

**Americans for the Arts
National Arts Policy Roundtable
2006 Final Report**

***The Future of
Private Sector Giving
to the Arts
in America***

**A Report on the Proceedings
October 26-28, 2006
Sundance Preserve, Utah**

sundance
P R E S E R V E



Welcome to the National Arts Policy Roundtable

2006 marked the inauguration of the Americans for the Arts National Arts Policy Roundtable, held in partnership with, and at the Sundance Preserve in Utah. We established the Roundtable on the premise that the arts are critical to our society—and that every American should have an opportunity to participate in all forms of the arts.

Nonprofit arts organizations derive 43 percent of their revenue from private contributions (individuals, foundations, and corporations). It is this funding stream that enables them to deliver their cultural product, affordably, to the entire community. Research suggests that we are in the midst of a major shift in how these organizations are supported—one that if not addressed will radically alter America’s cultural landscape.

This is why *The Future of Private Giving to the Arts in America* is the topic of the 2006 National Arts Policy Roundtable.

We believe in the importance of addressing the giving areas that are now attracting more of the funds previously designated for the arts—such as health and human needs, reforming education, and international relations. Yet, we have also seen evidence of the transformative nature of the arts.

What can be done to balance support for the arts with pressing societal needs?
Not a small question, but one that was posed to 29 leaders in business, foundation, philanthropic and cultural sectors—who answered with specific policy recommendations.

In preparation for this event, we conducted original scholarly research, gathered existing data, and held focus groups of industry professionals. You can be confident that the issues addressed are based on solid evidence. Finally, we would like to express our gratitude to the David and Lucile Packard Foundation and The Rockefeller Foundation for their support of the 2006 National Arts Policy Roundtable.



Robert Redford
Chairman, Sundance Preserve



Robert L. Lynch
President & CEO, Americans for the Arts



Introduction from the Chair

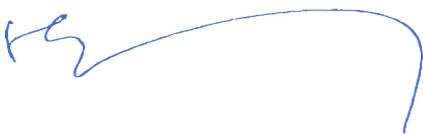
It is arguable that Americans partake of the arts more now than at any time in our history. Music and movies are accessible on our home computers. We are personally creative—playing our own musical instruments, making crafts, and singing in choirs. Advances in technology enable children to create their own music mixes, and digital cameras have made millions of budding photographers. This evolution holds great promise for broadening arts engagement by all Americans.

There are, however, aspects of the arts to which the recent developments in technology have little application—unless, that is, we are content watching a symphony performed by a first violinist playing along side 100 computers. Similarly, while many museums boast online access of their collections, there is truly no replacing the experience of being in the physical presence of the art itself.

There are unmistakable signs that this facet of our arts sector—typically our nonprofit theaters, museums, community arts education organizations—is at risk.

- Since 1992, the arts portion of philanthropic giving has dropped from 8.4 to 5.2 percent—a value of \$8 billion annually.
- Many new foundations, and even some of the most venerable, have eliminated their arts programs in favor of alternative funding strategies.
- Corporations are more strategic in their grantmaking and seek measurable results. Many are reducing their focus to a single funding category, such as health or education—rarely the arts.
- Individuals are favoring more “high touch” giving opportunities, wanting to be personally involved in addressing social, environmental, and education needs.

Understanding these trends, and making recommendations for the future, was our charge. Though the term “policy” has different meanings, we consider policy to be actions and guidelines that can be implemented—such as government laws, and private sector practices. It is the proffering of specific policy recommendations that we gathered at Sundance to generate, and which now form the basis of this report.



Marian Godfrey,
Chair, Americans for the Arts National Arts Policy Roundtable, 2006



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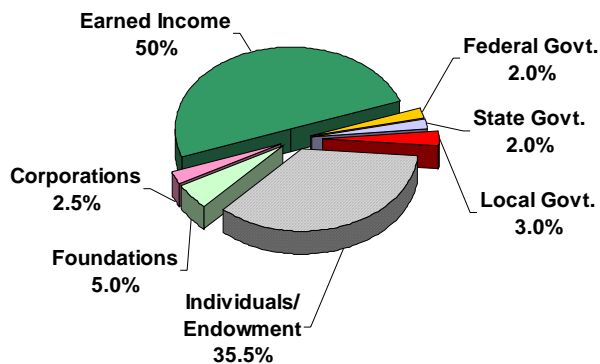


Summary of Research Findings

Private contributions represent 43 percent of the typical nonprofit arts organization's budget

Nonprofit arts organizations rely on a delicate balance of earned revenue, government support, and private sector contributions to exist. They generally earn only half of the money it takes to sustain their operation; the other half of their revenue must be raised through contributions and grants. Even small fluctuations in contributed revenue can mean deficits for many organizations. The pie chart below provides a snapshot of what the average revenue picture looks like for a nonprofit arts organization in the U.S.

Average Source of Revenue for Nonprofit Arts Organizations (Estimated)

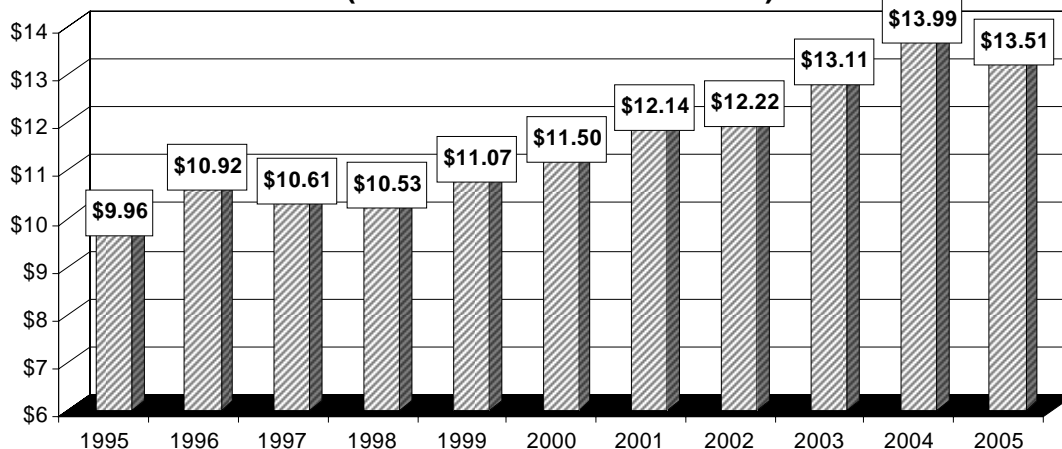


- Earned income represents half of the pie (ticket sales, sponsorships, and fundraising events, etc.)
- Private sector philanthropy is the next largest portion (corporate, foundation, and individual giving) with 43 percent
- Government support is 7 percent

Private sector giving to the nonprofit arts was \$13.5 billion in 2005

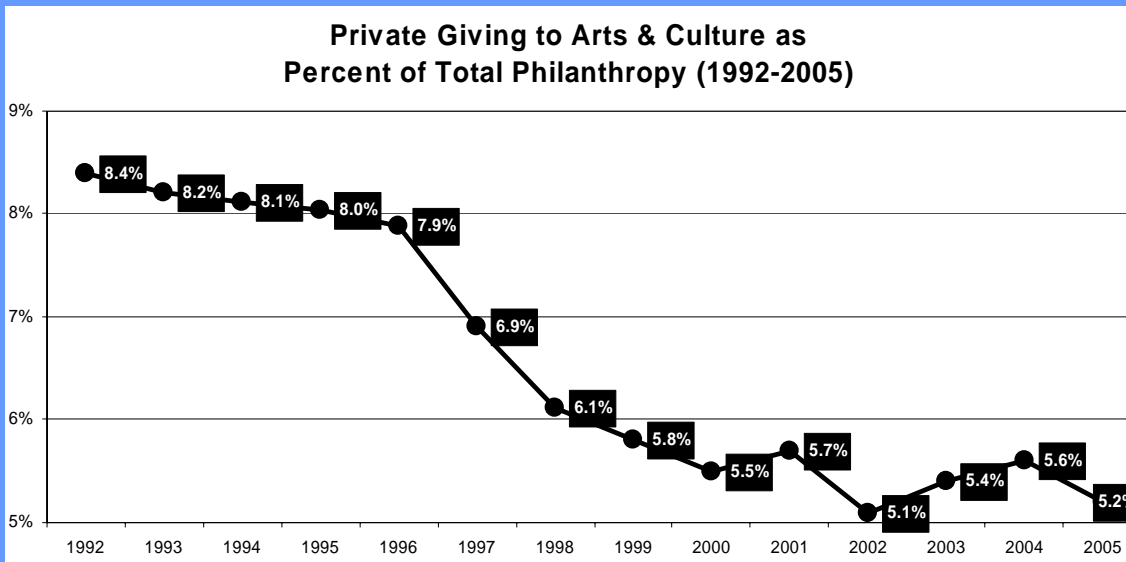
In 2005, private sector giving to the nonprofit arts was \$13.51 billion—a 3.4 percent decrease from \$13.99 billion in 2004. This was the first decrease in actual dollars since 1998. Private contributions to all charities in 2005 was \$260.28 billion—a 6.1 percent increase from \$245.22 billion in 2004.

Private Giving to Arts, Culture and Humanities: 1995-2005 (Billions of Current Dollars)



Since 1992, the nonprofit arts have lost a significant share of private giving

The nonprofit arts continue a decade-long trend of losing “market share” in private giving. In 1992, the arts received 8.4 percent of all charitable contributions. In 2005, that rate is just 5.2 percent. If the arts had simply maintained an 8.4 percent share of total giving in 2005, they would have received \$21.9 billion instead of \$13.51 billion—an \$8.4 billion difference.



The Changing Paradigm of Private Sector Arts Funding

Change is occurring in all segments of private philanthropy to the arts—individuals, foundations, and corporations. To better understand this phenomenon, Americans for the Arts commissioned scholarly investigations and gathered data from such leading knowledge institutions as The Conference Board, the Foundation Center, and The Center on Philanthropy at Indiana University.

Overall

- Individuals and foundations showed little change in giving between 2000 and 2005, when adjusted for inflation. Corporate giving to the arts, however, dropped significantly

- All three donor groups favor education, health, and human services over the arts.

Individuals

- Between 2000-2005, arts giving increased just 2 percent, when adjusted for inflation. Within this category, measurable decreases are noted in million-dollar gifts and “planned giving.”
- Individuals are favoring “high touch” giving opportunities—seeking to be personally involved in addressing social, environmental, and education needs.
- While 67 percent of the nation’s households make charitable contributions—just 8 percent contribute to the arts. The average gift is \$215.

- Arts donor households are older, have higher incomes, completed college, no children living at home, are likely to donate to other charities, and volunteer. Ethnicity/race and tax filing status have no bearing on arts giving, when controlling for other factors.

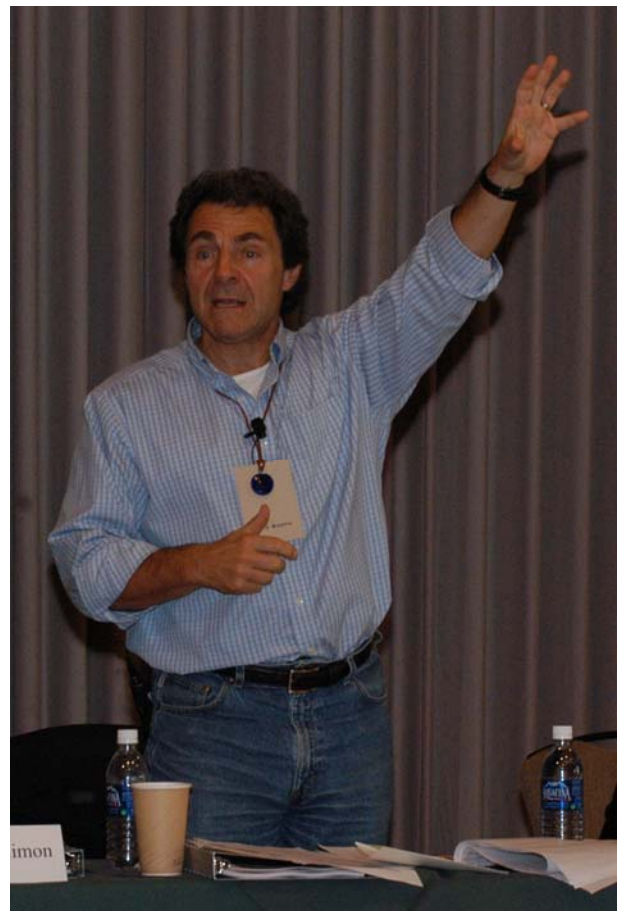
Foundations

- Between 2000-2005, foundation giving to arts remained level, when adjusted for inflation.
- Community and Family Foundations give a larger percentage of their budget to the arts than do national foundations.
- Billions of dollars annually are being directed into “donor advised funds,” managed by commercial entities. This has created competition with Community Foundations, which have traditionally received these dollars. It is not yet clear what share of this growing pool will go to the arts.

Corporations

- Between 2000-2005, charitable corporate giving to the arts dropped 65 percent, when adjusted for inflation. These reductions seem to be primarily among large corporations.
- Corporations support the arts using both philanthropic and strategic methods: charitable contributions, sponsorships, art collections, employee matches, in-kind services, executive loan and volunteer programs, and workplace giving.
- Corporations are increasingly strategic in their grantmaking and aligning giving with business needs—“The Four R’s: reputation, recruiting, retention, and relationships.”

- In an effort to achieve more measurable results, many businesses are reducing their focus to a single funding category, such as health or education. This single-focus giving rarely focuses on the arts.
- Mergers and acquisitions have reduced the number of corporate headquarters, resulting in a negative impact on local arts giving. Those local dollars are likely to be redirected to global issues like health, education, and the environment.



Roundtable Facilitator Eric Booth

Perspectives from the Field

Every year Americans for the Arts sponsors more than 100 convenings as part of its National Arts Policy Network—forums that enable government and business leaders, scholars, arts agency directors, and others to network, share knowledge, and proffer policy. The following are highlights from these convenings:

National Arts Policy Roundtable Resource Seminars

Three focus groups were held with leading experts in nonprofit research, arts philanthropy, and national arts service organizations, to contextualize the latest data about private sector support for the arts as well as to learn how arts organizations are affected by changes in contributed support. Though they involved very different participants, there was remarkable commonality in the meetings:

- There was consensus that the arts' loss of market share in private philanthropy is real and that it is placing financial stress on many nonprofit organizations.
- There was emphasis on the importance of articulating the public value of the arts and improving the capacity of arts organizations to deliver that public value.
- There is a "disconnect" in the minds of much of the public regarding the existence of the arts in their daily lives. That is, they may participate and create personally, yet fail to see themselves involved in the "arts."
- A better understanding is needed of the inter-relationship between the arts and creative economies.
- Arts education in grades K-12 is critical to participating and appreciating the arts in adulthood.

40 MetLife Foundation National Arts Forums

In 2005-2006, the MetLife Foundation National Arts Forum Series of the Arts & Business Council of Americans for the Arts supported 40 community Forums in 20 cities that focused on the changing landscape of private sector support for the arts, and involved over 3,000 citizens. An analysis reveals several common themes:

- There is a need to more effectively articulate the societal value of the arts to potential donors.
- New strategies are needed to engage *Generation X* as both consumers and donors.
- The arts community needs to better engage business leaders in establishing more mutually beneficial partnerships between business and the arts.

Additional National Arts Policy Network Findings

- Corporate sponsorship, while not philanthropic, is a significant revenue stream to arts organizations. The arts received 2 percent of all sponsorship dollars during the 1980's—a percentage that grew and later leveled off at 6 percent in the early 1990's. In 2005, it dropped to 5 percent.
- Arts funding generated through individual workplace giving programs have increased steadily over the last decade—even during the last recession.

Policy Recommendations By Sector

Introduction

The Business, Foundation, Individual Philanthropy, Government, and Arts Sectors have a vested interest in advancing our American culture, building strong communities, and developing the creative life of every child and citizen. The recommendations proposed by the 2006 Americans for the Arts National Arts Policy Roundtable reflect the participants' aspirations for private sector achievement in three critical areas:

1. Culture—Championing the public value of the arts;
2. Community—Advancing a cultural climate in which civic life may thrive, and;
3. Children—Declaring arts literacy a key educational goal for the 21st century.

Culture—Championing the Public Value of the Arts

Our society, like all others past and present, is defined by its arts and culture. As such, we have an obligation to ensure that the fullest diversity of cultural artifacts, expressions and experiences are accessible to all our citizens, and will remain so for future generations. The financial structures that exist to make this happen—whether through the private sector directly, or through public policies governing the private sector—can either be barriers or provide incentives towards this goal. The private sector has the ability to break down limitations to our cultural growth and potential, by taking an active role in affirming the public value of the arts—their impact on civic life, community development, wellness and education—and consequently, the work of our artists and arts institutions in assuring our advancement as a society.

Community—Advancing a Cultural Climate in which Civic Life May Thrive

Every business, foundation and individual philanthropist is different and pursues specific business strategies or philosophical platforms. This may, at times, require a targeted focus on societal values other than the arts. Yet, because the arts are embedded in all parts of our society, they can be woven into almost any giving focus. The arts provide solutions to many of our most

pressing social problems and, as such, many philanthropies support projects that successfully link the arts with other areas of focus, such as education, health and human services, and environmental programs. The arts should **not** be viewed as competing with other social goals; rather, the arts are — and need to be understood as — a valuable part of strategies to address a variety of social issues, and build vibrant, healthy communities. The private sector can have a positive and catalytic impact on communities, by adopting funding policies, practices and strategies that enhance the role the arts can play—both in supporting a cultural climate in which civic life may thrive, and helping to leverage the full economic impact of a healthy creative industry.

Children—Declaring Arts Literacy a Key Educational Goal for the 21st Century

21st century skills developed through the arts—such as creativity, innovation, critical thinking, problem solving, team work and collaboration—are essential for participation in the future workplace, as well as in civic life. America's prominence in a global economy depends upon an educational system structured to meet the challenges ahead. The private sector is uniquely positioned to take the essential next steps in redefining the educational life of every child, with creativity at its center. In order for essential 21st century skills in creativity and innovation to be developed, the arts must be an integral part of every citizen's life-long learning.

1. Business Sector

Culture—Championing the Public Value of the Arts

1.1 *Businesses empower their local offices and/or regional divisions to implement arts-based giving mechanisms that serve the needs of those communities—whether global, national, regional or local.*

- Support for the arts—local cultural organizations, agencies and individual artists—can be viewed as a stand alone philanthropic opportunity or integrated into the product mix of health and well being, education, and community development, as part of the business' responsibility to comprehensively serve the needs of their community.

1.2 *Businesses recognize and support the arts (local cultural organizations, agencies and individual artists) as a vehicle for defining and celebrating their own corporate culture and community, and furthering their own brand, sales & marketing, human resource, community development, and innovation efforts.*

- Businesses work with arts sector partners to co-develop opportunities across business functions, which serve business goals by engaging individual employees, their families and/or groups of employees in promoting the cultural vitality of their communities.



- Businesses support research that specifically examines the role of the arts in workforce development, and in reinvigorating the workforce through creativity and innovation.

Members of the corporate breakout group discuss policy options

Community—Advancing a Cultural Climate in which Civic Life May Thrive

1.3 *Businesses recognize the arts (local cultural organizations, agencies and individual artists) as complementary to their social and civic agendas—and include the arts within their giving strategies.*

1.4 *Businesses in the position to do so, include the arts in corporate matching gift programs and in workplace giving programs, in addition to their philanthropic, marketing, innovation, leadership and community development efforts.*

Children—Declaring Arts Literacy a Key Educational Goal for the 21st Century

1.5 *Businesses engage partners in the public and private sector and the nonprofit community to declare literacy in the arts as a key educational goal for the 21st century—as central to an educated citizenry as reading, math and science.*

1.6 *Businesses and their partners strengthen arts literacy for every child by supporting state and local standards in the arts, arts standards for teachers, and efforts to address disparities in the delivery of high quality arts education in urban, rural and high-minority or economically disadvantaged schools.*

1.7 *Businesses, corporations and corporate foundations advance the knowledge of how the arts develop creativity and innovation, and other 21st century workplace skills in those entering—and currently in—the American workforce.*

2. Foundation Sector

Culture—Championing the Public Value of the Arts

2.1 Foundations expand their support of the arts (local cultural organizations, agencies and individual artists), by adopting arts giving and other arts policies that advance artistic excellence, entrepreneurship, innovation and civic engagement, and help nurture and develop new creative voices for the benefit of the broader community.

Community—Advancing a Cultural Climate in which Civic Life May Thrive

2.2 Foundations recognize the arts (local cultural organizations, agencies and individual artists) as complementary to their social and civic agendas, and endeavor to include the arts within their foundation giving programs—even if the arts are not a primary focus of their philanthropic mission.

2.3 Foundations develop, participate and invest in partnerships that enhance communities' ability to strengthen their local civic and cultural vitality.

- Foundations, especially those well-established or national in scope, use their convening power to gather community stakeholders, including smaller private, community and family foundations, regional associations of grantmakers (RAGS), local and state leaders, business and individual funders, artists, and NGO's including arts organizations, churches, health, education and social service organizations, to identify leadership that could help develop a civic and cultural agenda for the community as well as provide financial backing and legitimacy for the process.

Children—Declaring Arts Literacy a Key Educational Goal for the 21st Century

2.4 Foundations engage partners in the public and private sector and the nonprofit community to declare literacy in the arts as a key educational goal for the 21st century—as central to an educated citizenry as reading, math and science.

- Foundations work with parents, public officials, educational visionaries and philanthropic partners to develop and implement a “literacy in the arts” information campaign. Such a campaign could deliver its key messages through a National Report Card on Arts Literacy in schools, and would require research on what schools are currently providing, as well as on how arts literacy should be defined and how it intersects with other forms of literacy.

2.5 Foundations and their partners strengthen arts literacy for every child by supporting state and local standards in the arts, arts standards for teachers, and efforts to address disparities in the delivery of high quality arts education in urban, rural and high-minority or economically disadvantaged schools.

2.6 Foundations adopt policies and develop funding strategies that ensure that the arts are implemented as part of the core curriculum in our nation's schools, and an integral part of every child's preparation for work and life. Such comprehensive strategies for achieving arts literacy for every child include:

- Rigorous, sequential arts instruction in the classroom;
- Participation and learning in high quality community based arts programs with artists and arts organizations, and;
- The use of the arts in developing 21st century workplace skills.

3. Individual Philanthropy

Culture—Championing the Public Value of the Arts

- 3.1 Individual philanthropists, entrepreneurs and venture philanthropists create new and dynamic funding relationships and mechanisms for the arts (local cultural organizations, agencies and individual artists) that support the cultural identity of our individual communities and the nation as a whole.
- 3.2 Individual philanthropists take a more high-profile role in championing the public value of the arts (local cultural organizations, agencies and individual artists) to the community.

Community—Advancing a Cultural Climate in which Civic Life May Thrive

- 3.3 Individual philanthropists recognize the arts (local cultural organizations, agencies and individual artists) as complementary to their social and civic agendas, and endeavor to include the arts within their individual giving programs.
- 3.4 Individual philanthropists demand a broad variety of mechanisms for arts-giving be implemented in each community, such as workplace giving programs, arts-centric giving circles and donor advised funds, that make it easier for all Americans to become arts philanthropists.



- 3.5 Individual philanthropists insist that vehicles for supporting the arts (local cultural organizations, agencies and individual artists) be available to them from their wealth managers, charitable gift funds, and professional advisors, so that they may readily support a cultural agenda as an essential component of their support for community development efforts.

Children—Declaring Arts Literacy a Key Educational Goal for the 21st Century

- 3.6 Individual philanthropists engage with partners in the public and private sector and the nonprofit community to declare literacy in the arts as a key educational goal for the 21st century—as central to an educated citizenry as reading, math and science.
- 3.7 Individual philanthropists play a more vocal and visible leadership role in promoting arts literacy for every child by supporting state and local standards in the arts, arts standards for teachers, and efforts to address disparities in the delivery of high quality arts education in urban, rural and high-minority or economically disadvantaged schools. Such comprehensive strategies for achieving arts literacy for every child include:
- Rigorous, sequential arts instruction in the classroom;
 - Participation and learning in high quality community based arts programs with artists and arts organizations, and;
 - The use of the arts in developing 21st century workplace skills.

Glen Howard, Neil Williams and John Kreidler have a casual discussion in between sessions.

4. Government Sector

Culture—Championing the Public Value of the Arts

- 4.1 Federal, state, and where appropriate, local government enact or adopt charitable tax legislation, regulations, and policies enact legislation regulations and policies that support the arts, such as exemption from income and sales taxes, tax deductibility for charitable gifts (including gifts of art), tax-free gifts from retirement accounts, enhanced deductibility for artists' business expenses, and sensible regulatory regimes that promote voluntary service.
- 4.2 Federal, state and local government enact policies and legislation that provides funding support to the arts and arts education, and encourages private sector matching funding.

Community—Advancing a Cultural Climate in which Civic Life May Thrive

- 4.3 Local government includes private development in existing percent-for-art programs, or establishes new ordinances that include both public and private development.

Children—Declaring Arts Literacy a Key Educational Goal for the 21st Century

- 4.4 Federal, state and local government engage with partners in the private sector and the nonprofit community to declare literacy in the arts as a key educational goal for the 21st century—as central to an educated citizenry as reading, math and science.
- 4.5 Federal, state and local government strengthen arts literacy for every child by supporting national, state

and local standards in the arts, arts standards for teachers, and efforts to address disparities in the delivery of high quality arts education in urban, rural and high-minority or economically disadvantaged schools.



Bill Ivey shares a speculative moment with Robert Redford.

- 4.6 Federal, state and local government adopt policies and enact legislation that ensure that the arts are implemented as part of the core curriculum in our nation's schools, and an integral part of every child's preparation for work and life. Such policies support comprehensive strategies for achieving arts literacy for every child through:

- Rigorous, sequential arts instruction in the classroom;
- Participation and learning in high quality community based arts programs with artists and arts organizations, and;
- The use of the arts in developing 21st century workplace skills.

5. Arts Sector

Culture—Championing the Public Value of the Arts

5.1 Arts and cultural organizations better communicate their fundamental value—fostering beauty, creativity, originality, and vitality—and demonstrate their role in achieving societal goals by documenting their impact on building cultural and community identity, improving the health and welfare of our citizens, increasing the ability of our children to be creative learners, and enhancing the quality of life for all.

Community—Advancing a Cultural Climate in which Civic Life May Thrive

5.2 Arts and cultural organizations consider their role as community partners and catalysts by participating as integral members of community planning and development efforts.

5.3 Arts and cultural organizations better understand and serve the needs of all their constituents, throughout the greater community, by breaking down cultural barriers that impede audience participation.

5.4 Arts and cultural organizations recognize the changing nature of private sector philanthropic support—from passive funder, to active and engaged community partner—and alter their behavior accordingly by becoming more interactive collaborators with funders (business, foundations and individual philanthropists) to achieve community goals.

Children—Declaring Arts Literacy a Key Educational Goal for the 21st Century

5.5 Arts and cultural organizations—whether or not they are direct providers of arts education programs—engage with partners in the public and private sector to declare literacy in the arts as a key educational goal for the 21st century—as central to an educated citizenry as reading, math and science.

5.6 Arts and cultural organizations work alongside partners in the private and public sectors and the educational community to strengthen arts literacy for every child by supporting national, state and local standards in the arts, arts standards for teachers, and efforts to address disparities in the delivery of high quality arts education in urban, rural and high-minority or economically disadvantaged schools. Such comprehensive strategies for achieving arts literacy for every child include:

- Rigorous, sequential arts instruction in the classroom;
- Participation and learning in high quality community based arts programs with artists and arts organizations, and;
- The use of the arts in developing 21st century workplace skills.



Actor and singer Brian Stokes Mitchell listens as former NEA Chairman Frank Hodsoll shares an opinion

Recommendations for Americans for the Arts

Introduction

In addition to recommending specific policy actions across all sectors for improving the future of private sector giving to the arts, the participants in the 2006 Americans for the Arts National Arts Policy Roundtable recognized that there were specific areas where Americans for the Arts could take a leadership role, either alone or with strategic partners, in order to initiate action around the policy recommendations, as well as provide incentives to galvanize the field in general. The need for immediate action specifically in the areas of private sector messaging and research were themes that echoed not only throughout the National Arts Policy Roundtable itself, but had previously emerged as major cross cutting issues at each of the preparatory Resource Seminars, that were held with experts from the fields of research, philanthropy and the arts.



Sheila Johnson and Bob Lynch

A. Recommendation for a Private Sector Messaging Campaign

- ***That a private sector messaging campaign be developed that communicates the public value of the arts and culture to businesses, foundations and individual philanthropists.***

Throughout 2006, Americans for the Arts conducted original research, as well as resource seminars with experts in the field, on the topic of the future of private sector giving to the arts and in preparation for the National Arts Policy Roundtable. Concurrent with and adding to this body of research, was the 2005-2006 MetLife Foundation National Arts Forum—a program of the Arts & Business Council of Americans for the Arts, which convened 40 community forums in 20 cities across the country, focusing on the changing landscape of private sector for the arts.

The results of these findings were nearly unanimous in identifying a growing trend, and potential threat permeating throughout the private sector—that businesses, foundations, as well as individual philanthropists are choosing a strategic philanthropic focus that excludes the arts. This “strategic focus” often stems from the desire to target resources where it is perceived they can impact the greatest public good. Such a strategy fails however, to recognize the real and tangible contributions the arts make to building a healthy and prosperous society, strengthening our cultural identity, and educating our young people. Furthermore, the recent actions of prominent philanthropists to forgo any arts support in

the focus of their philanthropic work has reinforced a perception that the arts do not contribute to solving community and world problems, and may encourage new donors to follow their lead.

Given this evidence, the participants in the 2006 National Arts Policy Roundtable, strongly felt that a national campaign is needed to reconnect the social value of the arts in the minds of the private sector, as well as to develop a cadre of opinion leaders who understand and can articulate the connections between the arts and the civic and economic vitality of our society. Recognizing that businesses, foundations and individual philanthropists have varying interests and demographic profiles, participants felt that an overall message should be developed that can be segmented and customized for diverse stakeholders, and based on each entity’s unique core values.

At minimum, the private sector messaging campaign should comprise the following complementary and interlocking components, and should fully embrace and address the needs and perspectives of businesses, foundations, individual philanthropists, as well as government and nonprofit arts sector leaders.

Private Sector Messaging Campaign: Business Sector

A.1. Americans for the Arts should spearhead a scan of existing research, testimonials and case studies, as well as conduct new research and focus groups to identify which messages best communicate the value of the arts (local cultural organizations, agencies and individual artists) to business leaders, in preparation for the launching of a private sector messaging campaign targeted toward the business sector.

Where appropriate, such information gathering and research may be done in partnership with other business associations. Aspects of the implementation/dissemination of the message should include:

- Placement of the message in key business publications, trade associations, and through strategic partnerships.
- Identification of corporate spokespersons representing a diverse array of leaders by age, industry, size of company and geographical region. Such leaders would be willing to open doors to build relationships, give speeches, write op-ed pieces, and otherwise add leadership and peer-to-peer clout within their own spheres of influence.
- Development of a related website on messaging for arts and business.
- Development of a public service advertising campaign that specifically focuses on national business publications such as *Business Week*, *Forbes*, and the *Wall Street Journal*, as well as local business journals; coverage through editorials and academic journals, such as the *Harvard Business Review* and the *Journal of Business Strategy*; as well as other key media venues.

A.2. Americans for the Arts should strengthen and/or establish strategic partnerships through undertaking research and information-based initiatives with national organizations that have stature and influence in the corporate world, such as Business Roundtable, Committee Encouraging Corporate Philanthropy, Conference Board, the US Chamber of Commerce, the World Economic Forum and other major trade associations, such as the National Association of Manufacturers or the American Bar Association.

A. 3. Americans for the Arts should investigate potential national strategies by which arts-focused workplace giving campaigns could be implemented in businesses and communities throughout the country, to better communicate to the private sector, businesses and their employees the importance of the arts to building healthy communities.



Above: Bringing artists, corporate executives and philanthropists together; Second City's Bumper Carroll, Ken Fergeson and Charmaine Warmenhoven.

Below: James Fitzpatrick listens as Margaret Bodde makes a point.



Private Sector Messaging Campaign: Foundation Sector

A. 4. *Americans for the Arts should strengthen and/or establish strategic partnerships through undertaking research and information-based initiatives with national organizations that have stature and influence in the foundation world, such as the Council on Foundations, Independent Sector, Grantmakers in the Arts and other philanthropic associations. Such partnerships may be developed to:*

- Identify research agendas that would help focus philanthropic giving to the arts (local cultural organizations, agencies and individual artists), and expand the methods by which foundations could be encouraged to provide such support.
- Use the convening power of these associations to reach the foundation community with relevant messages about the public value of the arts, and their contributions to civic life.

Private Sector Messaging Campaign: Individual Philanthropists

A. 5. *Americans for the Arts should strengthen and/or establish strategic partnerships undertaking research and information-based initiatives with national and regional philanthropic advisors that have stature and influence in the philanthropic world, such as the Philanthropy Roundtable, the International Association of Advisors in Philanthropy, Venture philanthropy Partners, Philanthropy Workshop West, and YPO (Young President's Organization). Such partnerships may be developed to:*

- Implement a peer-to-peer initiative that encourages prominent individual philanthropists and opinion shapers to communicate the value of the arts to their colleagues. This initiative should include a diverse array of such philanthropic leaders, by age, profession and geographical region.

- Create opportunities to educate new individual philanthropists through workshops, peer presentations and other communications mechanisms.
- Explore helping to create arts-specific individual giving circles and clubs, as well as resources that may help guide individuals in the commissioning of art and support of individual artists.

A. 6. *Americans for the Arts should communicate to wealth managers, charitable gift funds, professional advisors, and others who philanthropists rely on for advice and guidance about the benefits of including arts and culture in their portfolios, both for their intrinsic value, as well as their ability to complement the philanthropic areas in which they are already interested and invested—such as health, education and civic engagement.*

Private Sector Messaging Campaign: Government Sector

A. 7. *Americans for the Arts should work with members of the new Congress and with the Congressional Arts Caucus, to communicate the public value of supporting policies and legislation that encourages more charitable giving both from individuals and from estates (including gifts of art), and that promotes greater understanding of how America's nonprofit arts and culture institutions rely on charitable gifts in order to be able to provide greater and more services to the public.*



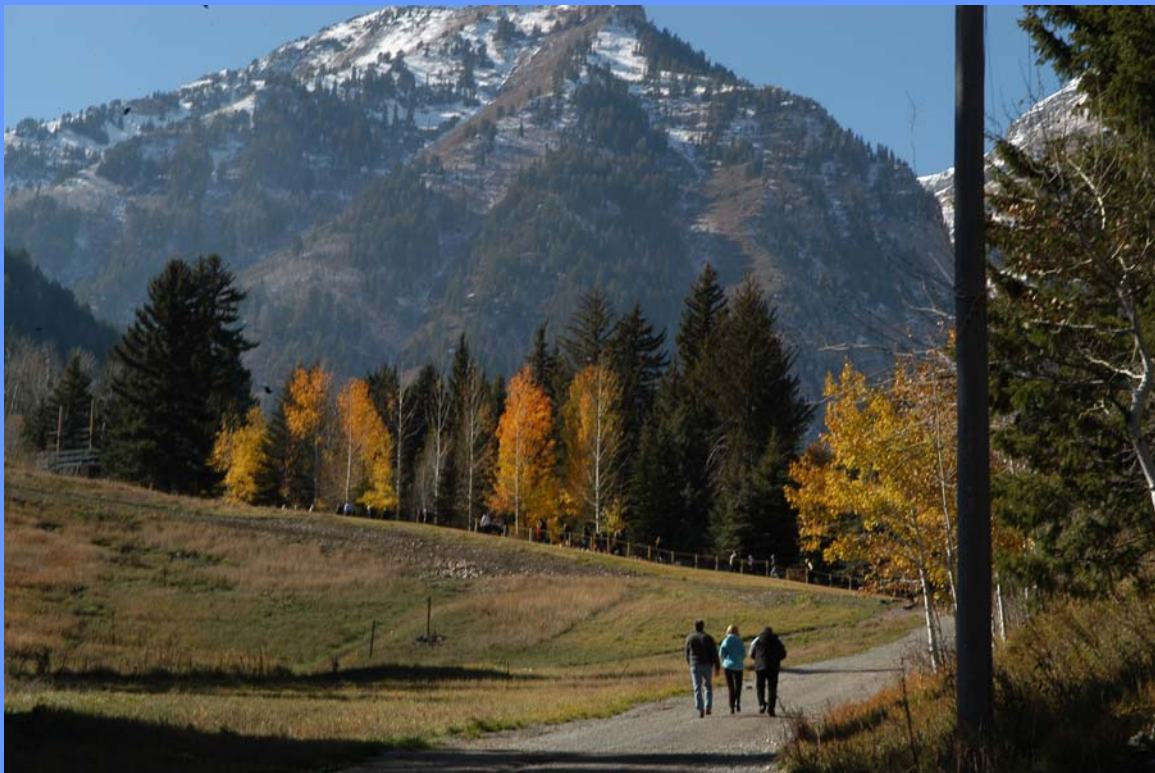
Left to Right: Former NEA Chair Bill Ivey, Don Greene, past president of the Coca Cola Foundation, and NAMM Executive Director Joe Lamond

Private Sector Messaging Campaign: Arts Sector

A. 8. Americans for the Arts should provide information and training on the use of these national messages provided to local arts leaders and individual arts organizations through Americans for the Arts' own membership, and in partnership with national arts service organizations to ensure that arts groups use both consistent as well as customized messages when approaching businesses at the local level. Americans for the Arts should also help communicate to local arts organizations directly, as well as through partnerships with national arts service organizations, how in some cases making a more effective private sector case may need to go beyond messaging and encompass changes in practice and behavior.



Robert Redford introduces the Sundance preserve philosophy to Roundtable members.



The inspiring beauty of the Sundance Preserve sets the stage for serious discussion.

B. Recommendations for Additional Areas of Private Sector and the Arts Research

- ***Additional research should be conducted that demonstrates the value of the arts and culture to the private sector, including businesses, foundations and individual philanthropists.***

The 2006 Americans for the Arts National Arts Policy Roundtable participants acknowledged that research must play a central role in improving the relationship between the arts and the private sector. Research not only forms the cornerstone of a successful and credible messaging campaign, but is necessary to better inform policy decisions as well as practices, in both the private sector as well as the arts.

The participants recommended several potential research tracks that Americans for the Arts should consider initiating either alone, or in partnership with other research based entities:

B.1. Develop and implement a research study demonstrating the impact of the arts' and artists' contributions to our economic competitiveness and social well-being, in order to better communicate the role of the arts in society.

Corporate social responsibility programs often indicate their interest in funding “creativity”—but not the “arts.” Arts advocates and supporters believe intuitively that artists and arts practitioners are core members of the creative industries, and core contributors to economic and social well being of both rural towns and urban centers. More hard data and evidence of the role and impact of artists are needed for effective communications and advocacy.

B.2. Develop and implement a research study that tracks the full breadth of private arts giving to nonprofit arts organizations—with analyses by sources of giving, artistic disciplines, and geographic distribution—on a regular basis. The study should be designed to resolve current discrepancies in the methodology by which corporate support is gauged, as well as examine individual arts giving in depth.

Currently, there is no reliable means by which data can be captured and reliably reported on various means of giving; the use of philanthropic advisors, donor advised funds, employee giving, giving circles, Internet giving, use of venture philanthropy; and tax laws that influence individual arts giving.

B.3. Develop and implement a research study that examines the role and impact of the arts in developing workplace skills. Such a study should examine existing research and findings, identify gaps, and address these gaps through newly commissioned research.

According to recent reports, corporate leaders believe that creativity and innovation will increase in importance in preparing future graduates for economic success, and that the capacity to innovate is an essential element in maintaining United States competitiveness in the global economy. More hard data and evidence of the role and impact of the arts in nurturing creativity and innovation, as well as other critical workplace skills, are needed for effective communications and advocacy among key stakeholders.

List of 2006 National Arts Policy Roundtable Participants

Conveners

Robert L. Lynch, President & CEO, Americans for the Arts

Robert Redford, Chairman, Sundance Preserve

Chair

Marian Godfrey, Managing Director, Culture and Civic Initiatives, The Pew Charitable Trusts

Margaret Bodde: Executive Director, The Film Foundation

John Bohlinger: Lieutenant Governor of Montana; Chairman, National Lieutenant Governor's Association

Ken Fergeson: CEO, National Bank of Commerce; Americans for the Arts Board of Directors

James Fitzpatrick: Arnold & Porter LLP; Past Chairman, Center for Arts & Culture

Stephanie French: Senior Vice President, US Trust Company of New York

David Grant: President & CEO, Geraldine R. Dodge Foundation

Donald Greene: Co-Founder, Tandem Consulting; Program Advisor, Past President, The Coca-Cola Foundation

Sharon Greene: Co-Founder, Tandem Consulting

Joan Harris: Chairman, The Irving Harris Foundation; Philanthropist

Frank Hodsoll: Past Chairman, Center for Arts & Culture; Past Chairman, National Endowment for the Arts

Glen Howard: Past Senior VP/General Counsel, Fannie Mae Foundation; Americans for the Arts Board of Directors

William Ivey: Director, Curb Center for Arts, Enterprise & Public Policy, Vanderbilt University; Former Chairman, National Endowment for the Arts

Sheila Johnson: CEO, Salamander Hospitality, LLC; Co-founder, Black Entertainment Television

John Kreidler: Executive Director, Cultural Initiatives of Silicon Valley

Joe Lamond: President & CEO, NAMM—The International Music Products Association

Terry Lewis: Senior Vice President, Yamaha Corporation of America

Tim McClimon: President, American Express Foundation

Julie Muraco: Senior Managing Director, NASDAQ; Americans for the Arts Board of Directors

Todd Simon: Co-Owner, Omaha Steaks; Board Member, United State Artists

Arthur Sussman: Vice President, John D. & Catherine T. MacArthur Foundation

Brian Stokes Mitchell: Actor; President, Actor's Fund

Richard J. Walsh: Senior Vice President, Corporate Affairs, Darden Restaurants, Inc. and Trustee, Darden Restaurants Foundation

Charmaine Warmenhoven: Philanthropist and arts patron; Americans for the Arts Board of Directors

Neil Williams: Alston & Bird LLP/Atlanta; Chairman, Woodruff Center for the Arts

Presenters

Cara Mertes: Director, Documentary Film Program, Sundance Institute

N. Bird Runningwater: Associate Director, Native Initiatives, Sundance Institute



Performers

Second City Communications

Blue Bird Café

Facilitator

Eric Booth



Above: N. Bird Runningwater describes the Native American Initiatives program as Cara Mertes looks on.

Left: Robert Redford and Robert Lynch share a moment with members of the Second City comedy ensemble of Chicago

Below: Members of the 2006 Roundtable with Staff

Americans for the Arts Staff

Randy I. Cohen, Vice President, Policy and Research

Gary Steuer, Vice President, Private Sector Affairs and Executive Director, Arts & Business Council

Nora Halpern, Vice President, Leadership Alliances

Marete Wester, Director, Arts Policy Information

Joni Maya Cherbo, National Arts Policy Roundtable Coordinator

Andrea Streat, Director of Meetings and Events

Eulynn Shiu, Research Manager

Katherine Miller, Executive Assistant to the President and CEO

Sundance Preserve Staff

Julie Mack, Executive Director

Sarah Pearce, Managing Director



List of 2006 Resource Seminar Participants

Americans for the Arts would like to thank the following individuals who generously donated their time and expertise in the three Resource Seminars held in advance of the 2006 National Arts Policy Roundtable:

Research Resource Seminar

Washington, DC, September 8, 2006

Arthur Brooks, Maxwell School of Public Policy, University of Syracuse
Anne Focke, Grantmakers in the Arts
William Ivey, Curb Center for Arts, Enterprise and Public Policy, Vanderbilt University
Steven Lawrence, The Foundation Center
Kate Prescott, Prescott Associates
Patrick Rooney, Center on Philanthropy, University of Indiana
James Allen Smith, The Center for Public & Nonprofit Leadership, Georgetown University

Arts Funders and Philanthropists Resource Seminar

New York, NY, September 15, 2006

Alison Bernstein, The Ford Foundation
Ben Cameron, The Doris Duke Charitable Foundation
Nancy Fushan, The Bush Foundation
Marian Godfrey, The Pew Charitable Trusts
Jennifer Goodale, The Altria Group
Ellen Holtzman, The Henry Luce Foundation
Joan Shigekawa, The Rockefeller Foundation
Wendy Liscow, The Geraldine R. Dodge Foundation
Americans for the Arts Board Members: Steve Spiess, Chairman,
Madge Berman, Marc Halsema, Kathi Pavlick

National Arts Service Organizations Resource Seminar

Philadelphia, PA, September 19, 2006

Soula Antoniou, VSA Arts
Gigi Bolt, Theatre Communications Group
Diane Dalto, Pennsylvania Council on the Arts (on behalf of the National Assembly of State Arts Agencies)
Maria Lopez De Leon, National Association of Latino Arts & Culture
David Fenza, Association of Writers & Writing Programs
Sandra Gibson, Association of Performing Arts Presenters
Gay Hanna, Society for the Arts in Healthcare
Jonathan Herman, National Guild of Community Arts Schools
Kim Igoe, American Association of Museums
Margaret Lioi, Chamber Music America
Mary Luehrsen, NAMM—The International Music Products Association
Deborah Obalil, Alliance of Artists Communities
Julia Olin, National Council for the Traditional Arts
MK Wegmann, National Performing Arts Network
Stacey Weston, American Symphony Orchestra League
Bruce Whitacre, National Corporate Theatre Fund

About the National Arts Policy Roundtable

The National Arts Policy Roundtable is an annual forum of national leaders who share a commitment to the arts and a willingness to meet and recommend policies critical to the advancement of American culture. The Roundtable is composed of distinguished individuals who serve at the highest levels of business, government, philanthropy, education, and the arts. Americans for the Arts and Sundance Preserve are co-conveners of the Roundtable—teaming the two preeminent national organizations dedicated to advancing the arts and creative industries in the United States.

The Roundtable was established on the premise that issues important to the arts are also important to society—addressing social and educational needs, quality of life, promoting economic prosperity, enhancing innovation, growing the creative workforce, and fostering diplomacy and cultural exchange. It is the distinctive mission of the Roundtable to elevate these issues by giving them national prominence in a forum of informed discussion—one that will yield public policy options, private sector practices, and identify key research needs.

The National Arts Policy Roundtable is the pinnacle convening of more than 100 meetings sponsored annually by Americans for the Arts—conferences that enable government and business leaders, scholars, funders, arts agency directors, and others to network, share knowledge, and proffer policies for consideration by the Roundtable. Policies recommended by the Roundtable are, in turn, circulated back to these networks for implementation. Americans for the Arts commits \$250,000 annually and re-aligns key programs to facilitate implementation of Roundtable recommendations nationally.

Acknowledgements

Americans for the Arts wishes to thank the sponsors of the 2006 National Arts Policy Roundtable

The David and Lucille Packard Foundation

And

The Rockefeller Foundation



Sights and scenes of the 2006 National Arts Policy Roundtable.



Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. With 45 years of service, it is dedicated to creating opportunities for every American to participate in, and appreciate, all forms of the arts. From its offices in Washington, D.C. and New York City and via a network of more than 100,000 members and stakeholders, the organization focuses on three primary goals:

1. Fostering an environment in which the arts can thrive and contribute to the creation of more livable communities;
2. Generating more public- and private-sector resources for the arts and arts education; and
3. Building individual appreciation of the value of the arts.

Americans for the Arts' Research & Information Department publishes annual reports about local arts service and funding organizations and partners with scholarly institutions to study funding trends and investigate how the arts address social, educational, and economic development issues. Its Arts Policy Information Center provides the timely and trusted information needed by arts and community leaders to inform decision-making about the arts. An online database offers 8,700 abstracts of arts policy and research studies dating back to 1960, program profiles, online publications, and samples of enacted policies and legislation. The Cultural Policy Listserv is distributed to 6,000 policy-interested readers weekly. To broaden the exchange of international arts policy information, Americans for the Arts sponsors the free U.S. distribution of IFACCA's Arts & Culture Online Readers News Service. Every year more than 100 convenings are sponsored as part of the National Arts Policy Network—the pinnacle of which is the National Arts Policy Roundtable. By combining this policy development and dissemination work with its visibility and legislative strategies, Americans for the Arts facilitates the establishment of arts-friendly policies: government laws, funding and operational guidelines, and private sector practices.

Nestled at the base of 12,000-foot Mount Timpanogos in Utah, The Sundance Preserve is dedicated to maintaining the balance of art, nature, and community as well as the cultivation of independent, innovative thought amongst

artists, scholars, scientists, public policy, and business leaders. Residing within the protected splendor of its own preserved lands, it is the mission of the Sundance Preserve to inspire action for the benefit of civil society.

sundance
P R E S E R V E

Sundance, the place, is set in the wilderness, but people are the source of its spirit. This great wilderness embodies the transformative power of nature on the creative process and the human spirit. It is to this, that the Sundance Preserve has dedicated its land, legacy, and initiatives.



*Nihi tlano agiyosa Visvi uwaholi.... visvi...**

Why We Need Wild, Living Creatures

Susan Elizabeth Howe



Above: The rehabilitated golden eagle prepares to fly
Below: Susan Elizabeth Howe delivers her tribute.



Because for centuries we worshiped them as gods
and raised them to the stars: Crab, Scorpion, Lion, Bull.

Because three bull elk, heads upright under the god-gear
of their racks walked out of the trees and across the road,
utterly indifferent to us.

Because in the wild, miracles stalk: you may come across
a ranging cougar once in your life.

Because we have existed less time than dinosaurs.
In the view of the planet, we are momentary
as mosquitoes and just as small.

Because wild creatures—keen, swift, and strong—best us.
An eagle sees a mouse at a half mile; a great horned owl
strikes a blow snake in the dark.

Wolf and coyote hunt down rabbits by their scent;
the black bear's claws gouge great cuts.

Deer bound up mountainsides, fish swim upstream in a flash.
Wild creatures lead us to become, through some artificial means,
as they naturally are.

Because with bighorn sheep, trumpeter swan, moose, and trout
we are beads strung together on the necklace of life.

Because we need wild animals within: a badger in our brains,
a mountain goat in our hearts.

Because a great eagle with great wings, long winged,
full of feathers, which had diverse colours, came unto Lebanon,
and took the highest branch of the cedar. (Ezekiel 17:3)

Because an eagle released into the wild will carry us
up through the pines, across the cirque and the glacier
and into the sky. Because from the moment we see it fly,
we will think of it living its sun-struck life.

*This poem was read by the author, in honor of the releasing of a rehabilitated juvenile golden eagle,
during the inaugural convening of Sundance Preserve – Americans for the Arts
National Arts Policy Roundtable, on October 27, 2006.*

**(Journey now, Eagle. ... journey now)—Excerpt from Cherokee Blessing.*



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