about the connection between business and the arts.

We were very fortunate that this vision was endorsed by one of the Council's longtime funding partners, MetLife Foundation, which invested \$150,000 to launch the MetLife Foundation National Arts Forum Series. With their support and the energetic cooperation of our affiliates, the Arts & Business Council coordinated a series of 22 programs in ten communities across the country between winter 2001 and fall 2002.

This publication summarizes the results of the MetLife Foundation National Arts Forum Series. As we had hoped, many affiliates chose to address themes with continuing relevance for all nonprofit arts professionals and business people involved in the arts such as fundraising and sponsorship, board development, and the economic impact of the arts. Other communities developed interesting perspectives from which to look at less frequently examined themes, including accessibility issues, artists as entrepreneurs, and culture and technology.

In addition to the more than 1,000 arts and business professionals who participated in the Forums around the country, Arts & Business Council would like to thank our following affiliates for helping to create this meaningful and successful series: Arts & Business Council of Chicago, Arts & Business Council of Greater Boston, Arts & Business Council of Greater Philadelphia, Arts & Business Council of Miami, Arts & Business Council of Rhode Island, Arts for LA (Los Angeles), Business Arts Council (San Francisco), Metropolitan Atlanta Arts Fund, and ProArts (Pittsburgh). Above all, we express deep appreciation on behalf of all participants for the generosity of MetLife Foundation, which made this series possible.

We hope this publication will help illuminate some of the great collaborative work that is going on between the arts and businesses around the nation, and encourage continued innovative efforts to support the role of the arts in American culture and business.

Gary P. Steuer  
President and Chief Executive Officer  
Arts & Business Council Inc.

In developing the original concept of the MetLife Foundation National Arts Forum Series, it was our expectation that this series of 22 sessions in ten different geographically dispersed communities would, in effect, become a snapshot of the state of the arts in America. Little could we have predicted that this particular period of time would have been so volatile, with the September 11 terrorist attacks taking place just as the series was being launched.

This was the beginning of a new era for the arts in America, one with a funding climate more challenging than any experienced in the history of the nonprofit arts in this country. Corporate funders are grappling with a depressed stock market, public scandals, and business failures on an unprecedented scale. Clearly, both philanthropic and sponsorship support for the arts are suffering as a result. Foundations – including many of the largest historical supporters of the arts – have seen their assets plummet and have retrenched, in some cases even entirely eliminating arts support. Governments, especially at the state and local level, are facing deficits of a scale that only sharp cuts in spending, usually combined with tax increases, can maintain solvency. The arts expect to share in this pain, yet in a disturbing number of communities and states, arts funding is being disproportionately slashed or even eliminated. Individual support is also shaky. While the very wealthy may be able to maintain their giving commitments, many individuals are also having to face steep declines in their investments, reduced bonuses, and in many cases uncertainty regarding their position – if they or their spouse have not already been laid off.

And what of earned income? Well, for most organizations this is also impacted. Major institutions, which have a higher proportion of domestic and international visitors, have been affected by the decline in tourism. Arts groups are also affected by declines in school and group visits.

On the other hand, the post-September 11 climate found arts groups responding to a community that clearly needed the special resources of the arts, the ability to bring a community together to help people either escape their concerns or better understand them. Many arts groups found that attendance in fact increased in the immediate aftermath of September 11, both in New York City and around the country, especially at programs or presentations that were family oriented.

The National Arts Forum Series dealt with a wide array of issues not related to the current crisis but to our continuing efforts to reflect on the work that we do, our place in society, and how we can continue to serve our communities better. This diverse array of Forums can be grouped into six distinct themes:

- Governance, Leadership and Management
- The Artist in Society
- The Role of the Arts in Building Healthy Communities
- The Arts in the New Economy
- Marketing and the Media
- Reaching New Audiences

When taken as a whole, this group of discussions truly lived up to the original expectations, providing an overview of the issues that arts leaders, board members, and funders face now. Throughout the discussions, insights and ideas were raised that may have a future life. Some of the discussions were universal in nature, not geographically specific. Others focused on local or regional issues. Yet both types are equally likely to contain kernels of ideas, models, and wisdom from which all of us can learn. And whether these Forums generated “big ideas” or simply provided a vehicle for community gathering and dialogue, a valuable need has been served. It is important to realize that while this report focuses on the formal presentations, virtually all the Forums allowed time for stimulating Q&A, as well as more informal discussion before or after the Forum. It is also interesting to note that there is no “New York-centric” monopoly on good ideas and thought provoking discussion here. It makes me wish that all the forums could be taped not only for broadcast but for posterity and sharing with colleagues around the country. Until then, this summary of the dialogues will strive to serve that function.

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## Origins and Directions In Arts Leadership

August 2002, Los Angeles

Presenter

JOHN KREIDLER  
*Executive Director, Cultural Initiatives  
Silicon Valley*

Kreidler shared his knowledge of the history of the development of the arts sector and cultural funding communities in the United States to help arts leaders better understand how to address today's challenges. He described how, by the end of the 19th century, important public figures and nonprofit cultural institutions emerged and a succession of highly influential national arts leaders began to shape the arts environment that persists to the present day.

These figures included:

- Andrew Carnegie, the architect of the country's public library system
- Harry Hopkins, creator of the depression-era Fine Arts Project of the Works Progress Administration (WPA)
- W. McNeil Lowry, who established the Ford Foundation's arts and humanities program and launched the modern era of arts philanthropy, and
- Nancy Hanks, whose tenure as chairman of the National Endowment for the Arts (NEA) led to the formation of state and local arts agencies coast-to-coast.

Kreidler suggested that, in the contemporary milieu, there are no comparable national leadership or arts funding sources. He asked, "Should we be alarmed by this void?" and answered, "Not really." Kreidler reasoned that national leadership is no longer as necessary as it was in the past century. The prime arena for arts leadership is now at the state and local levels and the advent of state and local arts agencies and private arts funders have moved the focus of arts policy beyond Washington and New York.

Kreidler posed the question, "If most funding and policy is now being generated at the local and state levels, what is the case for attracting new state and local leaders to the arts?" He noted that while the classic case – "arts for art's sake" – is convincing for individuals who accept that the arts provide an intrinsic benefit to individuals and society, it is not a winning argument for many who control money and policy. Over the past 30 years, arts advocates have advanced economic impact and arts education as at least two major cases for support of the arts that address practical rationales. In the last five years, these arguments have been joined by two others. First, Harvard sociologist Robert Putman put forth the idea that the arts build social capacity by establishing bonds of trust and cooperation in communities. Recently, Carnegie Mellon University economist Richard Florida has proposed that the arts are a vital element in building robust and creative local economies.

## Board Leadership in the Arts

June 2002, Miami

Presenters

LAURA BRUNEY (moderator)  
*Executive Director, Arts & Business  
Council of Miami*

GILDA BATLLE  
*Cultural Projects Administrator,  
Miami Dade County Department of  
Cultural Affairs*

CAROLE FOSTER  
*Board Member, Diaspora Vibe Gallery*

MARTA GALAN  
*Board Member, South Beach  
Chamber Ensemble*

LILIA GARCIA  
*Board Member, Coconut Grove Festival*

MICHAEL McKEEVER  
*Board Member, Florida Stage*

ANA PALMER  
*Board Member, Coconut  
Grove Playhouse*

WILLIAM WERTHER  
*Chair Professor, University of Miami  
School of Business*

The development and growth of our nation's arts and cultural institutions can be attributed in many ways to local professionals' commitment of time and business expertise. This Forum examined the role of the business community on cultural boards of directors and particularly the contributions of Miami's corporate leaders.

Werther emphasized that building leadership that includes corporate involvement is essential to maintaining a vibrant cultural community. In order to respond effectively to changing environments, arts administrators and board members must become increasingly sophisticated in marketing, public relations, finance, fundraising, management, planning, and technology – skills that business professionals often have.

Board members from five Miami-area arts organizations shared the challenges they have faced and benefits they have reaped as a result of their service. One panelist emphasized the importance of getting involved with organizations for which you have true passion. Palmer, an American Express executive, discussed her role at the Coconut Grove Playhouse, a position that has provided her with networking and business development opportunities that have helped her leverage her company's increased contributions of time and money. Board members from smaller organizations emphasized the difficulty these groups can face in attracting corporate board members, when these business and professional skills are most needed by small organizations. It was also noted that, especially in small organizations, trustees can help create bridges with broader ethnic communities by joining chambers of commerce, attending networking events, and promotional activities.

**Arts Boards that Work**

July 2002, Atlanta

Presenters

LISA CREMIN (host)  
*Director, Metropolitan Atlanta Arts Fund*

HELLENA TIDWELL (moderator)  
*Arts Management Consultant*

WIER HARMAN  
*Artistic Director, Actor's Express*

KIRK RICH  
*Board Chair, Actor's Express*

CHRIS COLEMAN  
*Founder, Actor's Express*

JOHN MCFALL  
*Artistic Director, Atlanta Ballet*

BETH HOLDER  
*Board Chair, Atlanta Ballet*

SAM MOSS  
*Chair Elect, Atlanta Ballet*

LYNDA COURTS  
*Board Member, Atlanta Ballet*

VERONICA NJOKU  
*Executive Director, Fulton County Arts Council*

Atlanta addressed another trend common to many communities. The issue of governance in the arts seems to be of growing importance. As arts organizations make the transition from founding board to working board to true governing board, many organizations are addressing the question of what are "Arts Boards that Work." Two management events – the succession of an organization's founder and financial crisis – may hold the greatest potential for profound positive and negative organizational change. The forum examined how Actor's Express and the Atlanta Ballet weathered such transitions with the support of exemplary board practices and involvement.

Both cases highlighted the value of retreats in times of crisis and of getting board (and staff) to devote time to address such challenging and emotional issues. In both instances the leadership and resolve existed at the board level to make the tough choices and survive the crisis, perhaps even ending up in a stronger position on the other side. It does beg the question: what about when such leadership is not already present?

**Across the Board Table: An Interactive Forum for Arts Leaders and Young Professionals**

June 2002, Philadelphia

Presenters

VIRGINIA P. SIKES, ESQ. (moderator)  
*Partner, Montgomery, McCracken, Walker & Rhoads*

CAROLYN L. GREEN  
*Vice President of Corporate Health, Environmental & Safety, Sunoco, Inc.; Board Member, Arts & Business Council of Greater Philadelphia*

JAMES HASKINS  
*Managing Director, InterAct Theatre Company*

KELLY R. LEE  
*Regional Director of Economic and Business Development, PECO Energy; Board Member, Arden Theatre Company*

"Across the Board" explored the challenges and benefits that can emerge when young business professionals become involved as trustees and volunteer leaders in arts and cultural organizations. While for years arts boards have sought the engagement of senior business executives, there is increasing recognition of the potential of younger businesspeople who may be more receptive to and appropriate for the boards of smaller groups, and who may not be as overcommitted.

Sikes explained the necessity of cooperation when young professionals are being considered for board seats. It is not only critical for everyone on the board to support the idea – and be accepting of different styles and knowledge levels – but legal and fiduciary issues should also be explored. For example, an organization's by-laws may have a minimum age requirement that needs to be changed in order to make the board more inclusive.

The challenges that may occur when younger members join a board are offset by many personal benefits for the younger trustee:

- Board service can help young professionals become "rising stars" in the community and in their company. Being on a board puts an employee in a position to learn and grow, and stand out in the busy environment of a big company.
- As a trustee, young professionals are able to interact with people who have been in business for many years, affording mentoring opportunities not readily available in corporate environments.
- Having an employee on an arts board can help a company gain visibility as a business that invests in the community.

There are benefits for organizations too:

- Board meetings can be much more lively and challenging when young professionals get involved. They bring a diversity of viewpoints and a new dynamic that can be particularly helpful in reaching out to younger audiences.
- Younger professionals also provide organizations with opportunities for long-term growth and continuity. When older board members retire or transition, the younger members have had time to become more experienced and are present to fill the void.

## What's Fizzling, What's Sizzling: Compensation and Benefits Practices in the Region's Cultural Sector

May 2002, Philadelphia

### Presenters

TRACY MATISAK (moderator)  
*WHYY, Inc.*

STEPHANIE LEFFLER  
*Senior Consultant, Mercer Human Resource Consulting*

AMY MURPHY  
*Managing Director, Arden Theatre Company*

CHARLIE SCOTT  
*National Leader, Reward and Talent Management Consulting, Mercer Human Resource Consulting; Board Member, Walnut Street Theatre*

IVY SILVER  
*Principal, Commonwealth Consulting Group; Board Chair, Abington Art Center*

ELIZABETH WARSHAWER  
*Chief People Officer, The Philadelphia Orchestra*

Nonprofit employees have traditionally sacrificed many of the benefits of working in the corporate sector. Many in the field have noted that the benefits offered by arts organizations have historically been woefully inadequate, often lacking even such basic benefits as health insurance. With relatively low salaries, this is a particular problem since employees often cannot afford to purchase these benefits on their own. Data from the Arts & Business Council of Greater Philadelphia's 2001 benefits survey, conducted in association with Mercer Human Resource Consulting, shows that nonprofit benefits are steadily improving and getting more creative.

### Trends in Arts Compensation

The study found that arts and cultural organizations and their boards are adopting contemporary methods of compensation and are using more creative benefits to attract and retain employees:

- Close to half of the arts groups surveyed are now offering retirement plans.
- Following in the steps of for-profit practices, nearly twenty percent of the groups surveyed offer monetary bonuses and more than sixty percent have started to base raises on performance reviews instead of cost-of-living formulas.
- Less traditional benefits such as health club subsidies, flex time, reduced theater tickets, and tuition reimbursement have also become a stronghold in the nonprofit world, as have perks such as shortened office hours during the summer.

Compensation and benefit practices still vary among organizations of different sizes. For example, smaller organizations often do not have the luxury of paying to fund health care or retirement plan benefits for their employees. However, they are frequently able to focus on other aspects of the workplace environment that make a positive difference for staff members. For example:

- When the Abington Art Center's employee demographic shifted to principally married women with children, the organization began to allow employees to bring their children to work.
- The Arden Theatre Company permits its staff to bring their dogs to work to create a more relaxed atmosphere.

The Arts & Business Council of Greater Philadelphia's study and the panelists' experiences provided organizations and their boards with data that can help them make more informed and up-to-date decisions about compensation and benefits practices – and improve their groups' ability to compete with the for-profit world in attracting and retaining talented employees.

*[Editor's Note: The Compensation and Benefits Study can be purchased from the Arts & Business Council of Greater Philadelphia. For more information see the "Breaking News" section of the Philadelphia Council's web site at [www.artsbusiness.org](http://www.artsbusiness.org).]*

## The Orpheus Process as Business Model: A Case Study on How Business Can Learn from the Arts

March 2002, New York

### Presenters

HARVEY SEIFTER (moderator)  
*Former Executive Director, Orpheus Chamber Orchestra*

HOWARD GLASSROTH  
*Marketing Consultant*

J. RICHARD HACKMAN  
*Cahners-Rabb Professor of Social and Organizational Psychology, Harvard University*

KEITH HENNESSEY  
*Chief Operating Officer, Investment Banking Division, and Managing Director, Morgan Stanley*

"The Orpheus Process as Business Model" examined a management model, pioneered by New York's critically-acclaimed Orpheus Chamber Orchestra, which holds tremendous potential for corporate environments, as well as other nonprofit groups. An increasing number of artists and arts organizations are being engaged by businesses to provide a wide range of services, from high-level executive education and leadership development to more basic HR training such as diversity awareness and entertainment oriented roles, such as enlivening corporate presentations. Orpheus, under its then Executive Director Harvey Seifter, has become a model in this arena.

### A Collaborative Approach

For thirty years, the Orpheus Chamber Orchestra has succeeded by dispensing with the traditional model of ensemble players led by a conductor. Instead, as described by Seifter, leadership is shared as orchestra members collaborate on matters of repertoire, interpretation, rehearsal, and personnel, ensuring that each player has a stake in artistic decisions. Although individual members may hold strong views, through discussion and compromise, a consensus is reached. Glassroth noted that by empowering all of its members, the Orpheus model brings the musician or "worker" closer to the audience or "consumer," making it possible to respond more rapidly to consumer needs and desires. Hackman continued by describing how giving members ownership of their organization encourages them to remain in their positions, providing them with rotating responsibilities that increase motivation and bring stability to the orchestra.

Paradoxically, Hackman remarked that out of argument and disagreement over artistic issues come greater harmony and respect.

### The Benefits of the Orpheus Model

Noting business innovations such as rotating leadership, Hennessey commended the Orpheus' model of involving as many people as possible in the decision-making process. While the Orpheus board and staff (particularly those with specialized skills such as finance) play an important role in overseeing the administration of the orchestra, musicians also serve on committees dealing with non-performance matters and are represented on the board of directors. Also, without a well-known conductor in position, Orpheus must be creative in its focus on new repertory, the use of "name" soloists, commissions by younger composers, and audience development.

Any organization, no matter its size, can adopt a philosophy of shared leadership, encouraging its employees – be they musicians or corporate middle managers – to feel that they are an integral part of the decision-making process. Given the recent national media attention surrounding the deceptive business practices of major corporations, the Orpheus Chamber Orchestra's model of shared and rotating leadership is one to be considered seriously.

*[Editor's Note: Leadership Ensemble, a book co-authored by Harvey Seifter on the application of the Orpheus Process to corporate management settings, has been published by New York Times Books, and is available for purchase at the Arts & Business Council's online bookstore: [www.artsandbusiness.org/bookstore](http://www.artsandbusiness.org/bookstore).]*

**Art and Technology: A Televised Panel Discussion**

July 2002, Boston

Presenters

BRYAN K. SPENCE (introducer)  
*Director of Charitable Contributions,  
 New England Financial*

GEORGE FIFIELD (moderator)  
*Founder and Director, Boston Cyberarts  
 Festival; Curator of New Media,  
 DeCordova Museum; member of the  
 Creative Economy Initiative*

CATHERINE D'IGNAZIO  
*Co-Founder, iKatun*

MARINA HATSOPOULOS  
*Chief Executive Officer, Z Corp*

CHUCK LEWIN  
*Founder and Director, Art Interactive  
 and Volunteer Engineers for the Arts*

Art and technology have been intertwined since the days of Leonardo da Vinci. With the growth of computer technology, the relationship has grown deeper and more complex. The unique aspect of the technology relationship in the arts is how technology can transform an art form, as well as the relationship between audience and artist. Furthermore, the new technologies thrive on the creative energy of the arts. In this unusual session panelists from the nonprofit arts and corporate sectors – joined by in-studio and on-air audiences – explored the great potential for synergistic activity that exists between the arts and technology.

Boston has a long history as a leader in creative uses of technology. With companies including Polaroid and academic institutions such as the Massachusetts Institute of Technology's Media Lab, the community is enriched by an immense base of hi-tech and research resources, and a strong network of working artists. The following are a couple of highlights from the discussion:

- Speakers noted the connection between a healthy arts and cultural community and a thriving economy. The Creative Economy Initiative, a partnership formed as a result of a study commissioned by the New England Council and the New England Foundation for the Arts, found that the creative sector provides jobs for 245,000 people – 3.5 percent of New England's workforce – and generates more than \$4.4 billion in payroll alone, surpassing the employment and job growth rates of other leading industries.

- iKatun – a nonprofit organization that creates and produces performance, installation and net-based art – has a structure and creative process that regularly brings together software developers, businesspeople, and artists. They hope to see more collaboration between the arts and business, and that corporate support of the arts will expand to include contributions of employee time to help artists and organizations realize technologically complex projects.

Several speakers noted examples of artists and technology companies working together for mutual benefit. These experiences demonstrate how collaboration between artists and businesses can create and refine new technologies and devise applications for existing hi-tech tools and processes – while expanding artists' ability to create exciting new work.

**The Informal Arts: Popular Creative Activities Create a Winning Scenario for Millions**

June 2002, Chicago

Presenters

JOAN GUNZBERG (moderator)  
*Executive Director, Arts & Business  
 Council of Chicago*

GWEN MCGEE BOYD  
*Quilter and Informal Artist*

NICK RABKIN  
*Executive Director, Chicago Center for  
 Arts Policy, Columbia College*

LAURIE REYNA  
*Theater Actress and Director*

ALAKA WALI  
*Associate Director, Center for Cultural  
 Understanding and Change,  
 The Field Museum*

Across the country, millions of Americans participate in “informal arts” and contribute to lively local communities by singing in choirs, performing in community theaters and symphonies, and producing visual art. These individuals, though not often viewed as “artists” in the traditional sense, find that their involvement has a profound impact on them, their families, and the places they live. Until the release of the National Endowment for the Arts' (NEA) 1997 *Survey of Public Participation in the Arts*, little research was available to illuminate the social and educational impact of the informal arts.

The Endowment's findings were surprising:

- 20 million adult Americans – more than ten percent of the population – sang in groups before the public
- 33 million were involved with photography
- 31 million created paintings
- 22 million played classical music for their own enjoyment
- 5 million acted in public performances

In summer 2002, the Chicago Center for Arts Policy at Columbia College added to the Endowment's findings with a look at 22 Chicago communities entitled, *Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places*. The Chicago Center's study found that the impact of the public's participation in the informal arts can be seen in three key areas:

- The informal arts provide opportunities for adult expression, creativity, and skill development – such as tolerance of differences, trust, and innovative problem solving – that are critical for civic renewal.
- Involvement in informal arts strengthens the entire arts sector, serving a “research and development” role by helping to create and sustain committed audiences for formal arts programming.
- Informal arts activities help people to transcend the social boundaries of age, gender, race, ethnicity, and occupational status.

Cultural activities occupy a significant place in the social infrastructure of many American communities, helping to build both individual identity and group solidarity. The arts are important vehicles for participation in community life and serve to bridge the divide between people of different cultures, economic backgrounds, and ages – outcomes that are becoming more highly valued in communities across the nation.

## From Studio Work to Product Line: How to Turn Your Passion Into Your Business

November 2002, Pittsburgh

### Presenters

**DON GOULD**  
President, *Riverside Design Group*;  
developer of *Manufacturing by Design*;  
member of *Business Volunteers for the Arts*

**JAY BERNARD**  
Graphic Designer; owner of *Jay Design Soaps*; Chair, *Shops and Galleries of Lawrenceville*

**JOE KELLY**  
Woodworker; owner of *Kelly Custom Furniture & Cabinetry*; Chair, *16:62 Design Zone Committee*

**LORA AND PERRY SIGESMUND**  
owners of *Perloria and Leather Hide-Out and All-You-Can-Handle*

Armed with a little knowledge and a lot of tenacity, artists are realizing that the skills that help them create art and make them good problem solvers can also lead to business success. Again we are presented with an opportunity to draw parallels between two forums. The Orpheus forum in New York looked at a performing arts model of how artists can meet a business need. Here we have a session looking at how visual artists can use their skills and creativity to generate business success as entrepreneurs.

The panelists' paths toward business success began with new ideas, continued with research and modest initial investments, and were realized through hard work and a willingness to think about themselves and their work in new ways. The presenters shared how they made the mind shift from working as individual studio artists to becoming manufacturers and marketers of high-end products, and where they obtained the knowledge necessary to turn their passion into business:

- The Goulds founded Riverside Design Group to combine their passion for high design and affordable glass art with their backgrounds in architecture, banking, marketing, and education. Their goal is to create a self-sustaining economic base within the craft community by bringing together artists and local production shops with excess capacity. Their work has helped revitalize the Mon Valley area of southwestern Pennsylvania, former home to many steel mills and glass factories.
- Kelly of Kelly Custom Furniture and Cabinetry grew his business from one that created individual

pieces for clients to a company that provides glamorous furnishings to corporations, high-end restaurants, and others. He also chairs the 16:62 Design Zone Committee, an economic development group that has helped a wide variety of galleries, interior design firms, home products companies, and architects set up shop over the past decade.

- Bernard is a graphic designer and owner of Jay Design Soaps, a line of more than 50 luxury hand-crafted soap products. His products are carried by gift shops and sold through popular retail and catalogue companies, including Restoration Hardware.
- The Sigesmunds are proprietors of two high-end retail furniture stores and a utensil design company. Their projects grew out of their experience with family-run furniture businesses, their love of art and unique design, and marketing savvy. The couple frequently partners with arts organizations to sponsor arts activities and host special events in their retail spaces.

All of the artist panelists agreed that teaming up with business executives – through programs like Arts & Business Council's Business Volunteers for the Arts®, economic development agencies, or trade groups – helped them launch and develop their successful businesses. Each of the artists emphasized the importance of a strong business plan and agreed that networking was critical. The experiences of these entrepreneurs demonstrated that enthusiasm for the arts *and* business can lead to gratifying for-profit ventures.

## The Arts as an Asset: Why Big Business Chooses Chicago

April 2002, Chicago

### Presenters

**JAMES ANNABLE** (moderator)  
retired Chief Economist, *Bank One*;  
Past Chairman, *Goodman Theatre*

**JOHN D. WARNER**  
Senior Vice President and  
Chief Administrative Officer,  
*The Boeing Company*

This forum drew on the experiences of two highly regarded business leaders – a long-time Chicagoan and a new and enthusiastic arrival to the “Windy City” – who are great supporters of the arts. Their conversation explored the interconnectedness of the arts, the economy, and the communities' livability.

Annable began by describing how world-class arts institutions and a vibrant cultural life are critically important for attracting and maintaining business in Chicago. He encouraged Warner to focus his presentation on the reason that The Boeing Company determined that involvement in the arts corresponds with their business priorities.

Warner headed the site selection process that prompted the move of Boeing's global headquarters to Chicago. He maintains that one of the deciding factors was the vitality of Chicago's arts and cultural community. Among the reasons that influenced their decision to move:

- Boeing's belief that creative, active business leaders are found in communities that have a vibrant cultural life.
- A desire to find a community that could not only meet employees' leisure and entertainment needs through culture, but where business and the arts work together.
- Evidence that local government leaders were committed to the health of the arts and culture.

The Boeing Company's experience in Chicago demonstrates that support of the arts and cultural communities are important to the success of businesses and cities, and can play a strong role in attracting and retaining corporations in competitive economic times.

**Destination Culture: Tourism and the Arts in Miami-Dade**

March 2002, Miami

Presenters

DEBORAH MARGOL (moderator) <i>Deputy Director, Miami Dade County Department of Cultural Affairs</i>	GEORGE NEARY <i>Director of Cultural Tourism, Greater Miami Convention and Visitors Bureau</i>	GRISSETTE ROCQUE <i>Director, Miami Beach Visitor and Convention Authority</i>
JEFF ABBATICCIO <i>Director of Marketing, Loews Miami Beach Hotel</i>	KERI POST <i>Consultant, Visit Florida</i>	

“Destination Culture” addressed the important role that the arts play in South Florida’s tourist-based economy. The forum participants learned about initiatives designed to expand the cultural aspects of the region’s tourist business. Given South Florida’s sunny climate and sandy beaches, it is not surprising that tourism is the region’s primary industry. However, cultural tourists – with an overall economic impact of \$538 million – are particularly lucrative for the hospitality industry.

A collaborative effort with the internationally renowned Arts Basel festival is among the Greater Miami Convention and Visitors Bureau’s newest projects. In December 2002, Arts Basel hosted its first-ever event in the United States in Miami Beach. It attracted approximately 10,000 visitors to South Florida, and special marketing and promotions were implemented to bring visitors to the area’s museums, galleries, and performances. The hospitality industry, which has experienced challenges in drawing national visitors since the events of September 11, 2001, is also seeking arts-oriented customers. Loews promoted Miami Beach Hotel and the Florida Dance Festival by offering a package that included a special hotel rate and two festival tickets. In addition to attracting local customers to the hotel and festival, this June event helped the hotel increase off-season occupancy.

This Forum highlights two national trends: 1) cultural tourism promotion in high recreational tourist areas often have the most impact in the off-season when the hospitality industry really needs the arts to put heads in beds, 2) many in the industry are targeting travelers within driving or train distance to capitalize on the current reluctance to travel.

**What Builds Cultural Capital: Profiles of Support for Arts & Culture in Rhode Island**

May 2002, Providence

Presenters

ANN GALLIGAN <i>Ph.D., Co-Director, Cultural and Arts Policy Research Institute, Northeastern University</i>	RANDALL ROSENBAUM <i>Executive Director, Rhode Island State Council on the Arts</i>	MARGARET WYSZOMIRSKI <i>Ph.D., Professor of Public Policy and Art Education and Director, Arts Policy and Administration Program, Ohio State University; Research Committee Chair, Center for Arts and Culture, Washington, D.C.</i>
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The Arts & Business Council of Rhode Island brought together renowned arts researchers to sneak-preview findings from the *National and Local Profiles of Cultural Support* project. This nationwide study profiled support for arts and culture in ten American cities, including Providence, and was organized by the Pew Charitable Trusts, Americans for the Arts, and Ohio State University.

Margaret Wyszomirski, the study’s National Research Director, Ann Galligan, Local Project Director, and Randall Rosenbaum, Local Site Coordinator, framed a discussion of the trends for financial support for art and culture in Rhode Island, highlighting the region’s strengths and weaknesses:

- Given the frequent vocal advocacy efforts of Providence Mayor Vincent Cianci, many were surprised to find that city agencies accounted for less than five percent of total public support for Providence-based arts and cultural groups. In fact, the level of public contributions to arts organizations in Providence falls short of the national average.
- Providence ranks near the top in state funding for the arts and relies heavily on contributions from individuals. The researchers pointed out that corporations and foundations could do more to ensure the fiscal health of the arts in their community.

- On a positive note, the presenters found that the level of Providence arts organizations’ earned income is high compared to the national profile.
- The study’s findings suggest that state and local government, business, and community leaders would be advised to collaborate in the development of comprehensive and coordinated cultural policies and programs for Providence and the state. Additional research is also needed to show that a healthy and diverse cross-section of support is necessary to build a vibrant community that attracts business investments, tourists, and new residents.

Providence is currently reveling in its reputation as an up-and-coming city and a growing center for arts and culture. With the renowned Rhode Island School of Design, nationally-recognized theatres, a rich array of small to mid-sided arts and cultural nonprofits, and a growing number of artists and designers, the community can capitalize on its creative resources both economically and socially. In order to reap the benefits of a vibrant arts sector, however, the *National and Local Profiles of Cultural Support* suggests that Providence – its government, businesses, and people – must continue to support and nurture the arts.

**The Arts: Essential Building Blocks for Healthy Communities**

September 2002, Providence

Panelists

RANDALL ROSENBAUM  
(moderator)  
*Executive Director, Rhode Island State Council on the Arts*

CLIFF BECKER  
*Director of Literature, National Endowment for the Arts*

GIGI BOLT  
*Director of Musical Theatre and Theatre, National Endowment for the Arts*

ROBERT FRANKEL  
*Director of Museums and Visual Arts, National Endowment for the Arts*

DOUG HERBERT  
*Director of Arts Learning, National Endowment for the Arts*

DOUGLAS SONNTAG  
*Director of Dance, National Endowment for the Arts*

VANESSA WHANG  
*Director of Multidisciplinary and Presenting Arts, National Endowment for the Arts*

This forum provided representatives of Rhode Island's arts and cultural community with an unprecedented opportunity to meet six program directors from the National Endowment for the Arts (NEA) and hear their thoughts on the role that the arts can play in community development. It is highly unusual for so many of the NEA's program directors to participate together in a program outside Washington, D.C. In fact, none could remember the last time this had occurred!

Panelists focused on how and where the arts have had the greatest impact on building community and healthy vibrant artistic environments. In general, the directors agreed that partnerships between the arts, local government, and business leaders offer the key to sustainable and successful community-wide initiatives. Bolt cited some large and small-scale theatre projects, and noted that the business community was vitally important to their success not only for its financial support, but also for its volunteer contributions. Frankel, Whang, and Sonntag focused on the critical role business plays, along with government, in developing cultural districts and affordable arts performance venues, exhibition spaces, and office facilities, all critical components of community revitalization. Herbert noted that this type of partnership was essential in generating pressure to reinvigorate arts education, also important for long-term community building.

The Arts & Business Council of Rhode Island's forum described case studies and helped substantiate the role that arts and culture play in supporting state and municipal governments in meeting community challenges. Rhode Island arts organizations have traditionally had little interaction with the Endowment. However, as the region's cultural community has grown, so has its ability to compete for funding at the national level. Beyond its intrinsic value as a community gathering function, the forum's greatest value was that it provided an opportunity for local arts groups to forge new relationships with the Endowment, as well as for senior Endowment staff to personally visit with so many arts groups in this culturally transformed community.

**The Impact of the Arts & Culture on the San Francisco Economy**

April 2002, San Francisco

Presenters

BELVA DAVIS (moderator)  
*Television Journalist, KQED & KRON*

JOHN CRAPO  
*Director, San Francisco Center for Economic Development*

BILL CRISS  
*Managing Director, J. P. Morgan Private Bank*

KARI NOVATNEY  
*President and CEO, Zeum*

HELEN SAUSE  
*Deputy Executive, San Francisco Redevelopment Agency*

KARY SCHULMAN  
*Director, Grants for the Arts*

The forum explored arts organizations' value to the economic and cultural vitality of the San Francisco area and the need for support for the arts from the business community and public sector. The forum focused on how cultural organizations must clearly demonstrate what they can achieve for business and the local economy.

Crapo remarked, "San Francisco is typically held up as a national model that is doing it right, investing public support in arts organizations and recognizing their importance." Research by the State University and San Francisco Arts commission, performed in 1987 and 1990, estimated the impact of the arts on San Francisco's economy at between \$1.2 and \$1.3 billion. However, Crapo emphasized that any sustained argument as to why the arts are important to the community and its economic health requires more *current* data. This viewpoint was shared by the other panelists as they discussed the impact of the arts on tourism, business attraction and retention, and neighborhood revitalization. The presenters also explored the less quantifiable potential of the arts to add value to education by teaching creative thinking, providing exposure to cultural diversity, and improving the overall quality of life for corporate clients and employees and the community's residents.

Panelists made several recommendations for improving public and corporate awareness of the arts' role in San Francisco's business and community life:

- They encouraged arts groups to study recent research on the economic impact of the arts and to use that information to develop strategies for generating new partnerships with business. The arts must be positioned as a "value proposition" for the purposes of sponsorship, in order to show businesses how the arts can be an effective marketing tool and an opportunity for additional revenue for the community as a whole and for individual businesses.
- They endorsed continued investment in the arts by public agencies such as the San Francisco Grants for the Arts, which provides general operating support to over 220 organizations, and the San Francisco Redevelopment Agency, which includes artists and arts organizations in revitalization and infrastructure planning.
- Finally, the speakers encouraged businesses to support the arts as a means to gain a competitive edge. Particularly in knowledge-based industries such as the life and health sciences, the presence of a thriving cultural community can help attract the best employees and in turn more business opportunities.

The arts are a critical distinction of a vibrant, culturally diverse city such as San Francisco. The forum's dialogue motivated attendees to promote and support the value of the city's arts as a core asset, and explore how the synergies that exist between culture and business can be nurtured for the benefit of the entire community.

**Incubating the Arts: From Theory to Practice**

June 2002, San Francisco

Presenters

JOHN CRAPO (moderator)  
*Director, San Francisco Center for Economic Development*

DAVID DOWER  
*Artistic Director, Z Space Studio*

MOY ENG  
*Program Director, Performing Arts, The William and Flora Hewlett Foundation*

CAROL KRAUS LAUFFER  
*Principal, Business Cluster Development*

RENNY PRITIKIN  
*Chief Curator, Yerba Buena Center for the Arts*

MARK RITCHIE  
*President and Chief Executive Officer, Ritchie Commercial*

“Incubating the Arts” examined perspectives on how arts organizations can contribute to a community that supports, encourages and nurtures the arts in San Francisco. In many ways this forum served as a “bookend” to the April forum, addressing the issue of “arts incubation.” This forum looked at the entire community as a giant incubator, drawing on the growing body of research on “cultural indicators.” Pritikin outlined the elements she believes must be present in order to create a favorable environment for the arts:

- Access to affordable living and studio space, as well as specialized materials, is essential for individual artists. The city’s high tech art scene, for example, has been supported by access to technology that is not widely available elsewhere.
- It is also necessary to have social and political spaces that welcome new ideas. Such environments can be nurtured by adventurous dealers and collectors, thoughtful newspaper critics, accessible museums and curators, and outspoken political and business advocates.
- Passionate and committed audiences, as well as grant resources, are also essential components of a thriving arts community.

Eng focused on the ways that donors, foundations, and local government agencies can encourage long-term planning for the arts and support diversity of artistic expression. She emphasized the importance of providing multi-year general operating grants that allow nonprofit arts groups to become engaged in long-range planning and pointed to the benefits of funding a “constellation” of start-ups, mid-size, and

larger institutions. Dower shared his belief that businesses of all sizes can play a role in supporting the arts and encouraged business leaders to become actively engaged so that they can develop a stronger personal appreciation for the arts. Ritchie presented his unusual case study of a family-owned commercial real estate firm that has made a powerful commitment to the community. A designated share of net profits is reserved for community support, an ethics and community service pledge is signed by all of the company’s real estate agents, and there is an aggressive green philosophy and renewable resource program for all of the company’s commercial property management accounts. In addition, nonprofit organizations represented by the firm receive ten percent of the commission earned from their representation.

Finally, focusing on the more traditional definition of business incubators, Lauffer highlighted the benefits of applying business incubator models to the arts, and he identified the Entergy Arts Business Center in New Orleans as one of the country’s most successful projects. With 40 arts organizations and 200 individual members, the Center offers studio space, classes in how to market art and sell to galleries, and a marketplace where the public can see how art is made, meet the artists, and buy work.

**Arts for Hope**

January 2002, New York

Presenters

GARY P. STEUER (moderator)  
*President and Chief Executive Officer, Arts & Business Council Inc.*

THEODORE BERGER  
*Executive Director, New York Foundation for the Arts*

ARTHUR COHEN  
*Principal, LaPlaca Cohen*

CAROL ENSEKI  
*Executive Director, Brooklyn Children’s Museum*

JANET D. RODRIGUEZ  
*Vice President, Corporate Social Responsibility, J.P. Morgan Chase & Co*

This forum, presented only months after September 11, 2001, focused on the impact of those events on New York City’s arts community. The discussion also offered an opportunity to educate business and arts professionals about “Arts for Hope,” the Arts & Business Council’s response to September 11.

**The Context: Impact of 9/11 on the Arts**

Enseki focused on the immediate responses of the arts community following the attacks of September 11. She described in moving terms how parents came to the Brooklyn Children’s Museum to “find a brief respite from their own grief.” She noted that arts organizations are uniquely positioned to prepare children to respond to such incomprehensible events because they broaden their views of the world by conveying values that inspire positive living. Berger provided sobering statistics regarding the recent economic plight of many New York City arts organizations, including cuts in arts education, reduction of government support, and a lagging economy. Berger described the New York Arts Recovery Fund, a major initiative that is assisting arts groups and individual artists impacted by the attacks. Rodriguez spoke of the efforts by the corporate community to respond, finding ways both to support the arts in this time of crisis, and also respond to the enormous larger human needs of victims and their families.

**The Response: “Arts for Hope”**

Cohen, principal of LaPlaca Cohen, an advertising agency donating its service to the effort, presented an overview of the campaign. Arts for Hope was designed to focus public attention on the value of the arts in difficult times. Principally a media campaign, Arts for Hope comprised print and outdoor advertisements that communicate why the arts are particularly relevant now. A Web site component made the public aware of volunteer, philanthropic, and educational opportunities that can help them make the arts a more central part of their lives. The campaign was intended to appeal not just to New Yorkers but to visitors as well. Arts for Hope was being funded by a leadership grant of \$250,000 by J.P. Morgan Chase & Co. It is one of many joint efforts by the arts and business communities aimed at ensuring that the public will continue to patronize and support New York’s cultural organizations, which are important to the economic life and health of the city.

*[Editor’s note: The Arts for Hope campaign was executed in the summer of 2002, with extensive outdoor advertising in the New York City transit system, as well as print advertisements in The New York Times and Time Out New York. The campaign reached millions of New Yorkers and visitors to the City. The Web site is still active and can be visited at [www.artsforhope.org](http://www.artsforhope.org).]*

Uncertain Times: Corporate Funding for the Arts in New York

June 2002, New York

Presenters

GARY P. STEUER (moderator)  
President and Chief Executive Officer,  
Arts & Business Council Inc.

MICHAEL A. FELLER  
Senior Vice President of Corporate  
Social Responsibility and President, J.P.  
Morgan Chase Foundation

SIBYL JACOBSON  
President and Chief Executive Officer,  
MetLife Foundation; Senior  
Vice-President of Corporate Contributions  
and Community Relations,  
Metropolitan Life Insurance Company

JUDITH A. JEDLICKA  
President, Business Committee for  
the Arts, Inc.

CHARLES V. RAYMOND  
President, Citigroup Foundation

MARY BETH SALERNO  
President, American Express  
Foundation; Vice President of Global  
Philanthropy, American Express Company

“Uncertain Times” brought together leaders in corporate philanthropy to explore the impact of September 11 and the economic recession on funding trends for the New York City arts community and the nation’s nonprofit arts sector. Although there was some good news – such as the continuing stability of New York City’s real estate market – data related to job losses and declines in consumer spending made for a sobering economic outlook.

The corporate contributions leaders agreed about several aspects of the current giving climate:

- The corporate community’s massive support of post-September 11 needs did not impact their regular contributions programs.
- Their philanthropic budgets were essentially flat. In context of declining revenues and stock prices this was viewed as an enormous commitment to corporate social responsibility.
- The arts have *not* suffered disproportionate cuts at the represented companies, and this was not something the panelists were seeing at other companies.
- They indicated that pressures to expand their international contributions will likely continue, as corporate earnings increasingly are generated overseas.
- All were cautiously optimistic that if the economy and their specific business performance did not worsen, their support of the arts would not suffer unduly.

Jedlicka noted that changes in top level management can adversely affect contributions, including support of the arts, and noted that a generational shift in corporate

leadership is now taking place, with new CEOs taking over who were not raised with the arts as part of their lives. She also made a strong case regarding the increasingly important role of small and mid-size companies, which account for a major share of arts funding in the country.

Panelists agreed that it is extremely important for arts groups to get corporate employees involved as patrons, volunteers, and audiences. They suggested inviting employees to attend performances and exhibitions and building a cadre of advocates within companies. The panelists also encouraged arts groups to leverage matching gift programs and take advantage of special programs that provide modest financial support for groups that have employee volunteers. One panelist also commented that while arts groups may be experiencing severe hardship, they had not experienced any increase in “hardship” type requests, and urged groups to be honest about their serious needs, otherwise funders will be unable to respond.

Salerno, in particular, offered a passionate defense of the New York arts community and the key role it plays in the City. “More companies get it now,” she added, “and understand the vital role the arts play in economic development and education.” She urged groups to understand that companies strive to maintain consistency in their support and that this means the ups may not be as high, but we will be somewhat protected from downturns such as the current one.

Arts Funding: Charting a Course for Change

April 2002, Pittsburgh

Presenters

MARILYN COLEMAN (moderator)  
Executive Director, ProArts

JAMES F. CARROLL, JR.  
Vice President for Public Affairs,  
Dollar Bank

CARLENE F. GARRITY  
Assistant Vice President and Manager,  
Charitable Giving Program, Mellon  
Financial Corporation

RUSSELL R. KEMERER  
Assistant Vice President for Business  
Affairs, Verizon-Pennsylvania

JEANNE PEARLMAN  
Senior Program Officer,  
The Pittsburgh Foundation

JANET SARBAUGH  
Program Director of Arts and Culture,  
The Heinz Endowments

Pittsburgh’s forum was developed in response to local arts managers who questioned how the events of September 2001, the resulting economic slump, and other regional changes were impacting arts organizations’ ability to attract philanthropic support. This forum offered an interesting counterpoint to the similar forum held in New York City.

Context: The business environment in Pittsburgh and surrounding southwestern Pennsylvania has undergone tremendous change over the past several decades. As the region has shed its industrial past and worked to reinvent its economy through development of high technology, biotechnology, and service industries, its population has become smaller and older. While a significant number of Fortune 500 companies have headquarters in the area, health systems, government agencies, universities, and nonprofit organizations are among the largest employers.

The arts community has remained healthy throughout this transitional period and, more and more, Pittsburgh’s cultural amenities are seen as the key to the area’s future growth. The local funding community includes corporations, foundations, and government working together to initiate technical assistance and “crisis” funds for the arts; establish regional touring support programs; and provide support for emerging arts organizations and individual artists.

The corporate representatives on the panel reported that, though all had contributed relief funds, those gifts had come from other internal sources and did not have an impact on their ability to give locally. The program officers were eager to learn from the

local organizations and artists on hand how the arts community had responded artistically, and whether the tragedy had impacted earned revenues.

Sarbaugh and Pearlman both referenced their foundations’ shrinking investment portfolios, but indicated that their budgeting practices and funding priorities would likely allow for more stable support for the arts than those of some other regional foundations. However, changing business interests are shaping future funding trends. Garrity described how Mellon Financial Corporation, which recently sold its consumer banking business, will focus on private wealth management, financial services, and its global human resource business. Their new direction may actually allow for a more prominent role for the arts in their plans, as private wealth management customers might be attracted to Mellon’s connection with the arts.

Kemerer described Verizon-Pennsylvania’s strategy, which ties its giving to the company’s desire to position itself as a premier communications and technology company. Carroll of Dollar Bank encouraged the arts community to become more aggressively involved in advocacy initiatives.

As with the New York forum, corporate funders reported that relief funding had not diminished their support for the arts. They also urged arts organization to share information on how they have responded and how they have been impacted. Finally, it is also clear that larger trends in business and society are having a much bigger impact on philanthropic support for the arts than the direct effects of September 11.

Sponsorship Marketing and the Arts

June 2002, Atlanta

Presenters

LISA CREMIN (moderator)  
Director, Metropolitan Atlanta Arts  
Fund Director

SALLIE ADAMS DANIEL  
Senior Vice President and Mid-South  
Contributions Manager, Bank of America

ELISA BUONO GLASER  
Independent Consultant; former  
Corporate Relations Officer, National  
Gallery of Art

GARY STOKAN  
President, Atlanta Sports Council;  
President, Chick-fil-A Peach Bowl

Sponsorship relationships between the arts and business are growing rapidly, sometimes at the expense of traditional corporate philanthropy, sometimes expanding the level of overall corporate arts support. Corporate marketing and contributions professionals, arts managers, and arts board members all over the country are dealing with how to respond to this shift in the arts and business partnership landscape. They must figure out how to build relationships that generate marketing value to the corporation, while also serving the mission of the arts group. This Forum explored how a better understanding of practices and trends in the areas of corporate sponsorship and marketing may assist in generating new revenue streams for Atlanta's cultural organizations.

The lively discussion offered a number of important observations/conclusions:

- Be creative in packaging projects and think beyond delivering traditional sponsor benefits such as name recognition and access to new audiences.
- The future of corporate sponsorships will be linked to building shareholder value. Measurements matter and arts groups must shift their thinking from "how much do I need?" to "what is it worth to the corporation?" How many people are going to see the event or the logos? What is their return on investment?

- Develop signature or "named" event series that offer unique opportunities for companies' shareholders, customers, and employees – such as cameo appearances in theatrical productions or special exhibition previews.
- "Instead of just selling your own events, leverage each other, integrate your brands and cross-promote....you're stronger collectively than you are individually."

Covering the Arts in Miami: The Media

May 2002, Miami

Presenters

ALEJANDRO AGUIRRE  
Diario Las Americas

JORDAN LEVINE  
Dance Critic, Miami Herald

BELKYS NERI  
Entertainment Reporter,  
WSVN-Channel 7

MICHAEL PEYTON  
Senior Marketing Manager, WLRN  
Public Radio and Television

HOWARD SALUS  
Editor, Entertainment News & Views

ANDREW STARK  
Editor, Sun Post

"Covering the Arts in Miami" brought together a panel of local media critics and editors for a behind-the-scenes look at local coverage of the arts in South Florida's print and broadcast media. Understanding how editors make decisions about what to cover can help arts organizations secure more media attention. Panelists encouraged arts and cultural groups to consider that:

- Projects may be of interest to multiple editors within a publication. For example, the *Miami Herald's* coverage of the Miami Light Project – one of the first Cuban music groups to perform in Miami since the United States' embargo was lifted – focused on the story in both its news *and* arts sections because of its political and cultural relevance.
- Many publications consider local arts a critical part of their reporting. The *Sun Post* views its arts coverage as important to increasing readership and believes that the paper's partnerships with the arts attract an upscale demographic that helps sell advertising.
- It is not effective to limit press releases to major daily newspapers, television, and radio. Weekly publications and papers with smaller circulations may address the interests of audiences seeking information specifically about arts and entertainment.

Television stations evaluate coverage of stories and events on a daily basis. On a slow news day stations are eager to find visually interesting stories – and the arts can fill that niche. One speaker underscored the importance of developing a relationship with news editors and the entertainment reporters, so that when opportunities arise, the editors will already be familiar with what your organization has to offer. Another panelist described Ticket Madness, a half-price on-line ticket promotion. The station advertises the Web site and the Ticket Madness promotion regularly during drive time on the radio and prime time on television, providing the 25 participating groups with repeat media mentions. Aguirre spoke about the importance of including the Hispanic media in marketing plans. He noted that there is a misperception that if a program is not in Spanish, or not about Hispanics, it is not of interest to this audience. Aguirre addressed this erroneous belief, reporting that more than sixty percent of his publication's readers are bi-lingual, and emphasized that *Diario Las Americas* is interested in partnering with arts programs to increase Hispanic audiences – even for traditional arts programming.

## Diversity Delivers: A Proven Strategy to Enhance Your Company and Bottom Line

June 2002, Boston

### Presenters

MARK MICHALOWSKI (moderator)  
*Partner, Holland & Knight, LLP*

DONNA WALKER-KUHNE  
(keynote speaker)  
*Director of Marketing and Audience Development, The Joseph Papp Public Theater / New York Shakespeare Festival*

RON SIMOES  
*Human Resources Manager, College Division of Houghton Mifflin*

NIKKI STANTON  
*Community Affairs Manager, Trinity Communications*

JOANNE ZITEK  
*Senior Consultant, Center Focus International, Inc*

Both arts managers and corporate executives (from HR to marketing to community relations) have been grappling with diversity issues for many years. In virtually every corner of the country, demographic shifts have necessitated that nonprofit arts organizations and businesses change the way they do business to respond to their changing communities. Rarely, however, do arts and corporate executives come together to discuss their efforts to address diversity issues. The audience for this forum included marketing staff from mid-sized institutions, board members from emerging, smaller arts organizations, and managers from Boston's financial, consulting, and real estate sectors who were eager to explore the benefits of building diverse audiences, customers, and staff in the arts and business.

The major consensus on how to build diverse audiences for the arts was that creating an organization that incorporates diversity requires a *long-term* commitment of resources and staff, and a strong desire to effect change. Walker-Kuhne, one of the leading speakers, writers, and practitioners in this field, is passionate about the need to build *partnerships* with the communities you are trying to reach. She offered such advice as:

- Conceive audience development efforts that revolve around creating partnerships based on shared benefits and mutual respect.

- While positive changes in the bottom-line may be the ultimate goal for many organizations seeking diverse audiences, initial efforts should focus on opening the doors to new constituencies, working to collaborate on programs that they want to experience, and expressing appreciation for their participation.

A unique aspect of this session was the inclusion of panelists from the corporate arena who discussed their businesses' strategies to increase diversity. In many ways the corporate strategies discussed had many similarities to the arts': the importance of buy-in at the top, long-term commitment, and engaging all employees with the goal. The forum's overall message was that nonprofit and for-profit organizations alike must make a commitment to diversity at all levels – from staff to senior managers to trustees – in order to effect change. In addition, the discussion underscored that desire for change must be supported by the necessary financial resources.

## Tapping a Market of 54 Million: Accessibility in the Arts

April 2002, New York

### Presenters

DORIS ZAMES FLEISCHER, PH.D.  
(moderator)  
*Co-Author, The Disability Rights Movement: From Charity to Confrontation*

JEAN ARGOFF  
*Executive Director, Disability Funders Network*

KITTY LUNN  
*Artistic Director, Infinity Dance Theater*

ROSEMARIE MCCAFFERY  
*Program Director, The Associated Blind, Inc.*

BETH PREVOR  
*Executive Director, Hands On*

The nation's population includes more than 54 million people with disabilities, making this demographic the largest "minority" group in the United States. The forum included representatives from the visually-impaired, hearing-impaired, and mobility-impaired communities. The panelists provided insight into how to reach and accommodate people with disabilities so they may become more frequent attendees at cultural events and more involved as members of boards and staffs of cultural organizations. A relatively unique "spin" to this session was presenting the goal of reaching disabled people NOT as a legal mandate or obligation but as an enormous untapped market segment that should not be ignored by arts organization whether or not the ADA or local human rights laws compelled them to act.

Fleischer noted that this group also includes individuals with "invisible" disabilities – such as heart disease, cancer, and diabetes – and cuts across all racial, ethnic, gender, social class, and age boundaries. Because advances in medicine and technology enable people with disabilities to live longer with a higher quality of life, the disability population has increased in recent decades and will continue to grow.

### Enforcing the Law

Lunn, a wheelchair user (and an actress and dancer), called for more attitudinal changes, arguing that strict enforcement of the law may not bring the desired results. She spoke of the need to compromise and sometimes settle for less than what might be legally enforceable. In contrast, McCaffery, a blind individual, felt strongly that without such strict enforcement, little is to be gained.

### The Responsibilities of Nonprofits

Arts groups must do a more effective job of making their facilities accessible and in communicating their accessibility to the disability community. Panelists noted the importance of using the disability community's own publications to convey that message and agreed that it is vital that boards and staffs of cultural organizations include people with disabilities. Whenever possible, arts organizations should deal with groups that are made up "of" people with disabilities and not organizations that are "for" the disabled community. Argoff noted that some funders are now asking questions of arts groups regarding their involvement with the disability community. Although many funders are not highly knowledgeable about this field, there is growing interest in responding to the needs of this population. Prevor, who directs an organization that provides signing and other services for hearing-impaired audiences, made a distinction between providing such services and undertaking a more comprehensive effort to institute what she called "programmatic accessibility." Making facilities and programs fully accessible requires a corresponding effort to build marketing partnerships that allow arts groups to reach these market segments in a way that will encourage their participation.

Reaching this enormous audience and ensuring improved access to cultural facilities – including compliance with the 1990 Americans with Disabilities Act and other federal and local laws – still represent major challenges to the arts community. The support of the public and private funding sector is critical in meeting these challenges and achieving the valuable goal of creating a more diverse and inclusive environment.

**T**hese Forums highlight the enormous challenges faced today, both by those who run arts organizations, and by those who support and care about them.

Yet, more than anything else, the Forums show communities and the hundreds of participants and speakers new ways to do a better job. Our industry has opportunities for skill building – or “management capacity” in the current language. And such training is of critical importance. As the operator of our own National Arts Marketing Project we would be the first to attest to the value of management training. However, it is essential for all arts, business, philanthropic, and civic leaders to periodically take a step back to think about the big picture. Why do we do what we do? How can we as a field improve? What are the societal trends we face? Are there exemplary models from outside our community that we can learn from?

In every community, for every professional in this field, finding the time and the “forum” for exploring these questions is often far too difficult. This is perhaps the greatest value of the MetLife Foundation National Arts Forum Series. For more than a thousand arts managers in ten different cities, over the course of a year, there was a reason to come together as a community in dialogue about common issues. Out of that process will come not only healthy conversations, and perhaps some “big ideas,” but also the arts leadership to strengthen the whole field.

**O**ur mission is to stimulate partnerships between the arts and business that strengthen both sectors in the communities we serve. For 38 years we have accomplished this mission with programs that promote voluntarism and leadership, build arts management capacity, gather and disseminate relevant information, and advocate for closer ties between business and the arts. The Council’s programs and services fall into four broad categories:

#### **Voluntarism:**

In New York and in cities across the country, the Business Volunteers for the Arts (BVA) program recruits, trains, and places business professionals as pro bono management consultants with nonprofit arts organizations. Since its inception in 1975, this program has involved thousands of volunteers who have provided consulting services valued in excess of \$100 million to thousands of arts groups. It is by far the largest arts voluntarism program in the nation.

#### **Information and Management Services:**

The thirteen-city American Express National Arts Marketing Project helps arts groups develop new audiences and earned income through a series of arts-specific marketing workshops, an advanced marketing training and granting program, ArtsMarketing.org, and an annual National Arts Marketing Conference. The Cultural Tourism Initiative Grant Program, funded by the New York State Council on the Arts, is designed to enhance the ability of cultural organizations throughout New York State, working with local tourism agencies and other partners, to attract visitors to their communities. The Council’s newsletter, *Arts & Business Quarterly*, has become a leading source of information on trends and issues related to arts and business partnership.

#### **Convening and Celebration:**

Through its annual spring Encore Awards event and fall Gala Dinner, the Council recognizes excellence in arts management, business support of the arts, voluntarism, and artistic achievement. The Gala features the presentation of the prestigious Kitty Carlisle Hart Awards. The MetLife Foundation National Arts Forum Series explores issues of interest to both the arts and business communities, and also provides an opportunity for informal networking with peers in New York and nine additional cities throughout the country.

#### **Professional and Career Development:**

The Con Edison Multicultural Arts Management Internship Program places college students interested in careers in arts management with nonprofit arts groups during the summer months. With support from the National Endowment for the Arts and The Hearst Foundation, the Arts Leadership Institute (ALI) was launched in 2002. This program is designed to train a new generation of arts managers for leadership roles in the arts throughout New York City.

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