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FALL FORUM 2007
*Cultivating Innovation: From the
Board Room to the Box Office*
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Tools for Governance & Arts Advocacy: Suggested Resources

Innovation (*new this year!*)

"37 Under 36: America's Young Innovators in the Arts and Sciences." *Smithsonian Magazine*. October 2007.

"In this special section, we introduce you to 37 people under the age of 36 who are helping to shape the world. Those honored are scholars, singers, writers, scientists, musicians, painters, activists—and more than one public-spirited computer maven. Get a glimpse of each young innovator's personal side with our 'Last Word' interviews. Interact with many of the innovators and other readers on our special Innovations blog. Experience their work firsthand through book excerpts, audio files, videos and photographs."

↪ images.smithsonianmag.com/content/innovators/

Adams, James L. *Conceptual Blockbusting: A Guide to Better Ideas (4th Edition)*. Cambridge, MA: Perseus Books Group, 2001.

↪ books.google.com

Christensen, Clayton M. *The Innovator's Dilemma: The Revolutionary Book that Will Change the Way You Do Business*. Boston: Harvard Business School Press, 1997.

↪ books.google.com

Gardner, Marilyn. "How Companies Can Encourage Innovation." *The Christian Science Monitor*. October 15, 2007.

↪ www.csmonitor.com/2007/1015/p13s01-wmgn.html

Gilbert, Daniel Todd. *Stumbling on Happiness*. New York: Knopf, 2006.

↪ books.google.com

Heath, Chip and Dan Heath. *Made to Stick: Why Some Ideas Survive and Others Die*. New York: Random House, 2007.

↪ books.google.com

Kao, John. *Innovation Nation: How America Is Losing Its Innovation Edge, Why It Matters, and What We Can Do to Get It Back*. New York: Simon & Schuster, 2007.

↪ books.google.com

Kelley, Tom. *The Art of Innovation*. New York: Doubleday, 2001.

↪ books.google.com

La Rocco, Claudia. "Culture Institutions Go After the Short-Attention-Span Crowd." *New York Times*, 5 November 2007.

↪ www.nytimes.com/2007/11/05/arts/05take.html

Novak, David. *The Education of an Accidental CEO: Lessons Learned from the Trailer Park to the Corner Office*. New York: Crown Publishing Group, 2007.

↪ books.google.com

Penn, Mark J. and E. Kinney Zalesne. *Microtrends: The Small Forces Behind Tomorrow's Big Changes*. New York: Hachette Book Group USA, 2007.

↪ www.hachettebookgroupusa.com/books/87/0446580961/index.html

Arts and American Society

Florida, Richard. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books, 2000.

Florida explains the rise of a new social class that he labels the "creative class," defined as those whose economic function is to create new ideas, new technology and new creative content. The author estimates that this group constitutes more than 30 percent of the U.S. workforce and profoundly influences work and lifestyle issues.

↪ www.amazon.com

McCarthy, Kevin, Arthur Brooks, Julia Lowell and Laura Zakaras. *The Performing Arts in a New Era*. Santa Monica: RAND, 2001.

Provides a comprehensive overview of the performing arts field focusing on signs of change in arts audiences, artists, arts organizations and financing over the past 20 years—both in the aggregate and, where the data allows, by discipline and sector.

➔ www.rand.org/pubs/monograph_reports/MR1367/index.html

Arts Funding/Philanthropy

Business Committee for the Arts. *The BCA Report: 2004 National Survey of Business Support to the Arts (report and executive summary)*. Shugoll Research, December 2004.

The triennial report provides information about the level and type of business support for the arts and the individuals who make funding decisions and trends in the business-art alliances.

➔ www.bcainc.org/publications.html

Lowell, Julia F. and Elizabeth Heneghan Ondaatje. *The Arts and State Governments: At Arm's Length or Arm in Arm?* Santa Monica: RAND, 2006.

➔ www.rand.org/pubs/monographs/MG359/

Prince, Russ Alan and Karen Maru File. *The Seven Faces of Philanthropy: A New Approach to Cultivating Major Donors*. San Francisco: Jossey-Bass, 1994.

The book describes the seven philanthropic “personalities” of individual donors and suggests different fundraising approaches appropriate for each kind of donor.

➔ www.amazon.com

Renz, Loren and Steven Lawrence. *Arts Funding IV: An Update on Foundation Trends*. The Foundation Center, 2003.

The most comprehensive and up-to-date analysis available on foundation giving patterns for arts, culture, humanities and media.

➔ www.foundationcenter.org/marketplace/catalog/product_monograph.jhtml?id=prod260001

Audiences

Hauser, Karen. *The Audience for Touring Broadway: A Demographic Study 2005-2006*. The League of American Theatres and Producers, Inc., New York: 2007.

➔ www.livebroadway.com

Hauser, Karen. *Who Goes to Broadway? 2004-2005: The Demographics of the Broadway Audience 2005-2006*. The League of American Theatres and Producers, Inc., New York: 2007.

➔ www.livebroadway.com

McCarthy, Kevin F., and Kimberly Jinnett. *A New Framework for Building Participation in the Arts*. RAND, Santa Monica: 2001.

Examines why people become involved in the arts, how arts organizations can influence their participation and what lessons can be learned from leaders in the field. Also included in the study is a chapter that presents an overview and critique of published research on arts participation.

➔ www.rand.org/pubs/monograph_reports/MR1323/

National Endowment for the Arts. *2002 Survey of Public Participation in the Arts*. Washington: GPO, 2003.

This report describes U.S. adult arts participation in 2002. It examines attendance at arts events, art museums, and literature consumption. Additionally, it investigates arts participation within various media and community groups, discusses the demographic and geographic differences in arts participation and compares the 2002 rates to those found in 1982 and 1992.

➔ www.arts.gov/pub/NEASurvey2004.pdf

Walker-Kuhne, Donna. *Invitation to the Party: Building Bridges to the Arts, Culture and Community*. Theatre Communications Group, New York: 2005.

This book is a practical and inspirational guide on ways to invite, engage and partner with culturally diverse communities, and on how to enfranchise those communities into the fabric of arts and culture in the U.S.

➔ www.tcg.org/ecommerce/showbookdetails.cfm?ID=TCG1141

Western States Arts Federation. *From NASCAR to Cirque du Soleil: Lessons in Audience Development*. Denver: 2000.

Examines broad marketing trends and principles of audience development.

➔ www.westaf.org/pdfs/nascar.pdf

Communication Techniques for Influencing Opinion

Gladwell, Malcolm. *The Tipping Point: How Little Things Can Make a Big Difference*. Boston: Little Brown, 2000. *The Tipping Point* looks at why major changes in our society so often happen suddenly and unexpectedly and identifies the particular personality types who are natural pollinators of new ideas and trends.

➔ www.gladwell.com/tippingpoint/index.html

Cultural Diplomacy

National Arts Journalism Program. *Arts and Minds: Cultural Diplomacy Amid Global Tensions*. 2003.

Arts & Minds explores cultural diplomacy's history, viability and prospects. Prominent U.S. and foreign diplomats, policy makers, historians, artists, arts administrators and journalists probe whether new arts programs might play a role in recasting the U.S. image.

➔ www.najp.org/publications/conferencereports/artsandminds.html

Demographic Trends

Hager, Mark and Mary Kopczynski. *The Value of the Performing Arts in Five Communities 2: A Comparison of 2002 Household Survey Data in Austin, Sarasota, Boston, Minneapolis-St. Paul and Washington D.C.* Performing Arts Research Coalition and the Urban Institute, January 2004.

➔ www.najp.org/publications/conferencereports/artsandminds.html

Hodgkinson, Harold. *Secondary Schools in A New Millennium: Demographic Certainties, Social Realities*. National Association of Secondary School Principals, 2000.

A look at the changing demographics of American society.

➔ www.principals.org

Kopczynski, Mary and Mark Hager. *The Value of the Performing Arts in Five Communities: A Comparison of 2002 Household Survey Data in Alaska, Cincinnati, Denver, Pittsburgh and Seattle*. Performing Arts Research Coalition and the Urban Institute, March 2003.

➔ www.principals.org

Kopczynski, Mary, Mark Hager and Eric Wallner. *The Value of the Performing Arts in Ten Communities: A Summary Report*. Performing Arts Research Coalition and the Urban Institute, June 2004.

These reports, which measure not only attendance but also the value placed on the performing arts by attenders and non-attenders alike, indicate overwhelming support for the nonprofit performing arts by Americans.

➔ www.operaamerica.org/about/parc/PDFs/PARCSummaryRpt.pdf

Putnam, Robert. *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster, 2000.

Using data from Roper Social and Political Trends and the DDB Needham Life Style—surveys that report in detail on Americans' changing behavior over the past 25 years—Putnam argues that people are becoming increasingly disconnected from structures and from the value of community activity.

➔ www.bowlingalone.com

Economic Impact

Americans for the Arts. *Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*. 2007.

This study of the nation's nonprofit arts organizations and their audiences provides compelling new evidence that the nonprofit arts are a significant industry in the United States- one that generates \$166.2 billion in total economic activity.

➔ www.americansforthearts.org/information_resources/research_information/services/economic_impact/default.asp

Hauser, Karen. *Broadway's Economic Contribution to New York City 2004-2005*. The League of American Theatres and Producers and the Alliance for the Arts, 2006.

A biennial study that examines the 2004-2005 Broadway season and its economic impact on New York City.

➔ www.livebroadway.com

Kushner, Roland J. and Thomas H. Pollak. *The Finances and Operations of Nonprofit Performing Arts Organizations in 2001 and 2002: Highlights and Executive Summary*. Performing Arts Research Coalition and the Urban Institute, 2004.

An analysis of fiscal survey data from members of five national service organizations: American Symphony Orchestra League, Arts Presenters, Dance/USA, Opera America and Theatre Communications Group.

➔ www.operaamerica.org/about/parc/PDFs/PARCExecSummary.pdf

Education

Arts Education Partnership. *Arts Integration Frameworks, Research & Practice: A Literature Review*. New York: 2007.

This publication covers what has been written in the field between 1995 and 2007 in the U.S. and abroad and includes an historical overview, definitions and theoretical frameworks for arts integration, research and evaluation studies as well as methods and practices for each of the art forms. It is a valuable resource to anyone involved in the research, theories, or methods and practices of arts integration as it covers the most relevant work in the field to date.

➔ www.aep-arts.org

Arts Education Partnership with The President's Committee on the Arts and the Humanities. *Champions of Change: The Impact of the Arts on Learning*. Washington, D.C.: GPO, 2000.

Report compiles results of seven major arts education research projects. Major findings include that learners can attain higher levels of achievement through their engagement with the arts, and that learning through the arts can help "level the playing field" for youngsters from disadvantaged circumstances.

➔ www.artsedge.kennedy-center.org/champions/pdfs/ChampsReport.pdf

Arts Education Partnership with The President's Committee on the Arts and the Humanities. *Why Your Child Needs the Arts Advantage and How You Can Gain It*. Washington, D.C.: GPO, 2000.

➔ www.aep-arts.org

Arts Education Partnership. *"You Want to Be a Part of Everything": The Arts, Community, & Learning*. New York: 2003.

This report highlights five youth arts programs from across the country brought together at an AEP forum in September, 2003, and provides provocative testimony to youth centered and youth directed arts programs that are creating powerful and supportive communities among young people.

➔ www.aep-arts.org

Catterall, James S. "Involvement in the Arts and Success in Secondary School." Volume 1, Number 9 of *Monographs. Americans for the Arts*, 1998.

An analysis of a long-term study of 25,000 secondary school students sponsored by the U.S. Department of Education.

➔ www.americansforthearts.org

Dana Foundation, The. *Acts of Achievement: The Role of Performing Arts Centers in Education*. New York: Dana Press, 2003.

Study of K-12 education programs offered by performing arts centers nationwide. Showcases 74 performing art center institutions, large and small, partnering with their local schools.

➔ www.dana.org

Deasy, Richard J., ed. *Critical Links: Learning in the Arts and Student Academic and Social Development*. Arts Education Partnership, 2002.

This study suggests that for certain populations-including young children, students from economically disadvantaged circumstances, and students needing remedial instruction-learning in the arts may be uniquely able to advance learning success in other areas.

➔ www.aep-arts.org

Heath, Shirley Brice with Elisabeth Soep and Adelma Roach. "Living the Arts Through Language + Learning: A Report on Community-Based Youth Organizations." Volume 2, Number 7 of *Monographs. Americans for the Arts*, 1998.

Analysis of a long-term study of nonschool youth organizations that local young people living in low-income neighborhoods consider highly desirable places to spend their time. Sponsored by a grant from the GE Fund.

➔ www.americansforthearts.org

National Governors Association. *The Impact of Arts Education on Workforce Preparation*. 2002.

This issue brief provides examples of arts-based education as a money and time saving option for states looking to build skills, increase academic success, heighten standardized test scores and lower the incidence of crime among general and at-risk populations.

➔ www.nga.org

Persky, H.R., B.A. Sandene, and J.M. Askew with Sheida White. *The NAEP 1997 Arts Report Card*. United States Department of Education, Office of Educational Research and Improvement, National Center for Education Statistics. Washington, D.C.: NCES 1999-486, 1998.

Nationally representative and continuing assessment of what America's students know and can do in various subject areas. Assessments have been conducted periodically since 1969 in various subject areas.

➔ www.edpubs.org/webstore/EdSearch/Details.asp?ItemID=ED001725P&EdSearchPage=0

President's Committee on the Arts and the Humanities and Arts Education Partnership. *Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education*. Washington D.C.: GPO, 1999.

The first national study to examine district-wide arts education and identify strategies for its success.

➔ www.pcah.gov

Ruppert, Sandra S. *Critical Evidence: How the Arts Benefit Student Achievement*. National Assembly of State Arts Agencies, 2006.

Critical Evidence updates and expands on the case made for arts education in NASAA's earlier collaboration with the Arts in Education Partnership, *Eloquent Evidence: Arts at the Core of Learning*, originally published in 1995. "Ten year's after its release," observes *Critical Evidence* author Sandra S. Ruppert, "the evidence is even more eloquent, and the need to demonstrate the link between the arts and student achievement has grown more critical."

➔ www.nasaa-arts.org/publications/critical-evidence.shtml

Stevenson, Lauren M. and Richard J. Deasy. *Third Space: When Learning Matters*. Arts Education Partnership, 2005.

Third Space tells the riveting story of the profound changes in the lives of kids, teachers, and parents in ten economically disadvantaged communities across the country that place their bets on the arts as a way to create great schools. The schools become caring communities where kids—many of whom face challenges of poverty, the need to learn English, and to surmount learning difficulties—thrive and succeed and where teachers find new joy and satisfaction in teaching.

➔ www.aep-arts.org

Governance

Bowen, William G. *Inside the Boardroom: Governance By Directors and Trustees*. New York: John Wiley & Sons, Inc., 2000.

Bowen explores the role of the board of directors in today's for-profit and not-for-profit organizations and offers his sometimes controversial recommendations on how boards can better serve the interests of organizations and their stakeholders.

➔ www.amazon.com

Dayton, Kenneth N. *Governance is Governance*. Washington, DC: Independent Sector, 2000.

A booklet that examines the relationship between management and governing boards and helps define the functions and responsibilities of each one.

➔ www.independentsector.org/pdfs/governance.pdf

Ingram, Richard T. *Ten Basic Responsibilities of Nonprofit Boards*. BoardSource, 2003.

The first book in a nine book governance series. The complete series is available through BoardSource.

➔ www.boardsource.org/Bookstore.asp?Item=112

Klein, Sabrina. *The Art of Serving on a Performing Arts Board*. National Center for Nonprofit Boards and Theatre Bay Area, 1999.

Defines the board's basic responsibilities and addresses the relationship between the board, artistic director and the executive director. Also discusses the risks involved with live performance, the creative process and engaging local business and government agencies in the arts.

➔ www.theatrebayarea.org

Mathiasen, Karl III. *Board Passages: Three Key Stages in a Nonprofit Board's Life Cycle*. Washington, DC: National Center for Nonprofit Boards, 1990.

An insightful monograph that traces the evolution of nonprofit boards from an organizing board to an institutional and fundraising board.

➔ www.managementassistance.org/page4b.html

McDaniel, Nello and George Thorn. *Arts Boards: Creating a New Community Equation*. New York: ARTS Action Research, 1994.

The authors offer practical approaches to help arts professionals and their board partners work more effectively and productively. One of a number of publications in the ARTS Action Issues series.

➔ www.amazon.com

Roche, Nancy and Jaan Whitehead. *The Art of Governance: Boards in the Performing Arts*. New York: Theatre Communications Group, 2005.

This book provides the larger context in which trustees govern—the art, artists, history, institutions and national policies of the performing arts—and also explores more practical issues, such as board development, planning, finance and fundraising.

➔ www.tcg.org/ecommerce/showbookdetails.cfm?ID=TCG5420

Media

National Arts Journalism Program. *Reporting the Arts: News Coverage of Arts and Culture in America*. New York: Columbia University, 1999.

➔ www.najp.org/publications/researchreports/reportingthearts.html

National Arts Journalism Program. *Reporting the Arts II: News Coverage of Arts and Culture in America*. New York: Columbia University, 2004.

➔ www.najp.org/publications/researchreports/rta2.html

National Arts Journalism Program. *Television and the Arts, Network News Coverage of the Arts and Culture in the 1990s*. New York: Columbia University, 2000.

↻ www.najp.org/publications/researchreports/televisionandthearts.html

Not-for-Profit Management

Austin, Rob and Lee Devin. *Artful Making: What Managers Need to Know About How Artists Work*. Financial Times Prentice Hall, 2003.

In their book, the authors demonstrate striking structural similarities between theatre artistry and production and today's business projects-and show how collaborative artists have mastered the art of delivering innovation "on cue," on immovable deadlines and budgets.

↻ www.amazon.com

Collins, Jim. *Good to Great: Why Some Companies Make the Leap...and Others Don't*. New York: HarperCollins Publishers Inc., 2001.

↻ www.amazon.com

Collins, Jim. *Good to Great and the Social Sectors: A Monograph to Accompany Good to Great*. New York: HarperCollins Publishers Inc., 2005.

↻ www.amazon.com

James Irvine Foundation. *Critical Issues Facing the Arts in California: A Working Paper from The James Irvine Foundation*. San Francisco: 2006.

↻ www.irvine.org/assets/pdf/pubs/arts/Critical_Issues_Arts.pdf

Miller, Clara. *Capital Structure Counts*. Nonprofit Finance Fund, 2002.

This monograph illustrates observations about the effect of capital structure on nonprofits and the relationship of capital structure to program and capacity-building. Understanding the impact of capitalization can assist nonprofit managers and their funders to better plan for growth and change.

↻ www.nonprofitfinancefund.org/docs/Capital_StructureWebVersion.pdf

Miller, Clara. "Hidden in Plain Sight, Understanding Nonprofit Capital Structure." *The Nonprofit Quarterly*. Third Sector New England, Spring 2003.

This article explores the relationship between mission, organizational capacity and capital structure.

↻ www.nonprofitfinancefund.org/docs/Miller_Capital_Structure.pdf

Stevens, Susan Kenny. *Nonprofit Lifecycles: Stage-based Wisdom for Nonprofit Capacity*. LarsonAllen Public Service Group.

Offering practical insights and thought-provoking case illustrations, this book presents seven nonprofit lifecycle stages and the predictable tasks, challenges, and inevitable growing pains that nonprofits encounter and can hope to master on the road to organizational sustainability.

↻ www.larsonallen.com/publicservice/lifecycle.asp

Problem-Solving

Nalebuff, Barry and Ian Ayres. *Why Not? How to Use Everyday Ingenuity to Solve Problems Big and Small*. Boston: Harvard Business School Press, 2003.

Illustrated with examples from every aspect of life, this book offers simple techniques for generating ingenious solutions to existing problems and for applying existing solutions to new problems.

↻ www.whynot.net

TCG Research and Reading

Gerard, Jeremy. *ACT II: Creating Partnerships and Setting Agendas for the Future of the American Theater*. The League of American Theatres and Producers and Theatre Communications Group, 2002.

↻ www.tcg.org/ecommerce/showbookdetails.cfm?ID=TCG1157

Model Board Handbook. Theatre Communications Group, 2001.

↻ To obtain a copy, please email Sandra Nance at snance@tcg.org.

Voss, Zannie Giraud, Glenn Voss with Christopher Shuff and Ilana B. Rose. *Theatre Facts 2006*. Theatre Communications Group, 2007.

↻ www.tcg.org/pdfs/tools/TheatreFacts_2006.pdf

American Theatre Articles

Mayeda, Cynthia. "For Institutions, Is Art the Bottom Line?" *American Theatre*, May/June 2003: 33, 74-77.

↻ www.tcg.org/publications/at/2003/bottom.cfm

Whitehead, Jaan. "Art Will Out." *American Theatre*, Oct. 2002: 31-36, 130-133.

☞ www.tcg.org/publications/at/2002/art.cfm

Wren, Celia. "Watching the Fiscal Weather." *American Theatre*, Nov. 2007: 34-40.

☞ www.tcg.org/publications/at/nov07/theatrefacts.cfm

TCG Centerpiece Articles

A National Conversation on Assessment (Education Survey 2006). September 2007.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0907.pdf

Moving Forward: Education Survey 2005. July 2006.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0706.pdf

Making the Case for Our Education Programs: Education Survey 2004. July 2005.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0705.pdf

In Whom We Trust III: Theatre Governing Boards in 2004. November 2004.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1104.pdf

Everything You Always Wanted to Know About Sarbanes-Oxley But Were Afraid to Ask. January 2004.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0104.pdf

The Role of Trustees in Major Gifts Fundraising. October 2003.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1003.pdf

The Board's Role in Succession Planning. June 2003.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0603.pdf

Marketing Strategies for Uncertain Times. May 2003.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0503.pdf

Endowments in a Changing Economy. October 2002.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1002.pdf

Branding: From Cattle Ritual to Company Mandate. September 2002.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0902.pdf

In Whom We Trust II: Theatre Governing Boards in 2001. February 2002.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0202.pdf

Learning Perspectives from Beyond the Boardroom. September 2001.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0901.pdf

Professional Development for Trustees. May 2001.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0501.pdf

The Chair, More Than Just a Title. March 2001.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0301.pdf

Advocacy: Making the Case for Theatre. December 2000.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1200.pdf

Diversifying Our Boards. July 2000.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0700.pdf

Resources for Trustees. February 2000.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0200.pdf

Enduring Partnerships. October 1999.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_1099.pdf

New Thinking About Boards. June 1999.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0699.pdf

Who Needs to Know? March 1999.

☞ www.tcg.org/pdfs/publications/centerpiece/centerpiece_0399.pdf

Grassroots Advocacy Kit. July 1998.

☞ www.tcg.org/pdfs/advocacy/grassroots_kit.pdf