



DAILY DISCUSSION GUIDE • JUNE 14, 2008



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NPAC is about change—about finding new ways to collaborate, creating new alliances, reaching new audiences.

Welcome to the final session of the NPAC Caucuses and 21st Century Town Hall Meeting for the Performing Arts. Many of you have been with us since the first meeting on Wednesday; there may be some fresh faces in the group today, too. Thanks to all of you for your participation in the process. We've come a long way together, as we've journeyed from broad concepts to actionable strategies.

- *Wednesday* we discussed the elements of a shared vision for the future of the performing arts.
- *Thursday* we identified and prioritized the opportunities and challenges that will have to be met before we can reach our goal.
- *Friday* we began to identify strategies to turn challenges into opportunities and opportunities into successes.

At today's Town Hall Meeting we'll select a core number of strategies at local, national and organizational levels to which we can commit and a greater understanding of how much we have in common.

These meetings and the National Performing Arts Convention have been about forging a vital, effective and connected community for the performing arts. The Convention has also been about change—how we must change, and how we must change the world around us to achieve our vision of a perfect world for the performing arts, one in which the arts are recognized as an essential part of life.

Change is the hallmark of the two inspiring teachers who spoke at the general session on Friday, Germaine Acogny and José Antonio Abreu. Each of them committed to change and, by pursuing their dreams, each has created a better, healthier environment where people can learn and grow, improving their lives and their hopes for the future. Acogny and Abreu have a passionate belief in performing arts and its ability to transform the world.

NPAC is also about change—about finding new ways to collaborate, creating new alliances, reaching new audiences. During the caucuses many wonderful ideas surfaced. There isn't time to consider them today, but they shouldn't be forgotten. Look out for an email from us: We are capturing everything we collected and want to keep the ideas flowing. We hope that you will return home with renewed energy and a desire to continue the conversations you started this week.

AS YOU THINK OF STRATEGIES THERE ARE THREE CRITERIA TO KEEP IN MIND:

1. The importance of this strategy to the performing arts community overall (as opposed to just a segment or subset of the community)
2. The likelihood of success in being able to carry out the strategy
3. Cost in relation to the benefit

"We need to hold ourselves responsible for taking action at the individual level. In so many cases, the resources are available — we just need to get activated."

— Hilary Field,
 New England Conservatory

"We have to convince parents that they directly benefit and can participate when their kids are learning in the arts. This is about more than math scores."

— David Carovillano, Acclarion

"When you talk about diversity, it's also about understanding all of the ways that people can and do already connect to the arts in their daily lives."

— Dick Zellner,
 Senior Director of Advancement,
 The Orchestras of Pasadena



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#1. Our communities do not sufficiently perceive the value, benefits, and relevance of the arts, which makes advocacy and building public support for the arts a challenge at every level.
Which three strategies are most important to take in order to advance our vision?

#1 VALUE/ADVOCACY — NATIONAL

- 1. Organize a national media campaign with celebrity spokespersons, catchy slogans (e.g. "Got Milk"), unified message, and compelling stories
- 2. Establish a National Arts Day/Festival with free performances, open houses, and art-making opportunities
- 3. Lobby elected political officials for pro-arts policy and funding; demand arts policy platform from candidates
- 4. Create a Department of Culture/Cabinet-level position which is responsible for implementing a national arts policy
- 5. Create a coordinated national performing arts policy campaign involving artists and organizations
- 6. Collect, analyze and disseminate data demonstrating the value of the arts (e.g. economic, intrinsic, developmental/educational values)
- 7. Explore interactive new media initiatives to increase access and relevance (e.g. create a "Google Arts"-type resource, blogs, YouTube)

#1 VALUE/ADVOCACY — LOCAL

- 1. Create collaborative local marketing campaigns in mass media and public venues
- 2. Develop and promote recognizable champions for the arts
- 3. Foster cross-disciplinary conversations to share data and best practices, develop common goals, and create joint activities/ performances
- 4. Create new cross disciplinary events and festivals to promote the local arts community
- 5. Utilize existing advocacy and data to influence local funding, policy and public support for the arts
- 6. Mobilize audiences to be advocates for the arts
- 7. Create an arts coalition to get involved in local decision-making, take leadership positions, and strengthen relationships with elected officials
- 8. Forge partnerships with other sectors to identify how the arts can serve community needs

#1 VALUE/ADVOCACY — ORGANIZATIONAL / INDIVIDUAL

- 1. Create multi-media marketing strategies (including YouTube, FaceBook) to communicate and demonstrate value and relevance
- 2. Build relationships with non-arts groups, including governments, corporations, community development organizations, etc.
- 3. Build relationships with local media to widen their coverage and exposure of the arts
- 4. Participate in the local political process by lobbying city council, school board, etc.
- 5. Create arts supporters out of our audiences
- 6. Expand relationships across the community to find and develop new leaders (e.g. through Board development) and local champions for the arts
- 7. Create opportunities for active participation in the arts for all ages (including interactive websites, open rehearsals, etc.)
- 8. Connect the stories and experiences of local community members to new and existing artwork



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#2. The potential of arts education and lifelong learning in the Arts is under realized. Which three strategies are most important to take in order to advance our vision?

#2 ARTS EDUCATION — NATIONAL

- 1. Form partnerships with national education infrastructure (e.g. National Education Association, PTA, teachers unions)
- 2. Lobby for education reform, including rescinding No Child Left Behind
- 3. Devise an advocacy campaign to promote the inclusion of performing arts in core curricula
- 4. Research successful models / best practices and disseminate via the web
- 5. Establish a diverse cross-sector committee to create an enriched arts curriculum
- 6. Enlist artists as full partners in all aspects of arts education through training and creating an AmeriCorps/WPA-type program
- 7. Invite new constituencies to experience the performing arts and create opportunities for lifelong learning by providing more points of entry

#2 ARTS EDUCATION — LOCAL

- 1. Bring art into non-traditional spaces (e.g. parks, workplaces, social programs) to create new educational opportunities — “enter into the communities we serve”
- 2. Mobilize and collaborate with K-12 and higher education institutions to strengthen arts education and arts participation as core curriculum
- 3. Develop joint arts education programs across disciplines and within the community for fuller distribution and comprehensive programming
- 4. Establish and share assessments that create empirical data to demonstrate correlation between arts and educational impact
- 5. Strengthen relationship with school boards and policy makers through lobbying, electing “arts friendly officials”, involvement in local politics
- 6. Innovate financial models to fund the arts: link to tax base, develop dedicated sales tax, connect to corporate funds
- 7. Integrate arts teaching in educators’ professional development and integrate teaching programs in artist organizations

#2 ARTS EDUCATION — ORGANIZATIONAL / INDIVIDUAL

- 1. Commit your entire organization to arts education in mission, budget, programs, and collaborations
- 2. Lead lifelong education programs that actively involve people in multi-generational groups. “Make the arts part of a lifelong wellness plan”
- 3. Run candidates for school boards and local government
- 4. Join, be active, and take leadership roles in civic organizations
- 5. Use comprehensive education models to engage the whole family in your mission and programs
- 6. Directly engage teachers to integrate the arts into their teaching and create professional development programs to address their needs
- 7. Leverage new technology to create art, engage more people (especially young people), and support learning.
- 8. Create new partnerships to share responsibility for planning and delivering local arts education

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#3. The increasing diversity of our communities creates an opportunity to engage a variety of ages, races, identities, and cultures in our audiences and organizations. Which three strategies are most important to take in order to advance our vision?

#3 DIVERSITY — NATIONAL

- 1. Diversify boards, management, and staff in all national arts organizations
- 2. Create national forums, list serves, and websites to support sharing of successful diversity efforts
- 3. Raise national funds to support internships, reduced price events, and under-represented artists
- 4. Create a media campaign with artists from diverse communities including celebrities to provide exposure to diverse art
- 5. Charge national service organizations to create dialogue at convenings, create training programs, promote diverse art and artists, and partner with grassroots organizations who are already connected to diverse communities

#3 DIVERSITY — LOCAL

- 1. Open an honest dialogue across community groups and sectors to share priorities and identify barriers to participation
- 2. Create programming to address the experiences of the diverse elements of the community
- 3. Organize a recurring local performing arts convention
- 4. Engage community leaders from outside the arts to serve in arts leadership positions
- 5. Expand beyond traditional venues to establish new points of access
- 6. Use diverse voices, experiences, and traditions to market arts programming
- 7. Partner within the arts, as well as with community organizations, to build relationships

#3 DIVERSITY — ORGANIZATIONAL / INDIVIDUAL

- 1. Create an internship / entry-level staff program that attracts and recruits diverse staff
- 2. Program more diverse artists and content
- 3. Discover arts in your community offered by cultures other than your own and establish peer relationships
- 4. Convene diverse ad hoc steering committees (including youth) for specific projects
- 5. Set long term goal and plan to have staff, board, programming, and audiences reflect the demographics of your community
- 6. Produce at least one large-scale, publicly accessible event per year

NPAC would like to thank the many people who have made these caucuses and the Town Hall possible. There are so many of them to list that we have divided them over the four issues. The final group follows:

NPAC Town Hall & Caucus Table Facilitators Leslee Asch • Cynthia Belanger • Susan Beyda • Timothy Brown • Mary Kate Burke • Dale Darling • Tom Fleecs • Anne Cantler Fulwiler • Lissy Garrison • Diana Gatschet • Sandra Gibson • Dave Hammond • Sheila Keenan • Kathy Newman • Kaitlin Odil • Pasha Rudnick • Janet Spangenberg • Joanne Steller • Scott Stoner • Michelle Stortz • Gus Stuhreyer • Diane Syrcle • Melanie Thibeault • Anna M. Thompson • Robert M. "Robin" Thompson • Evan Todd • Paula Tomei • Alisha Tonic • Melia Tourangeau • Michael Uthoff • Mark Valdez • Brandon Van Waeyenberghe • Amy Vashaw • Monika Vischer • Chip Walton • Kate Warner • Albert K. (Nick) Webster • Michelle Weger • Therese Wegmann • Tom Werder • Wrenn White • Gae Whitener • Preston Whiteway • Susan Williams • Jan Wilson • Tim Wilson • Zack Winokur • Edward Yim

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