

Arts Management

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THE NATIONAL NEWS SERVICE FOR THOSE WHO
FINANCE, MANAGE AND COMMUNICATE THE ARTS

Unions Back Culture, Prod Others to Give

AN INQUIRY by an *Arts Management* reporter may spur stepped-up financial support of the arts by two groups often overlooked by cultural institutions: organized labor and community chests.

In response to a query about labor's policy on contributions to the arts, Leo Perlis, director of A.F.L.-C.I.O. Community Service Activities, called for wider voluntary and government backing of the arts. He noted that automation and the shorter work week are leaving "millions of workers with leisure time on their hands."

More important, the labor union official took direct action. In a letter to Lyman S. Ford, executive director of the United Community Funds and Councils of America, Perlis called upon this group, the national association of local community chests, to "explore the possibilities of raising funds locally to help support art exhibits, symphony concerts, opera, the legitimate theatre, etc."

The Perlis suggestion carries special force because organized labor is represented in the top councils of the U.C.F.C.A. Joseph Beirne, president of the Communications Workers of America, is chairman of the executive committee of the fund raising association, and labor unions are credited with raising \$166,000,000 of the \$498,000,000 collected last year by U.C.F.C.A. affiliates.

Local community chest contributions to cultural institutions—mostly museums and libraries—are extremely limited. A September, 1961 survey reveals that, of 460 local community fund organizations, only 21 lent aid to the arts. Their total giving to cultural organizations ran to \$170,000.

U.C.F.C.A. estimates that nationwide chest contributions to the arts are approximately \$1,000,000. This is only .2 per cent of the total amount collected by U.C.F.C.A. affiliates. The remaining 99.8 per cent goes largely to health, welfare and educational groups. The Perlis action, if backed by labor's influence within U.C.F.C.A., could lift the arts percentage appreciably.

Meanwhile, there is evidence that labor unions, themselves, will offer financial support for the arts, if properly approached. In Washington recently, Mrs. Jack Coopersmith,

president of the Washington Civic Opera Association, received a \$1,080 labor contribution. This donation paid for a second performance of *Hansel and Gretel* for children turned away from a jammed hall during the only scheduled performance of the Humperdinck classic. The gift came from the 400,000-member Retail Clerks International Association. It took a single phone call and a brief visit with R.C.I.A. president James Suffridge to arrange the contribution.

Mrs. Coopersmith has since found that labor's generosity was contagious. She told *Arts Management*: "At the second program, two officials of labor unions and one from a department store came up to me and asked what they could do to help the opera association. This experience has been an excellent beginning, and I think it should be possible to get labor support of the arts everywhere."

Mr. Suffridge and the union he heads have taken an interest in community-service work for years. The union president told *Arts Management*: "If there are similar situations (please turn to page four)

How to Spot, Woo and Win a Foundation

FOUNDATIONS, due to give away \$625,000,000 in 1962, turn down 96 per cent of all applications for grants. This striking statistic indicates that many appeals to them are not merely badly conceived, but also misdirected and/or poorly presented.

In making an approach to any foundation, cultural organizations should take the same professional attitude as that exhibited by the educational, health and social welfare groups that win the lion's share of foundation money.

The primary step must be the careful choice and delineation of the project to be supported. It should be timely, important, and something that your institution could not finance in any other way.

The next step is painstaking research into those foundations that are possible sources of support for the project. Not all are. At the end of 1961 there were some 13,000 foundations in the U.S., and Internal Revenue

AM SURVEY

The Arts Get a Free Ride On Public Transit Systems

Free advertising space on public transportation vehicles is available to cultural institutions and groups in 38 of 57 cities responding to a survey just completed by *Arts Management*. Space for displaying posters in busses, subways and streetcars can be obtained at a fraction of its regular cost in 18 reporting cities. Only one transit advertising company in a single city flatly refused to offer special treatment to cultural institutions.

Members of the National Association of Transit Advertising, Inc., representing about three-fourths of the total transit advertising volume in the U.S., indicated a marked willingness to cooperate with arts groups. Many cautioned, however, that free space for poster cards is available only under certain conditions.

The first is that there be vacant space. In the words of one leading company, "Our ability to accommodate institutions . . . depends on space availabilities. Our principal business is to sell the advertising space at the full rate to regular advertisers."

Nearly all those offering special consideration to cultural groups also specify that they must be non-profit in character. Some add that they must not charge admission to the public. Several state that applicants must be (please turn to page four)

Service data indicates that new foundations are forming so rapidly that by the end of this year there may be 15,000. Moreover, not all of the new foundations coming up are small ones. The record shows that in 1945 there were only five U.S. foundations with assets of \$50,000,000 or more; today there are 27.

Generally, larger national foundations like Ford and Rockefeller prefer to aid "risk ventures"—new departures in the grant recipient's field of endeavor. They view their grants as "seed money", and only rarely grant funds for maintenance needs or similar routine demands. Smaller foundations, mostly local, family or local-corporate, are more likely to help close the financial gap in a community organization's regular program.

The right foundation to approach is one whose stated purpose would be furthered (please turn to page three)

A New Profession . . .

Within the crowded, changing cultural scene today a subtle development is taking place—the growth of a new profession.

There has always been a place for the competent “arts manager.” Today, as cultural enterprises proliferate, the technical standards demanded of their managers are rising. What is happening is the professionalization of arts management.

It may, on the surface, seem odd to lump under the single term “arts manager” the producer of a theatre company, the director of a museum, the manager of a symphony orchestra, and many others, both staff and volunteer. Yet it requires little more than a second glance to show that all of them face many problems in common. Finances, for example, plague them all. Ways of reaching the audience, building attendance or participation, and explaining purpose must be mastered by all of them.

On this level there is an important bond among them, and many of the techniques used in one field are transferable to another. *Arts Management's* focus is entirely on this level. It concerns itself with improving the methods used by arts managers and adding new techniques and ideas to their repertoire.

This is not because *AM's* editors believe the arts should be run like a business. But there is a difference between running a cultural enterprise like a business and running it in a business-like fashion. We think that running cultural undertakings in a business-like fashion is vital to their continued survival today. And we believe that the better they are managed, the less time and energy will have to be diverted from achieving excellence in art itself to the business of keeping body and soul together.

With this in mind, we earnestly invite you to help make the pages of *Arts Management* a lively forum for the exchange of experiences, advice, ideas. If you have had success with a novel public relations approach, let us know about it so we can pass the word along. If you have had trouble with fund raising, budgeting, board-building or some other aspect of your management work, and can offer others a bit of cautionary advice, drop us a note about it.

In any event, please put us on your mailing list to receive your releases, reports, and other printed material. We will reciprocate by serving the arts management profession as dedicated journalists. We hope you will subscribe, of course.

—ALVIN TOFFLER

New Arts Council Plans To Aid Individuals And Bold Experiments As National Movement Grows

THE GROWING movement toward interdisciplinary cooperation in the arts has taken a long stride forward with formation of an arts council in Washington, D.C. Organized with the encouragement of William Walton, the painter who is President Kennedy's friend and cultural advisor, the council makes Washington the nation's second largest city to boast a working federation of arts groups. New York, with its Lincoln Center, is the largest. Councils also have been formed in perhaps 100 other U.S. and Canadian cities, including Cincinnati, St. Louis, St. Paul, and Vancouver. Organizing activity is underway in scores of additional communities.

The council in Washington brings into a single organization Howard Mitchell, conductor of the National Symphony Orchestra, Zelda Fichandler, producing director of the Arena Stage, Monroe Bush of the Old Dominion Foundation, representatives of the Washington Ballet, the Washington opera society, local museums and other groups.

The new council differs from most in two of its announced objectives. According to Paul Callaway, musical director of the opera society, and president of the new organization, it will “seek financial support for new, artistically rewarding and often boldly experimental undertakings” by established member institutions. Most arts councils that have financial programs limit themselves to providing maintenance funds for member groups or to building joint facilities. They do not usually create a special fund to finance innovational productions.

Likewise a departure from ordinary arts council practice is the Washington group's

intention of providing direct financial assistance to individual artists for “developmental projects.”

Arts councils, a post-war phenomenon, have been rapidly multiplying within the past few years. Last year New York state set up the nation's first state-sponsored council armed with a sizable budget to support the arts.

Not all arts federations call themselves arts councils, and not all arts councils are alike. They range from the state-backed New York organization and municipally-supported groups in Richmond, Va. and Waterloo, Ia., to wholly private organizations. Some of these are large and well-established; others hardly more than a paper resolution. Some merely bring local arts groups together to iron out scheduling conflicts. Others work on publicity campaigns, stage arts festivals, and represent the cultural community in civic affairs. Still others mount joint fund raising drives.

Today 40 local councils are members of Community Arts Councils, Inc., a national coordinating body with headquarters at 300 Maine Street, Quincy, Ill. Led by George Irwin, national president, C.A.C.I. issues organizing advice and other useful information to members and those interested in starting councils.

C.A.C.I. is also sponsoring a three-day exploratory Fund Raising Workshop for the Arts at the Wellington Hotel in New York, March 15-17, 1962. The workshop, open to employees of non-profit arts organizations, will feature lectures by successful fund raisers from a symphony orchestra, a museum, an arts council, a Community Chest and other organizations.

The need for such a workshop has been emphasized by Ralph Burgard, executive secretary of the St. Paul Council of Arts and Sciences, who is organizing the sessions. “Most of the annual fund raising campaigns conducted by symphonies, operas, museums and theatres are badly planned and poorly executed,” Mr. Burgard charges. “Cries of ‘Save the Symphony,’ ‘Met Cancels Season,’ ‘Museum Faces Financial Crisis’ resound through the land.”

In sharp contrast, Mr. Burgard points out, “our local Community Chests, operating in the health and welfare fields, have developed skilled fund raising techniques and a philosophy of fund raising based on years of analysis and study.”

Dial ‘C’ for Culture

A telephone service, believed to be the first of its kind, is helping to build attendance at cultural events and institutions in Tucson, Ariz. The technique, readily adaptable for use in other cities, provides the public with a single telephone number to use in finding out exactly what cultural performances or exhibitions are scheduled that evening.

One call to 327-4909 in Tucson not only gives the caller a list of four or five scheduled events, but also the address, phone number, time, admission price, if any, and box office location.

Called *Tucson Tonight*, the service was initiated recently by the Tucson Festival Committee to aid non-profit cultural institutions. Every day a message giving the information described above is read into a machine, leased from the telephone company that records the message and plays it back to callers. During its first month, *Tucson Tonight* received 2,300 phone calls.

Monthly cost of the leased equipment is \$10.00 to \$15.00, depending on location.

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FOUNDATION GRANTS . . .

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by the project for which you seek assistance. Canvassing foundations whose expressed aims would not be advanced by your project is a waste of time for applicant and potential giver. To locate the appropriate foundation in a field of 13,000, consult the *Foundation Directory* (Russell Sage Foundation, \$10.00). Also, a visit to one of the six regional depositories of the Foundation Library Center offers a chance to consult conveniently a wide range of relevant literature. Keep an eye peeled for new foundations in your field opening for business and looking for their first grantees.

The first contact with a foundation may be a sounding-out session in person or a very brief description of the proposed project in a one- or two-page letter. If this piques the interest of the foundation, you will be invited to follow up with a full presentation. Although requirements of individual foundations vary widely, here are a few cardinal points no application should fail to cover.

1. The project—its significance, timeliness and relationship to the foundation's own aims.
2. Your organization—its qualifications to carry out the proposed project successfully.
3. Carry-over value—the usefulness of your project results to others in your field.
4. Plan for inspection and review—the foundation's opportunity to oversee work in progress and evaluate results.
5. Need—proof that the foundation's aid is absolutely essential.

You should also include such essentials as a description of the precise nature of your organization, its history, legal form, and controlling body. List names and addresses of officers and professional staff. Explain its financial status and provide a detailed budget for the current year, along with the name and address of the auditor and a copy of your federal tax exemption certificate. Offer to supply any further information the foundation may request.

Your presentation should take into consideration the sensibilities of the foundation and of the community. One foundation executive, for example, may be known to court projects that pay off quickly with community approval, and to shun those whose results are long-range and less obvious. The more you know about your target foundation, the better.

To the old claim that "knowing the right people" can be as much help with foundations as elsewhere in our society, foundation people offer mixed comment. Jeanne Brewer, an expert on foundation relations, writes of one foundation official who remarked: "Acquaintanceship is no substitute for a soundly constructed proposal." Yet another, she says, put it this way: "Personal connections with us are important. We look for good proposal ideas first, but they're rare, so we give generally where we know the man or the institution asking us."

Campus Impresario: New Force on Cultural Scene

THE INCREASINGLY important role of colleges and universities in the cultural life of their communities has been widely publicized. They have provided jobs and income for resident composers, artists and writers. They have helped create off-campus theatre groups, dance companies and musical ensembles. They have provided facilities and personnel for local cultural organizations.

Less widely recognized is the potent economic impact they are having. Today the campus has become a primary "market" for culture, and a dynamic financial factor in the performing arts. There are approximately 500 colleges and universities that, in addition to presenting plays and concerts by their own faculty and students, buy the services of professional performing artists and companies, and present regular series of cultural attractions. They provide an important and lucrative part of the circuit for many touring performers.

Julius Bloom, president of the Association of College and University Concert Managers, estimates that campus spending on such cultural programs may be running between \$20,000,000 and \$25,000,000 a year.

Large Universities like Michigan State, U.C.L.A., and Ohio State boast cultural budgets topping \$100,000 per year. They use these to bring in from 25 to 35 major events. At Michigan State, for example, Series A of a two-series program, offers performances by the New York City Ballet, the Old Vic, Leontyne Price, Igor Oistrakh and Van Cliburn, among others.

Smaller schools, of course, run more modest programs. Minimal budgets of \$4,000

or \$5,000 are spread over only five to ten events. Usually at least one of these features a "name" performer.

In many colleges, especially the larger ones, cultural programming is financed through box-office receipts. At small colleges, however, students often pay an activities fee, part of which goes to support the cultural program. Only in scattered instances do colleges subsidize their programs out of regular funds.

The growth of college cultural programming has not only changed the shape of the "culture market," it has also given birth to a new campus occupation—that of cultural manager or, as it is more frequently termed, college concert manager. In smaller schools where the budget is limited, the job of administering the cultural program is given to the head of the drama, speech or music department or someone else who runs it while handling his ordinary duties and receives no extra compensation.

At the major schools, however, programs have become so extensive that they require full-time servicing by a trained arts manager who may get up to \$15,000 in salary.

As campus cultural programming budgets have risen, administering them has become increasingly complex. To help train people to cope with the job, Mr. Bloom's association provides advice to hundreds of colleges on contract negotiation, public relations, and budgeting, as well as on the availability of attractions. The association, formed five years ago with a handful of members, today has 141 active members, and its regional and national meetings are attended by many non-member managers, too.

'Cultural Executive' in City Hall Provides One-Stop Service

In a move that could set a pattern for other municipalities, New York is creating a city office devoted exclusively to cultivating the arts. Robert W. Dowling, businessman and chairman of the American National Theatre and Academy, has been named the city's first "Cultural Executive" and handed the job of shaping a program for the new office.

Mr. Dowling told *Arts Management* that the idea for the office grew out of official concern over the lack of adequate contact between the city's numerous departments and the city's cultural managers. An arts group seeking to stage a show or exhibit on city property often has had to bounce back and forth between three or four different offices to get the appropriate permits. Mr. Dowling says his new office will provide one-stop service for such organizations.

While staff has not yet been selected and full operations are still several months away, Mr. Dowling says that he and city officials are thinking of making a complete inventory of all cultural activities in New York.

The office, serving as a center for the exchange of information, may also offer cultural groups direct advice on methods of organization, fund raising, and similar technical matters. There are no plans for going beyond this to providing funds or subsidies to cultural organizations or to coordinating the city's king-sized cultural budget. New York allocates well over \$5,000,000 a year to help support museums, theatre, its good music radio station, and other cultural activities, not including art and music instruction in its schools.

Making a Date with the Donor

A New England school for the deaf has used an unusual and effective fund-raising reminder that places its appeal before potential givers 12 times annually. Every year it sends out a calendar, with each month printed on the back of a business reply envelope. When the user tears off a month, he finds himself holding the institution's message and a self-addressed contribution envelope.

ARTS GET FREE RIDE . . .

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"non-controversial". One company will not take ads announcing dates for an event, inasmuch as it cannot guarantee to find vacant space at the appropriate time.

In general, however, there is no restriction on the content of advertising, within the bounds of simple good taste. Nor is there a limit, except in a few cities, on the number of times a group may approach the advertising company for space.

Companies that do not offer free space, but that do offer reduced rates, generally charge between 20 per cent and 50 per cent of the standard price. Some charge a flat labor fee of 20 cents or 25 cents per card placed.

In all but one case, the institution is responsible for the preparation of its own posters. Costs for these vary widely, depending upon the materials used, the number of colors printed, and the number of cards required.

Requests for free or cut-rate advertising space should, in general, be addressed to the head of a transit advertising company in your community. Many of these companies are linked through ownership or association into regional or national networks. These make it possible for national cultural organizations, as distinct from local institutions, to place a message in busses, streetcars and subways in dozens of cities at one time—at little or no cost.

25 Selected Cities

Code: A—free space available; B—space at reduced rates available; C—no special accommodation for arts groups.

ATLANTA	B
BALTIMORE	B
BOSTON	B
BUFFALO	B
CHAMPAIGN, ILL.	A
CHICAGO	A
CLEVELAND	B
EL PASO	A
INDIANAPOLIS	B
LINCOLN, NEB.	A
LOUISVILLE	B
MEMPHIS	B
MILWAUKEE	B
MINNEAPOLIS	B
MONTGOMERY, ALA.	A
NEW ORLEANS	B
NEW YORK	A
OKLAHOMA CITY	C
PHILADELPHIA	B
QUINCY, ILL.	A
RICHMOND, VA.	B
SALT LAKE CITY	A
SAJ JUAN, P.R.	A
SIOUX CITY	A
SPOKANE	A

AM BRIEFS

ON TARGET

Annie Oakleys?

Press passes are no guarantee of publicity. Unless judiciously distributed they can mean only empty seats, lost revenue and nothing in the paper the morning after. Try sending coupons instead of tickets, with the stipulation that the reporter or editor pick up and sign for the tickets at the box office before a specified hour. This guards against empty seats and lost income, and discourages the editor from giving the passes to a non-journalistic friend. The signed coupons also give you a list of writers who did attend.

Out of volunteers?

If you need clerical help in an emergency and have exhausted sources of volunteer aid, you can hire trained office personnel on a day-to-day and even an hour-to-hour basis. Temporary help services are available in most cities. Hourly rates are modest. Often you can hire highly skilled temporary workers to set up offices, conduct surveys, staff conventions, solicit contributions and even conduct research.

Calendar deadline

From Copenhagen to Kyoto, the United States Information Agency distributes, among other things, a Summer Music Calendar of the United States. Intended to help promote tourism, and to tell others about cultural life in the U.S., the calendar is published by the President's Music Committee of the People-to-People Program. It is also used by the travel industry. March 31 is the deadline for musical organizations to submit their summer programs for inclusion in the 1962 summer calendar. Listings, including date, place, hour and program details, should be addressed to: The President's Music Committee, 734 Jackson Place, N.W., Washington 6, D.C.

Filling the board room

Planning to ask a prominent person to serve on your board? Direct personal contact is, of course, far more effective than letters or phone calls. Will a board member who knows him pave the way? When you see him, be prepared to specify the length of the term he is expected to fill, the frequency of meetings, names of others on the board, and details of your program, including finances. In the event he turns you down, on the spot or later by mail, note down his reasons. You may want to bear them in mind when you see him again—or another prospect.

After the thank-you

Fund raising public relations must not end when the drive is over. Contributors like to know what is being done with their gifts. Keep them informed to keep interest high until the next campaign.

UNIONS BACK CULTURE . . .

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in the future that appeal to us as opportunities for public service, I am sure that our locals and our divisional offices will do what we did here." The union now has 400 locals and regional offices in the United States and Canada.

Other unions have also given aid. The American Federation of Musicians local in Detroit makes a regular, substantial contribution to the Detroit Symphony. In Portland, Ore. more than 200 A.F.L.-C.I.O. bricklayers and 60 hod carriers put up the walls of the Oregon Museum of Science and Industry in one day. The value of their volunteer labor was estimated at \$50,000. Other unions pitched in to make the building-bee a success.

If you decide to seek labor support, try talking first with officials of such culture-conscious unions as the Musicians, Teachers or the Newspaper Guild. If they are not able to help directly, they may steer you to other unions who can, and advance your cause in your city-wide Central Labor Union.

CHECKLIST

A selective monthly memo on relevant reading—including a few titles from places not on the beaten cultural path. Subscribers can get copies of starred items from AM upon request, as long as supplies last.

- *Film and Television in the Service of Opera, Ballet and of Museums—special U.N.E.S.C.O. report, \$1.00.*
- *Turandot Outsell Crosby . . .*, report on rise of public interest in opera records, Wall Street Journal, January 19, 1962, p. 1.
- *Economic Conditions in the Performing Arts*, hearings, latest series, Thompson Subcommittee, House of Representatives. Printed transcript available free, upon request from Room 318A, George Washington Inn, Washington, D.C., subcommittee headquarters.
- *Masterpieces by Mail*, Holiday, January 1962, p. 135.
- Text of Secretary of Labor Gold-berg's *Met settlement* statement urging art subsidies, New York Times, December 15, 1961, p. 40.
- ★ Mimeographed summary of above.
- *Danceomania*, Mademoiselle, December 1961, p. 86.
- *H.E.W. and the Arts*, Newsweek, December 25, 1961, p. 71.
- *The Fine Art of Acquiring Fine Art*, Playboy, January 1962, p. 60.
- ★ *State expenditures in support of the arts*, Congressional Record, January 17, 1962, p. 309.