



# TCG

---

THEATRE COMMUNICATIONS GROUP, INC.

## CENTERPIECE

### FOCUS ON: MARKETING

• • • •

## SOCIAL MARKETING AND THE ARTS

BY BELINDA TAYLOR

This past fall I left the circumscribed world of Theatre Bay Area in San Francisco, where I had participated in the care and feeding of theatre and dance artists and organizations for the past nine years, to accept the leadership of the California Arts Council's new Arts Marketing Institute (AMI). I soon confirmed something gratifying: people involved in the arts throughout the state care passionately about the work they do. As arts funding is slashed and the evening news seems as if it couldn't get any worse, artists, arts institutions and arts administrators throughout California continue their good work, strong in the belief that art saves lives; art heals; art deepens; art gives voice; art brings meaning. We understand that people need art now more than ever, and that art is a counter balance to war, guns, terror, isolation, hopelessness and so much more.

If the purpose of California's new Arts Marketing Institute could be encapsulated in a single statement, it would be this: to help art manifest more centrally in people's lives. We identify this goal based upon our belief that the arts are critical to a healthy society as a source of personal enrichment and a locus for building community, as important as clean air, free speech and good libraries. This statement is the premise of a research project on the use of social marketing in the arts that I co-led while at Theatre Bay Area, in partnership with then-executive director Sabrina Klein, who, I am happy to say, will be participating with me and others in the small cadre that forms the real and virtual AMI.

Social marketing, explained further below, is a marketing technique that uses elements of traditional marketing, target marketing, guerilla marketing, advocacy, education, advertising, cause marketing, mavens (read Malcolm Gladwell's *The Tipping Point*) and other techniques to bring about behavior change for the good of the individual and of society. Social marketing has been used successfully to get people to cease smoking, wear seatbelts, designate a driver and wear condoms. Can it be used to encourage people to engage more actively with the arts? That was the question asked in Theatre Bay Area's research project.

The California Arts Council (CAC) is one of 13 state arts agencies to receive an important grant from the Lila Wallace-Reader's Digest Fund designed to increase public participation in the arts. The California grant, \$600,000 over three years, supports the work of the AMI. While other states are using their grants in a variety of ways — granting, advocacy, education, web-based marketing and so forth — the CAC is the only state arts council to channel

Marketing Issues *Centerpiece* Curator: Jim Royce, Director of Marketing & Communications, Mark Taper Forum and Ahmanson Theatre. Copyright © 2002 by Theatre Communications Group, Inc. All articles reproduced by permission of the authors. No portion of this publication may be reproduced in any form, or by any means, including photocopying, without written permission from the publisher or author. Theatre Communications Group, Inc., 355 Lexington Ave., New York, NY 10017, telephone (212) 697-5230, fax (212) 983-4847, website: [www.tcg.org](http://www.tcg.org). Ben Cameron, Executive Director; Joan Channick, Deputy Director; Christopher Shuff, Director of Management Programs; Rachel Ford, Management Programs Publications Associate.

its funding into the creation of an institute that will use social marketing to increase public participation. CAC Director Barry Hessenius and Deputy Director Paul Minicucci embrace this unique approach as critical to the future of the arts in California and to the well-being of the people of California. (To learn more about the use of social marketing in connection with the AMI, please go to the CAC's *Weekly Update* of October 16, in which Paul Minicucci writes about social marketing and its role in the AMI. The address is [www.cac.ca.gov/update/updatecurrent.cfm](http://www.cac.ca.gov/update/updatecurrent.cfm).)

The research initiative by Theatre Bay Area made clear that there is true value in the application of the social marketing philosophy and strategies to the promotion and support not only of theatre but also — by extension — other arts. The fit is complex, but also completely natural. The findings of this research inform the work of the AMI.

There is a kind of chicken-egg aspect to the work that the AMI will be doing. Art will manifest itself more centrally when people participate more actively in the arts. Conversely, if people participate more, art will clearly manifest itself more centrally. What would it look like if art were more central to our lives? Arts education restored fully to the schools, K through 12? More news and reviews about art in the media (just think if art were on a par with business and financial coverage in the daily press)? Communities requiring “Arts Impact Reports” on proposed projects? Tax incentives for artists and supportive public policies? Greater corporate support across the spectrum? Greater support and funding for the NEA and state arts agencies? Greater public demand and outcry when the arts are cut or slighted? Full houses at theatre, dance and music performances? Individuals discovering the creative artist within themselves? Artists (not media personalities) as cultural heroes? More individuals serving as arts stewards, advocates, volunteers and board members?

The publication *A New Framework for Building Participation in the Arts* underpins the work that the AMI will be undertaking. This study by Rand, undertaken on behalf of the Lila Wallace-Reader's Digest Fund, is literally our little red book. You can find the publication at [www.arts4allpeople.org](http://www.arts4allpeople.org). Its model, outlining how to broaden, deepen and diversify arts participation for artists, audiences and stewards, will be critical to our work and the work of CAC grantees as we move forward.

The AMI will shape a long-range plan to increase public participation in the arts. The implementation of the plan involves considerable training and skills-transfer with state and local agencies that will carry the work forward with their constituencies. We also will work to shape a marketing and advertising campaign to increase awareness and change public behavior related to the arts (with the goal of increasing participation in accordance with an individual's existing value scheme, e.g., “I like doing things with my family. Going to a live performance is something my family and I can do together.”). This is a complicated and long-term project — but, as they say, the journey of a thousand miles begins with a single step. One of the earliest steps was Theatre Bay Area's research project, whose process and findings follow.

# THE PERFORMING ARTS: AN ESSENTIAL PUBLIC GOOD, CRITICAL TO A HEALTHY SOCIETY

## *Theatre Bay Area's Research into the Uses of Social Marketing in the Performing Arts*

BY SABRINA KLEIN, BELINDA TAYLOR AND JOHN WARREN

**T**heatre Bay Area (TBA), a not-for-profit member service organization for the theatre and dance communities of the greater San Francisco Bay Area, often is confronted with questions related to advocacy, marketing and program development on a community-wide basis and in response to specific and unique needs. With nearly 300 company members and 3,000 individual artists and theatre-worker members, TBA considers such questions central to its mission to serve its constituencies and the larger community.

While exploring the role of theatre in society in both concrete and abstract terms, TBA became increasingly intrigued by the impact of a marketing technique that has been successfully employed in the public health arena to raise awareness and generate change. The apparent similarities between issues confronting the arts community and issues confronting those working in public health — issues related to attitudes, values, beliefs and behaviors — caused us to ask whether a likely model for us to explore would be the highly successful anti-smoking, seat belt use or HIV prevention campaigns of the past 20 years. A consensus was emerging at TBA that something *like* an “awareness campaign,” but *more than* an awareness campaign, on the value that theatre and dance artists and their institutions provide society might be critical to our future success.

Theatre Bay Area, under then-executive director Sabrina Klein, approached the David and Lucile Packard

Foundation with a proposal to explore the potential applications of “social marketing,” as these types of campaigns are called, to theatre and dance and the role that live theatre and dance plays within the larger context of any community or society as a whole. While many theatres and dance companies struggle with individual issues at any given time, all the companies TBA works with have felt the impact of diminishing community engagement, a struggle to maintain identity in an entertainment-obsessed society, and increasing competition for other community resources (facilities, personnel, funding, media attention, etc.).

All too often, when awareness campaigns for theatre are discussed, the “Got Milk” campaign is suggested as a model. However, social marketing involves something more than building awareness. A catch phrase such as “Got Milk” can, indeed, be part of a social marketing campaign, just as “Buckle Up for Safety” was part of the seat belt campaign. But social marketing is broader, deeper and long-term; it speaks to people’s values and seeks behavior change based upon those values. And the behavior change it seeks is one with social value attached. Certainly some social value might be attached to increased milk consumption — certainly by babies — but it seems that the greater value of a “Got Milk” campaign would accrue to the dairy farmers of California.

With two significant grants for research and planning from the Packard Foundation, TBA formed a task force and

led a community-wide conversation and research effort intended to

- ❖ develop a genuine understanding for and working knowledge of the goals, theories and practical applications of social marketing
- ❖ create a social marketing vision that was relevant, vital and potentially achievable
- ❖ understand our own theatre and dance community (diverse in its geographic, demographic, budgetary, mission and philosophical goals) to determine if our vision was achievable
- ❖ develop a long-range plan for achieving the goal, including identifying partners, actions and evaluation mechanisms

### **Why Social Marketing?**

Most public health efforts are aimed at convincing people to give up unhealthy behaviors and to engage in healthy behaviors. When theatre advocates think of behaviors, they tend to focus first on the actions of a ticket-buying audience and what motivates potential audiences to purchase tickets to specific events. But taking two steps back from ticket buying opens the vista to other activities that influence both the real and the perceived roles of live performance in a community.

An exploration of the characteristics shared between public health and the making and presenting of theatre revealed

some surprising similarities between the two endeavors. Both fields deal routinely with

1. controversial issues that are often considered private or personal, addressed in a public arena;
2. questions of censorship and of whose voices should be heard as damaging to genuine public discourse;
3. ongoing controversy about what can be said in public;
4. struggles over public funding and other resources invested in each arena;
5. underlying assumptions that their work will make a personal difference to individuals;
6. seeking to speak also to communities of people comprised of similar individuals;
7. professional passion and professional burnout dominating each enterprise.

Social marketing is the analysis, planning, execution and evaluation of programs designed to influence the voluntary behavior of target audiences — to improve their personal welfare and that of their society. Social marketing does not promote a product; it promotes individual change that benefits both the individual and society. It does this by providing concrete calls to action (*buckle up!*) that benefit the individual based on what he/she values. The primary attribute of social marketing, then, is that it focuses not on an exchange of dollars or time for a commodity or experience, but on an individual's values, behaviors and benefits to behaviors.

Social marketing strategies address the target persons' knowledge, skills and attitudes/beliefs (including beliefs about the consequences of inaction or specific actions), although not necessarily in any order. This is not a linear process, but a cyclical one

that can be picked up at any point in the cycle.

Social marketing integrates and expands upon the basics of commercial marketing strategies. The traditional "Four P's" — product, pricing, promotion and placement — are not ignored, but neither are they viewed as completely sufficient. The fifth, usually silent "p" is public policy. (That's two p's in a row, but who's counting?) Public policy — as it plays out in local, state and federal law, in tax codes, zoning guidelines and local development and funding strategies — plays a critical role in social marketing. Although among some purists the emphasis on "voluntary change in behavior" precludes pushing for policy changes, most social marketers agree that creating, supporting and advocating for effective public policy is essential to real social change, which is the ultimate goal of most serious social marketing strategies.

Successful social marketing efforts exhibit a thorough understanding of the targeted persons' wants and needs. Therefore, it is not a "mass" campaign. It must be shaped to the needs, values and beliefs of target populations. Social marketing also places an emphasis on exchange relationships, wherein the person targeted gets something in return for giving something. In exchange relationships, what is given and received must balance, or more correctly, be perceived by the target person to balance.

Changing behavior involves addressing barriers to the actions that you want people to take. It also calls for examining what motivates people toward actions you are aiming to change. Barriers and impulses involve external factors such as social/structural norms, public policy, product/activity accessibility, price, time commitment, etc. Internal factors and perceptions also need to be addressed, including but not necessarily limited to personal values

and beliefs, personal risk, questions of self-efficacy (is what you're asking me to do something I feel capable of doing?); and perceived benefit (if I do what you're asking, how will it benefit me directly? How will it benefit my children?).

Before a behavior can happen, the intention to act must be in place — but intention is still one step away from action. Social marketing contains a call to specific action and does what it can to facilitate the taking of that action.

Like traditional consumer-oriented marketing, social marketing involves work in phases that form a continuous loop: research, planning and strategy; developing messages and materials and pre-testing these messages; offering solutions, including a call to action that will have an impact; implementation (the marketing campaign); assessment and refinement.

TBA's social marketing task force ultimately defined success in both our planning process and in any potential applications as occurring when partner groups and identified individuals agreed to and embraced the vision and objectives we set forth, and adopted a supportive plan of action. We hoped to recruit others to an understanding of social marketing as a philosophy and a strategy, to engage them in a deeper conversation of its implications for theatre and other performing arts, and to test a vision among potential supporters.

### **Grappling with Social Marketing as a Model**

We encountered our first barrier in the search for a qualified social marketing consultant who was a) interested in the applications to the arts; b) available to do the work (effective social marketers are currently in high demand); and c) willing to work for the amount of money available through our grant. We had difficulties explaining the potential connection to the arts; even when we found an enthusiastic and

competent consultant, his learning curve on the arts was at least as steep as ours on social marketing. More frustrating, and moderately insulting, was that many conversations were initiated with intrigued consultants who backed off rapidly when they discovered the seriousness of our intent and the scope and depth of our probing. We are grateful to the large social marketing firm of Porter Novelli in Washington, DC, which understood the value of the questions we posed and assisted us in our search for a local expert.

To teach basic concepts of social marketing, consultant Larry Bye, then of Communication Sciences Group and now with Field Research in San Francisco, created an orientation that was attended by 30 people, including our board members, the entire staff, funders and invited community members. In addition to the concepts outlined above, we were introduced to other factors that differentiate social marketing from traditional mass marketing:

1. Social marketing has more emphasis on science — understanding behavior through science-driven methodologies and theories. This is true when it comes to both understanding what determines behavior, and how to position messages to appeal to the whys and wherefores.
2. Behaviors are complex and provide challenging barriers: they are value-laden, culturally embedded and full of (often unarticulated) meaning.
3. Change is a modeling-and-imitation process. We must first change ourselves in order to become catalysts to mobilize the system to change itself, and we must partner with others in the system to make the change. “Social networks” are critical to this modeling-and-imitation process.
4. Barriers to developing a social marketing consciousness include

an obsession with treating everyone equally. This is of no real value to the social marketer, who must address individuals at a level of personal value and perceived need.

Following our introduction to social marketing, we recruited the community and board members to join the staff as a working task force to create the definitions, vision, parameters and goals of the project. This group met every two to three weeks from February 1999 to January 2000.

Immediately, we encountered difficulties in a direct application of the model as it is used in most public health issues. These difficulties included the fact that in public health applications, both the goal and the means to accomplish it are known and agreed upon before starting this process (e.g., HIV eradication is the goal; the means are partner reduction, consistent condom use, no sharing needles). These goals are usually attached to a relatively uncomplicated vision (e.g. reduction in the number of people infected with HIV). Struggling to articulate what our issues were, what the goals might be and how we might accomplish them, we discovered that our vision was initially elusive, and ultimately somewhat radical and hard to assert in the language of social good. The means to accomplish this vision, once we finally could articulate it, were also not obvious or easy to define.

### **The Task Force Process**

The task force engaged in a series of wide and deep brainstorming conversations about what we might want to see change in a world that values and supports theatre and other performing arts. The result was a long, cumbersome list that broke down into more than 50 actions people would take in a society that valued the performing arts, including such activities as protesting school board elimination of arts programs, writing letters to editors requesting press

coverage for a local theatre company, purchasing more tickets to (and attending) live performances, and voting for arts-friendly politicians. With the consultant, we grouped these 50-plus activities roughly into 9 “behaviors” we wanted to promote. These were:

1. Growth in audiences
2. More policy/advocacy participation in the theatre/dance community
3. Growth in media coverage — a “better conversation”
4. Growth in donations/contributions (public and private)
5. More arts education in schools
6. Increasing compensation for artists
7. More volunteers (on boards, as fundraisers, in the organizations, etc.)
8. Theatre and dance manifesting themselves more centrally in life
9. More theatres opening in more accessible locations (in communities, malls, etc.)

On the advice of our social marketing consultant, we struggled to reduce these nine activities to three and then to hone the language of those priorities in such a way that they offered the potential for measurable objectives. Before we could undertake this process, we worked to define our terms, especially clarifying how we thought of community, theatre, dance, performing arts, artists and audiences.

In the course of the prioritization process, we discovered that behavior #8 was actually the key to our whole vision. This led to our sketching out our first attempt at a vision statement while we continued to identify our top three priorities. The intelligence and dedication of the task force asserted itself in the painful process of eliminating, rearranging, clarifying and trapping in words the goals we

believed would most benefit our artistic communities and society as a whole.

## Clarifying Our Vision

Several drafts and deep conversations later, we agreed that our vision for a social marketing campaign was **“to raise public awareness, mobilize support and galvanize actions in behalf of our conviction that theatre and other performing arts are an essential public good, critical to a healthy society as a source of personal enrichment and a locus for building community.”** In conversation, we added that we believed theatre and the performing arts were as important to a healthy community as good libraries, clean air and free speech — an assertion that proves to be rather bold but that generates generally positive responses.

In light of this vision, the task force continued to evaluate our priorities and found it difficult to get past the traditional marketing goal of increasing audiences and ticket buying. So we lifted “audience growth” temporarily out of the mix altogether, in order to see the other issues more clearly. After an animated and passionate conversation, we put that behavior back in when it became clear that without it, many in the theatre community would not, or could not, buy in to any plan — furthermore, it was critical to success. After much re-working and clarification to relate to measurable outcomes, the task force agreed, in equal order of priority, that a successful social marketing campaign would:

- ❖ change the face of performing arts audiences so that they reflected the greater Bay Area community;
- ❖ maximize private, corporate, foundation and individual financial support for performing arts;
- ❖ make arts education part of the core curriculum in public schools K-12;

- ❖ identify good public policy for the arts, and energize and engage advocates in support of public policy that reflected the arts as an essential public good;
- ❖ create a persistent presence in the public arena, enhance and expand media coverage, and stimulate public dialogue about the performing arts and their value to society.

Following this agreement, we followed traditional marketing planning processes and began to develop a Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis. However, we did not follow the traditional approach to conducting this analysis for Theatre Bay Area, as would have seemed natural. We realized that we were thinking *globally* of our community of theatre and dance companies and artists, and needed to conduct a SWOT analysis of our community. This proved to be a breakthrough activity for us, as we were thinking communally for the first time, taking existing tools and applying them in innovative and thought-provoking ways.

With this community landscape in mind, the task force examined each of the five goals above and identified every target audience we could think of. Task force members worked in teams of two to determine what was already known in these areas; we created a secondary research overview and bibliography so that we would not be duplicating research that already existed. This process set the stage for Phase 2 of our project: field research in our community on topics for which data did not already exist.

## The Research Plan

The primary goal of the overall research plan was to seek a clearer understanding of the choices available to us if we were to mount a campaign.

Specifically, we were seeking to

- ❖ gather data to further define and refine social marketing campaign goals and objectives;
- ❖ identify barriers and benefits related to achieving the objectives to assist with development of potential messages;
- ❖ assess the degree of support that existed among perceived friends of performing arts;
- ❖ determine what priority TBA constituencies give to accomplishing different objectives and the perceived barriers to accomplishing them;
- ❖ determine what factors are most likely to influence the attitudes and behaviors of decision-makers;
- ❖ identify potential partners, supporters and opponents.

Our research plan divided itself over time into three categories: secondary research to determine what already existed; intensive one-on-one phone interviews with selected individuals in arts education, public policy and the media; and focused group discussions with theatre workers in our extended community. In all, 52 interviews and 88 group-discussion participants contributed to our understanding of the potential successes, barriers, opportunities and audiences we might influence in an extended social marketing campaign.

## Key Informants: One-on-One Interviews

### Background

The task force chose to focus on three of the five issues in 60-90 minute conversations with “friendly” informants in the key areas of public policy, media and arts education. (A great deal of research already exists in audience development, and the scope of such research was beyond our means. In addition, we chose to postpone focused discussions about funding issues until we knew more about other issues.)

We decided to do one-on-one individual interviews of key informants by telephone, using a prepared script developed by the TBA social marketing task force, working with our consultant. We chose to interview subjects outside the theatre community (with theatre constituencies, we conducted group discussions), yet who were friendly to our intent and potentially sympathetic with the premise that “the performing arts are an essential public good critical to a healthy society.” If our “friends” could not support this idea, those hostile to the concept would be impossible to mobilize.

In addition, disinclined arts participants or hostile respondents were not our primary target for any of the actions or the vision we created. Guided by the consultant, the task force agreed that the people who need to take action and who can make the social changes required are those likely to embrace the vision, even if they are normally un-inclined, or inclined but light users. These combined actions are more likely to influence the inclined arts participant, even the light arts user, to support our vision than any action aimed directly at unfriendly opponents. The purpose of our social marketing campaign would be less to change attitudes toward the performing arts per se than to stimulate actions and behaviors that create a community of support for the vision.

“Friendly” informants were grouped into three categories, reflecting three of our five goals: media and public forums, public policy advocates and arts educators. The teams of two task force members continued to work in their subject areas to review what we knew about individuals working in these areas. We set our interview goals to include identifying informants’ values and attitudes, determining how our proposed efforts might benefit each of them (in the social marketing exchange relationship); and to gather

information on existing opportunities and barriers to change.

The task force identified the first group of potential interviewees; each of these people was solicited for additional recommendations for others to interview. Diversity in geography, organization size and mission, job title and responsibilities and other factors were considered in the final compilation. Nearly all potential interviewees agreed to be interviewed, with 52 actually interviewed. A research coordinator tracked all contacts, connected the interviewer to the informant, and ensured follow-up. This was a time consuming activity that was essential to our high return rate.

Volunteer interviewers from the board, staff and theatre community were recruited to join the task force until 18 interviewers were assembled and completed the training process. The volunteers ultimately conducted between 4 and 6 interviews each. A subcommittee of the task force worked with the consultant to create standardized survey instruments in each category. These instruments were tested as part of the training process, as volunteers interviewed each other to sharpen their techniques. After refinement, each interviewer conducted one pilot community interview; a few additional refinements were made; and the rest of the interviews were conducted on a standard instrument. Interviewers took notes directly onto the survey form by hand, or onto a computer, and submitted computer-typed responses to the consultant for compilation and analysis.

### **Findings: Media Key Informants**

We interviewed 19 media informants in all: 8 print and electronic critics/reporters, 7 editors, a director of news and public affairs, a radio producer, an associate director of an arts journalism program at a major university and the president of a private sector media firm. Our

questions dealt with possibilities for, and barriers to, expanding media coverage and public discussion of the performing arts.

The overwhelming majority of respondents believe their work has strong local impact, and most believe their organization does a good job reporting on the performing arts; at the same time, most said overall arts coverage by the media is inadequate.

All but one agreed with the premise that the performing arts are an essential public good, yet only half said the media has a responsibility to the arts. Rather, they maintained the media’s responsibility is to their readers/viewers/listeners. From their perspective, coverage of the arts is important because it serves their audiences.

Feature stories emerged as the most likely candidate for expanding coverage. Also mentioned, but less likely, were news stories, economics stories, trend stories, artist profiles, human interest stories, essays and more thoughtful criticism. Getting arts stories onto page one — or at the top of the news — is considered unlikely: “art is not newsworthy,” they agreed, unless there is scandal, or the news involves the “rich and famous.”

As to how expanded coverage might benefit the media itself, half the respondents cited increased readership. A smaller number suggested it might attract more advertising. The benefit to their audiences, they suggested, would be the creation of greater awareness of arts events; of lesser benefit, they added, would be the expansion of readers’ horizons and choices. How the community might benefit was difficult for informants to articulate; some said increased coverage would help the arts to thrive (and thus, be self-serving to the arts); some said expanded coverage would help build a sense of community and culture.

Informants identified reporters as key decision-makers, along with arts editors to a lesser degree. As to what influences decisions, informants identified a range of factors, including their organization's editorial policy, feedback from their readers and viewers, the appeal of a particular arts house, event or personality (news value); and the personal taste of the reporter or editor.

Informants said barriers to expanded coverage include tight budgets, focus-group research, the need to sell papers or raise ratings, the competing needs of the sports section or breaking news on any given day. They also identified a perception that the arts are not of central importance. This perception is held both within the news organization and by readers/viewers, they believe. Another perception is that the arts are elitist. Informants pointed out their fear, or their editor's fear, that more coverage might, in fact, alienate readers/viewers. Stakeholders in the media (editors, publishers, "numbers-driven" managers who worry about readership/ratings and staff of other departments) might oppose expanded coverage, fearing that other news would be squeezed out. Top decision-makers fear an oversaturation of arts coverage within the competing news "mix."

How can these barriers be overcome? Respondents said the performing arts need to become more media savvy and improve professionalism ("hire a publicist") while providing timely information. The informants suggested that arts organizations not overhype or nag, but try to develop personal relationships with decision-makers. They also said it would help influence decision-makers if readers and viewers turned up the volume of feedback to articles and reviews. Once again, they mentioned scandal and controversy, although this is probably not the expanded coverage we seek!

Other suggested arenas for public dialogue included greater outreach at grassroots community and neighborhood levels, use of a high-profile spokesperson (celebrity), employers who would make arts accessible to employees, "guerilla theatre" on the streets for visibility, and use of existing public forums such as city council and school board meetings.

#### **Critical points we learned from our media informants include:**

- ❖ **Shared core value.** As nonprofit arts organizations, we share a core value with those in the media: a strong ethos of service. Appealing to this shared value (we serve our audiences and they serve their readers/listeners/viewers) could be one way to overcome barriers to expanded coverage and a broader public conversation.
- ❖ **PR professionalism.** Train ourselves to become more professional in our outreach to the media, and more realistic in our expectations. It is important to develop personal relationships with media "gatekeepers" — those who make decisions about coverage. And we must resist the urge to overhype. But when we know there is a good story in what we are doing, we should make sure the media learn about it early enough in their planning cycle.
- ❖ **Audience education.** Educate and encourage our audiences to expect more of the media in arts coverage, and help them communicate their expectations to the media consistently.
- ❖ **Public presence.** Make use of existing public forums and opportunities to create a persistent presence in the public mind. Attend public meetings, participate in the civic life of the community, identify yourself as a business and join the Chamber of Commerce or the Rotary and civic events.

## **Findings: Arts Education Key Informants**

We interviewed 19 arts education informants: four arts education department or organizational directors, one deputy superintendent of a local school district, one member of the state board of education, one member of a local school board, two PTA officers, five school administrators/principals, and five classroom teachers. Eight of the 19 said that classroom teaching was one of their foremost professional duties; seven of them create and modify curricula for their own or other teachers' use.

As a group, the arts education key informants were extremely supportive of the project. This is a group that feels passionately about the arts and its application within the schools. Many of them have been working toward the goal of expanded arts teaching for many years and spoke about the topic with a high degree of sophistication.

Every one of the key informants agreed that the performing arts are an essential public good, and each supported the notion that arts education should be part of the core curriculum. Their justifications for this revolved entirely around the good of the children — the goals being to enhance their ability to learn in all subjects, to help them become more well-rounded, to help them develop an enthusiasm for school, to prepare them for a greater array of jobs, to improve self-esteem, to encourage cultural literacy and to raise test scores. When asked how the schools themselves might benefit, similar student-focused answers were given. There was virtually no mention of the benefit to teachers, parents and others in the extended school community. Nor was much attention paid to how the arts community might benefit, except to suggest the development of future audiences.

Including the arts in the K-12 core curriculum was viewed as a difficult but attainable goal. The most common concern was lack of money, as well as

a prevalent view that the arts are an “accessory.” Lack of time among overburdened teachers was seen as an additional barrier. Many teachers do not know how to integrate arts into their curriculum and may resist the additional time required to learn this. Concern was also expressed that an expanded arts curriculum may be perceived to take time from other core subjects. Parents were identified as being concerned about direct benefit to their children’s ability to score well on tests or to land good jobs.

Every sector of society is impacted by the public school system; therefore, the list of people who would need to be involved in the effort was broad. The most commonly named were teachers, parents, artists, school district administrations, and high-income community members, but the list included college students, businesses, religious figures, PTAs and community activists as well. All of the informants expressed optimism that many of these people could be mobilized to take specific actions.

An experienced core of people who believe strongly in this goal and who have been working hard to realize it already exists — it will be essential for them to be identified and approached. There are numerous educational organizations — local, statewide and national — that can serve as partners as well.

**Critical points we learned from our arts education key informants include:**

❖ **Multiple fronts.** The school system is a highly regulated sector with multiple decision-makers, so the goal would have to be articulated and pursued on many fronts. Decision-makers include local elected school boards, state education authorities, other elected politicians, school superintendents, principals and administrators. Some theatre companies and artists have become so involved in schools’

arts education programs that several respondents viewed them as key decision-makers as well.

- ❖ **Ideological opposition.** Those who were identified as opposing expanded arts education are grouped ideologically, not by job description or other criteria. Opponents identified by the respondents include people who do not enjoy the arts, political conservatives and those particularly concerned about school budgets.
- ❖ **Overcoming biases.** Tactical recommendations focused on proving the worth of arts education by supplying hard educational data, proof of economic benefits and examples from other communities. A pervasive bias at all levels of the system, holds that the arts are an “accessory” — this view might be addressed by educating stakeholders. Respondents commonly recommended a personal approach, encouraging one-on-one meetings with decision-makers and recommending special events and teacher trainings. Standards and assessment tools should be developed, they added.
- ❖ **Academic standards.** There is a great deal of pressure on schools and teachers to prepare their students to test well and to complete requirements for college admission. Any changes in academic standards and student assessments will have an immediate impact in the way arts are taught K-12. Recent changes in the entrance requirements for the University of California system are now causing modest expansion of high school arts education. Parents were repeatedly identified as necessary partners and stakeholders who could be rallied around this issue.

**Findings: Public Policy Key Informants**

We interviewed 14 public policy key informants: four presidents or executive directors of arts advocacy groups, one manager of arts and tourism for a convention and visitors’ bureau, one director of musical theatre programs for the NEA, seven city arts coordinators or arts commission members and one arts advocate lobbyist in the state of California. Among this group, informants listed their primary responsibilities as advocacy, managing or supervising, fundraising and public relations/marketing. Fewer than three respondents said they also had responsibility for planning, writing and allocation of funds.

Most respondents in this group believe that current public policy is insufficient to support or encourage a thriving arts community in the Bay Area. All but one respondent indicated that extensive outreach to and education of the community was necessary in order to support the idea of arts as a public good. Several specifically suggested outreach to schools, while others also addressed access for nontraditional audiences.

The majority in this group identified increased public funding as a priority to improve support of the arts community. They identified state, regional and city funding as critical to success.

Businesses that benefit from a healthy arts community (e.g., restaurants) were identified by many respondents as partners in policy reform. The only factor recognized in opposition to a proposed campaign was a sense that the general public is hesitant to spend money on the arts. Artists are not perceived by policy experts to be politically savvy or to make significant contributions to political campaigns (either vocally or financially) to exert influence on their own behalf.

The greatest benefit of a social marketing arts campaign to policy experts in their work, respondents suggested, would be a unified voice for and from the artistic community. Unity and joint action emerged as a critical need for policy reform.

**Critical points we learned from our public policy informants include:**

- ❖ **Politicians as lynchpins:** Politicians were named the single greatest factor in creating policy reform, and voters were named as the single greatest influence on politicians. (This may sound obvious, but arts-related issues that require activism seldom target specific politicians.)
- ❖ **Identifying arts impact:** In many cases, it is difficult to judge the impact of a particular piece of legislation or a public-entity action on local arts organizations until they are implemented. “Arts impact” as a concept may be worth developing in the same way that “environmental impact” came to be accepted following focused activity in the ‘70s and ‘80s.
- ❖ **Multiplicity of actions:** Policy experts could not identify a single activity that was in itself effective enough to make policy reform, although letter writing, public assembly and one-on-one meetings were each mentioned by several respondents.
- ❖ **Connections with arts education:** Actions that support legislation, regulations and financial support of arts education in schools need to be coordinated with the arts education objectives identified through our research.
- ❖ **Tax breaks:** Although unpopular with the general public, tax breaks of several types would be of great benefit to artists and arts organizations.

**Focused Group Discussions**

It was clear that unless we first understood and mobilized our own constituencies, any plan targeted toward the general public would be ineffective. Theatre and dance devotees have their own barriers to taking action, among them:

- ❖ investment in their own art as a priority
- ❖ their own day-to-day struggle to survive in the arts
- ❖ cynicism about failed past efforts to generate change
- ❖ cynicism about follow-through for both themselves and one another
- ❖ a sense of entitlement: we shouldn’t have to do this kind of thing
- ❖ real or perceived lack of time
- ❖ no clear sense of precise action needed

Group interviews were organized both for reasons of efficiency and to generate excitement within our own community for this initiative. We decided that experts in the fields of media, public policy and education were best reached through individual phone interviews. However, we believed that TBA’s reputation among our performing arts peers was strong enough to attract a wide array of them for in-person group meetings. We hoped that by bringing them into the same room, facilitated conversations could be more complex and far-reaching, and the participants could feed off one another’s ideas.

Once committed to group interviews in our own community, the task force divided the community by many variables, seeking diversity in geographic location, scale and budget of their work, and organizational mission. We hypothesized that opinions about the field and reactions to social marketing concepts would differ most uniquely from job title to job title, and therefore decided to

create groups defined by professional role.

The first group interviewed was TBA’s Board of Directors so we could learn about their priorities and get essential buy-in from them in moving the project forward. With board support for the goals of the project, we planned discussions with artistic directors of large budget institutions, artistic directors of small budget companies, managing directors, development directors, marketing directors, education directors, and independent artists. We eliminated two other proposed groups (donors and subscribers) because of budget constraints, logistical concerns and a decision to approach both at a later stage of development when we had more information to share. TBA’s advisory panel, the Theatre Services Committee, encouraged us to add production managers and technical directors, so they became our final group.

We began the process of identifying individual invitees primarily through brainstorming sessions among the lead project planners. Invitees were chosen across the broadest community possible, weighing numerous characteristics including length of time in job/community, size of affiliated organization(s), gender, ethnicity, region and relationship with TBA/likelihood of participation.

The initial facilitated conversation with our board of directors had been relatively free form. The discussion questions for other groups were revamped so that they began with general attitudes about the field. The first question focused on professional satisfactions, goals and barriers experienced by the participants. Following that, the five proposed objectives were presented for general feedback. Each objective was then discussed individually, often referring to related satisfactions/goals/barriers that had been identified by the participants. Finally, each participant

identified the most and the least important objective, with follow-up questions about levels and types of participation they might be willing to engage in should they be called upon to do so in a future campaign. This format was tested with TBA staff and used in eight discussions over a six-week period in early 2000.

We contacted each informant, a demanding job requiring repeated follow-ups with the invitee to insure his or her attendance. In order to recruit a desired 10-12 participants, we invited approximately 20 in each job category. Groups eventually ranged in size from 9 to 14, representing a cross-section of the theatre community. Our consultant Larry Bye facilitated all group discussions; each one was recorded on tape, and one of the lead project planners was present at each discussion to welcome the participants and take extensive notes.

**The critical points we learned from group interviews with theatre people include:**

❖ *General*

- ◆ A deep and pervasive sense of connection to the art runs across all job categories. As one community theatre tech director said, “I always feel like an artist, even when I’m ordering bolts.”
- ◆ While generally supportive of concepts for an initiative, all were skeptical about public impact or participation. A general sense emerged that they felt under-appreciated both in the community and in their own organizations.
- ◆ The top three job-related frustrations all related to money.
- ◆ Responsiveness both from focus group participants and from interviewees was assisted by the fact that Theatre Bay Area was the convener. People said that

they felt their time would not be wasted.

- ◆ All focus group participants, and all but one of the key informants, agreed with the premise in our vision statement, which initially included the phrase “as critical to a healthy society as fire departments, free speech and clean air.” We soon dropped the phrase, “fire departments” when it proved distracting. Respondents invariably pointed out that if their house were on fire, they would rather have a fire department come than a company of actors!

❖ *By Occupation*

- ◆ Tech directors are not generally called upon to be involved in initiatives and so appeared less burned out and more apparently willing to be engaged than some of the other groups; these tech directors appear to be an untapped but untested resource for action.
- ◆ Development directors “got” the social marketing concepts quickly, because they are the values-interpreters between their organizations and major donors; however, all identified their own companies as their primary focus, so exhibited less enthusiasm for a community-wide initiative.
- ◆ Development directors fretted most that the arts education conversation would dilute the inherent value of the arts and compete with theatre for funding.
- ◆ The most cynicism came from managing directors and some marketing directors; although marketing directors saw direct implications for their professional goals.

- ◆ Education, as a goal, resonated strongly across occupations, especially education/outreach and tech. Artistic directors identified lack of professional training as a frustrating issue, but showed the least interest in arts education. Education/outreach directors were most eager to work together or to meet again as an ongoing group.
- ◆ In general, representatives of large institutes demonstrated no concept of, or belief in, an extended theatre community; small institutes believed in and valued the concept of community, but in general saw no connection with any benefits of public policy and saw only limited impact on them from an extended campaign, as they seemed to believe any campaign would most likely benefit larger organizations.
- ◆ Individual unaffiliated artists all saw themselves as agents of social change through their art; they also felt inundated by the multiplicity of demands on them. Most have day jobs that conflict with their perceived ability to take action.

**Lessons from the Research Process**

Throughout the development process — studying social marketing as a strategy, defining a social vision for support of the arts, identifying behaviors needing influence and creating a set of objectives — *it became clear to all that there is true value in the application of the social marketing philosophy and strategies to promotion and support of theatre and other arts.* The fit is complex, but also completely natural. The process we’ve undergone has itself generated a nexus of support for applying social marketing within and beyond the theatre communities. The community

as represented by those we've talked with (theatre artists and workers, public policy workers and experts, arts educators and media representatives) has indicated almost universal support for continuing a productive conversation and moving toward strategic plans of action.

Others contemplating a similar process in their communities might consider the lessons we've learned about this kind of research:

- ❖ **This is a collective process** best guided by collective knowledge of both people and concepts, rather than a single dynamic individual or small "insider" group. We cannot overstate the value of group brainstorming as a tool for breaking through strategic-planning barriers.
- ❖ **Cross-training** is needed between arts organizations and most social

marketing consultants to identify and address how applications of social marketing need to differ from existing models, which have historically been used primarily in public health.

- ❖ **Trained and committed interviewers** are absolutely necessary. Some interviewers reported difficulty or tedium in writing up their interview notes, uncooperative and difficult interviews, and occasionally offensive opinions, even though we made every effort to speak with our perceived friends and potential allies. Training and practice in the interview protocol facilitated follow-through. (Our interviewers were all staff, board volunteers and volunteer theatre service advisors with an existing commitment to TBA and the project.)

- ❖ **The role of Theatre Bay Area as convener** contributed significantly to high participation rates and turnout in the focused group conversations. Confidence in TBA's intentions and commitment to follow-through were stated as reasons for participation. Dissemination of findings will be an important part of that follow-through.
- ❖ **The vision itself served as a locus** within the community for creating excitement. Comments included enthusiasm for the clarity of the statement, even when deeper conversation revealed some uncertainty about the sweeping assertion in it. Discussion of the vision as a statement of fact will be an important part of any campaign.

## SUGGESTIONS AND RECOMMENDATIONS FOR NEXT STEPS FOR THEATRE BAY AREA

**F**ollowing review and limited dissemination of this report, TBA reconvened the social marketing task force to review this report and agree to refine or redirect the next steps outlined below:

- ❖ **Partners:** A critical tenet of social marketing holds that success requires community partnerships, the formation of a web of support and activity and the sharing of responsibilities (e.g., anti-tobacco campaigns have required support of government entities, health officials, the medical community, community-based organizations, schools, celebrity spokespersons and many, many individuals). Many partners, specific and generic, were identified by key informants and follow-up is recommended.

In each area, a core of 12-15 partnerships should be identified, recruited for conversation, and convened for training to gain support for the overall goals of a major effort around the social marketing of theatre. These partners should identify, in a facilitated process, what specific outcomes are desired and what specific actions are required from all parties for success. TBA may be an appropriate convener in conjunction with a professional facilitator. Another organization (or multiple organizations) may emerge over time as an effective process leader to share responsibilities.

- ❖ **Media:** No obvious leader for the media objectives emerged in the conversations with key informants or our theatre constituency. TBA appears to be well poised to take leadership in pursuit of this

objective, with some historical engagement in the issue and with a mission to work on behalf of the industry (rather than in direct self-interest).

- ❖ **Public Policy:** TBA's mission and history also positions the organization to take an active role in defining and supporting public policy related actions with other partners. No organization emerged as an obvious leader here, but many organizational partners were identified with years of related experience. The shifting sands of social change make policy a complex issue. A flexible, responsive and proactively visionary partnership will be required to make sustained and sustainable impact. (Consider, for example, the attention recently paid in San Francisco to the need for local policies governing affordable space for arts groups. If

they'd had a chance to observe this phenomenon, respondents might have replied differently on their surveys.)

- ❖ **Arts Education:** Where arts education meets public policy, it invites TBA participation. At a school site, school district and local level, many partners are already deeply engaged in actions of reform, fundraising, standards (recent adoption by the state Department of Education of visual and performing arts standards is the result of two decades of advocacy and grassroots change in the schools). TBA might consider supporting this objective through social marketing training to arts education advocates providing and brokering linkages between arts education organizations with a record of success and partners in policy and media objectives.
- ❖ **Further Research:** The original task force chose to postpone

conversations with funders until this phase of research was completed. Further down the road, conversations with funders might be sparked by dissemination of this report.

- ❖ **Training:** TBA can play a vital role in providing and/or facilitating the training that will be required for partners in any process. The original task force might be considered as a resource for creating and providing trainings in social marketing as a philosophy and strategy for the theatre and performing arts communities. Some *ad hoc* training has already occurred; two of the authors of this report provided an introductory training session at a national meeting hosted by Theatre Communications Group to discuss innovations in marketing, and one of the authors routinely offers training by providing summaries of our process and learnings to members of the local theatre

community. Many of the other members of the task force are trained public speakers and have the potential to increase knowledge of and exposure to social marketing concepts in an effective and inspirational manner.

- ❖ **Dissemination:** TBA has made this report accessible on its website and is working with a variety of organizations to disseminate the findings. As previously noted, a presentation was made at a Theatre Communications Group regional conference in Denver in 2000. TBA made a report at the annual gathering of the Association of Performing Arts Organizations (APASO) in Chicago in March 2001. A report was made to the California Arts Council board in 2001 and to the California Assembly of Local Arts Agencies regional meeting in Silicon Valley in 2002. The goal is to stimulate interest in and dialogue about the arts and social marketing.

— For further information, contact Belinda Taylor, Director, Arts Marketing Institute, California Arts Council, [btaylor@caartscouncil.com](mailto:btaylor@caartscouncil.com), John Warren, Theatre Director and Researcher, [untheatre@earthlink.net](mailto:untheatre@earthlink.net) or Sabrina Klein, Director, Julia Morgan Center for the Arts, [sabrina@juliamorgan.org](mailto:sabrina@juliamorgan.org). Editor's note: A bibliography from this report follows on page 14.

## Members of the Theatre Bay Area Social Marketing Task Force

- ❖ Christina Augello, Executive Director, EXIT Theatre
- ❖ Sabrina Klein, former Executive Director, Theatre Bay Area (current Executive Director Julia Morgan Center for the Arts)
- ❖ Mary Beth Smith, Marketing Director, Yerba Buena Center for the Arts
- ❖ Andrew Smith, Marketing Director, American Conservatory Theater
- ❖ Patty Silver, Founding Member, Word for Word
- ❖ Belinda Taylor, former Deputy Director, Theatre Bay Area (current Director, Arts Marketing Institute)
- ❖ John Warren, Artistic Director, Unconditional Theatre
- ❖ Richard Newirth, Director of Cultural Affairs, San Francisco Art Commission

# BIBLIOGRAPHY

## BOOKS

*The Arts Equation: Forging a Vital Link Between Performing Artists and Educators*, Bruce D. Taylor (Backstage Books, Watson-Guption Publications, 1999)

*Can We Rescue the Arts for America's Children?: Coming to Our Senses — 10 Years Later*, Charles Fowler (American Council for the Arts, 1988)

*The Challenge to Reform Arts Education: What Role Can Research Play?*, Eds. David B. Pankratz & Kevin V. Mulcahy (American Council for the Arts, 1989)

*Many Voices, Many Opportunities: Cultural Pluralism and American Arts Policy*, Clement Alexander Price (American Council for the Arts, 1994)

*Multiculturalism and Public Arts Policy*, David B. Pankratz (Bergen & Garvey, 1993)

*Race, Ethnicity and Participation in the Arts*, Paul DiMaggio & Francie Ostrower (Seven Locks Press, for the National Endowment for the Arts, 1992)

*Reinventing the Wheel: A Design for Student Achievement in the 21st Century*, Laura Loyacono (National Conference of State Legislators, 1992)

*Social Marketing: Strategies for Changing Public Behavior*, Philip Kotler & Eduardo L. Roberto (The Free Press/Simon & Schuster, 1989)

*The Stage Directions Guide to Getting and Keeping Your Audience*, Ed. Stephen Peithman & Neil Offen (Heinemann, 1999)

*Standing Room Only*, Philip Kotler & Joanne Scheff (Harvard Business School Press, 1997)

*Strategic Media: Designing a Public Interest Campaign*, Eds. Kathy Bonk & Phil Sparks (Communications Consortium Media Center, 1991)

*Toward a New Era in Arts Education*, Ed. John H. McLaughlin (American Council for the Arts, 1988)

## REPORTS, GUIDES & WORKING PAPERS

*20/21: A Regional Cultural Plan for the New Millennium — San Jose, Santa Clara County, Silicon Valley*, Eds. Wolf Keens & Co., and Harvard Project PACE (San Jose Arts Commission & Arts Council of Santa Clara County, 1997)

*Americans and the Arts: Highlights from a Nationwide Survey of the Attitudes of the American People Toward the Arts*, Ed. Louis Harris (Scholastic Inc, for the American Council for the Arts & National Assembly of Local Arts Agencies, 1996)

*The Arts: A Competitive Advantage for California* (KPMG Marwick & California Arts Council, 1994)

*Arts Education for the 21st-Century American Economy*, Bruce O. Boston (American Council for the Arts, 1995)

*Arts Funding: An Update on Foundation Trends*, Loren Renz & Steven Lawrence (The Foundation Center & Grantmakers in the Arts, 1998)

*Arts in the Local Economy: Economic Impact Study* (National Assembly of Local Arts Agencies, 1994)

*Arts Work: A Call for Arts Education for All California Students*, Ed. Sheila Bruton (Superintendent's Task Force on the Visual and Performing Arts, 1997)

*Bay Area Market Fact Guide, 1998: The Guide to Vital Statistics and Demographics for Bay Area Business*, Ed. Janet Colwell (Business Journal, City of Oakland & Business Times)

*Building America's Communities II: A Compendium of Arts and Community Development Programs* (Americans for the Arts, 1997)

*Creative America: A Report to the President* (President's Committee on the Arts and the Humanities, 1997)

*Cultural Districts: The Arts as a Strategy for Revitalizing Our Cities*, Hilary Anne Frost-Kumpf (Americans for the Arts, 1998)

*Data on Arts Organizations: A Review and Needs Assessment with Design Implications*, Deborah A. Kaple, Lori Morris, Ziggy Rivkin-Fish & Paul DiMaggio (Center for Arts and Cultural Policy Studies, Princeton University, 1996)

*Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education* (President's Committee on the Arts & Arts Education Partnership, 1999)

*Hands on Social Marketing: A Step-by-Step Guide*, Nedra KlineWeinreich (Sage Publications, 1999)

*Index of Silicon Valley: Measuring Progress Toward a 21st-Century Community, 1996* (Joint Venture, 1996)

*Index of Silicon Valley: Measuring Progress Toward a 21st-Century Community, 1997* (Joint Venture, 1997)

*Inside/Out: A Guide to Arts and Arts Education Resources for Children and Teens in San Francisco*, Third Edition (Arts Education Funders' Collaborative, San Francisco Art Commission, 1998)

*Making Sense of the Numbers: Estimating Arts Participation in America*, Steven J. Tepper (Center for Arts and Cultural Policy Studies, Princeton University, 1998)

*National Models Survey: Audience Development & Neighborhood Development* (Appendix to Wolf Organization Report)

*A Practical Guide to Arts Participation Research*, Ed. AMS Planning (National Endowment for the Arts, 1995)

*Proposed Arts Policy for the City and County of San Francisco* (San Francisco Arts Commission, 1991)

*Public Opinion and Political Vulnerability: Why Has the National Endowment for the Arts Been Such an Attractive Target?*, Paul DiMaggio & Becky Pettit DiMaggio (Center for Arts and Cultural Policy Studies, Princeton University, 1999)

*Public Sentiments Towards the Arts: A Critical Reanalysis of 13 Opinion Surveys*, Becky Pettit & Paul DiMaggio (Center for Arts and Cultural Policy Studies, Princeton University, 1998)

*A Public Survey of Participation and Attitudes Towards Arts and Culture in Santa Clara County and the City of San Jose* (AMS Planning & Research, for the City of San Jose & the Arts Council of Santa Clara County, 1997)

*Reporting the Arts: News Coverage of Arts and Culture in America* (National Arts Journalism Program, Columbia University, 1999)

*Resisting Invisibility: Arts Organizations and the Pursuit of Persistent Presence*, Margaret J. Wyszomirski, Amy McClellan, Shelly Power & Darlene Rebello-Rao (Association for Research on Nonprofit Organizations and Voluntary Action, 1997)

*Resources for Studying Public Participation in the Arts*, Becky Pettit (Center for Arts and Cultural Policy Studies, Princeton University, 1997)

*Rethinking Stabilization: Strengthening Arts Organizations During Times of Change*, Jane Culbert, William Keens, Laura Lewis Mandeles & Thomas Wolf (Strategic Grantmaker Services, for the Ford Foundation, 1996)

*San Francisco: A City Connected to the Arts* (San Francisco Planning and Urban Research Association, 1998)

*Survey of Public Participation in the Arts, 1997: Summary Report* (National Endowment for the Arts, 1998)

*A Teen Programs How-To Kit* (Walker Art Center)

*United Arts Fundraising 1998: A Statistical Report About the Nation's United Arts Funds During the Fiscal Year 1997* (Americans for the Arts, 1999)

*Untapped Public Funding for the Arts*, Ed. Dian Magie (National Assembly of Local Arts Agencies, 1995)

*Working Relationships: The Arts, Education and Community Development*, Eds. Nancy Welch & Paul Fisher (National Assembly of Local Arts Agencies, 1995)

## **PERIODICALS, ARTICLES & ESSAYS**

*American Diversity* (*American Demographics Magazine*, 1991)

"Art for Community's Sake," *San Francisco Chronicle*, August 1, 1999, Arts p. 1, Rick DeVecchio

*Arts Reach*, vol. VII, no.3, December 1998/January 1999

*Arts Reach*, vol. VII, no.4, February 1999

*Arts Reach*, vol. VII, no.5, March 1999

*Arts Reach*, vol. VII, no.6, April 1999

*Arts Reach*, vol. VII, no.7, May 1999

"Asking Donors to Do More," *Arts Reach* vol. VII, no. 8, June/July 1999, Deborah Block & Paul Karps

*Building Audiences: Stories from America's Theatres*, August 1996 (Lila Wallace-Reader's Digest Fund)

*Building Audiences: Stories from America's Theatres*, January 1997 (Lila Wallace-Reader's Digest Fund)

*Building Audiences: Stories from America's Theatres*, December 1997 (Lila Wallace-Reader's Digest Fund)

"Building Closer Ties with Audiences," *Arts Reach* vol. VII, no. 8, June/July 1999, John Zorn

*Class Notes*, Winter 1999/2000 (College Kids)

"Co-op Advertising Vastly Improves Theaters' Buying Power," *Arts Reach* vol. VIII, no. 1, October 1999, Andrew F. Holtz

"Culture Has No Infrastructure," *New York Times*, August 1999, Op-Ed, Alice Goldbarb Marquis

"Heavyweight Foundation Throws Itself Behind Idea of a Cultural Policy," *New York Times*, August 2, 1999, p. B1, Judith H. Dobrzynski

"How Many Californians?" *California Counts: Population Trends and Profiles*, vol. 1, no. 1, October 1999 (Public Policy Institute of California)

*International Journal of Arts Management*, vol. 1, no. 1, Fall 1998, Ed. Francois Colbert

"Life Without Mozart — Can We Afford It?: Why Government Should Subsidize the Arts," *Arts Reach*, John Zorn

"Mayor Offers City Cash for School Arts," *San Francisco Chronicle*, September 9, 1999, p. A1, Julian Guthrie

“A National Commitment to the Arts,” *200 Ways to Make America Better* (George Magazine, 1999)

“Theatre Facts 1998,” *American Theatre*, July/August 1999 (Theatre Communications Group)

“Why Waste All Our Money on the ‘Arts’?”, *Capitol Hill Blue*, August 21, 1999, Robert H. Knight & Allan Dobras

## PAMPHLETS

*Amusement Taxes for the Arts*, Martha I. Dodson (Americans for the Arts)

*Arts Programs for At-Risk Youth: How U.S. Economies Are Using the Arts to Rescue Their Youth and Deter Crime* (Americans for the Arts)

*Hotel-Motel Taxes for the Arts*, Ed. Randy Cohen (AMS Planning & Research, for National Assembly of Local Arts Agencies)

*Property Tax: Funding for the Arts*, Amanda Rafool & Scott Mackey (Americans for the Arts, 1998)

*Sales Taxes for the Arts*, Duncan M. Webb (Americans for the Arts)

*Workplace Giving: Raising Funds for the Arts*, Robert Bush (Americans for the Arts, 1998)

### CENTERPIECE TOPIC CURATORS

If you would like to contribute an idea for a *Centerpiece* topic, please notify the appropriate curator or contact:

#### **Marketing**

**Jim Royce**, Director of Marketing & Communications, Mark Taper Forum/Ahmanson Theatre, [jroyce@ctgla.org](mailto:jroyce@ctgla.org)

#### **Development**

**Dawn Rains**, Director of Development, Seattle Repertory Theatre, [dawnr@seattlerep.org](mailto:dawnr@seattlerep.org)

#### **Education**

**Daniel Renner**, Director of Education, Denver Center Theatre Company, [renner@dcpa.org](mailto:renner@dcpa.org)

#### **Governance**

**Judy Hansen**, Trustee, Milwaukee Repertory Theater, [hansenjudyl@aol.com](mailto:hansenjudyl@aol.com)

#### **Topical Issues**

Email TCG’s **Chris Shuff** at [cshuff@tcg.org](mailto:cshuff@tcg.org)