

## SUSAN FRANANO

In 1997, Susan Franano became Executive Director of Ohio's state-wide arts advocacy organization, Ohio Citizens for the Arts (OCA), the oldest and one of the largest organizations of its kind in the nation. OCA has a history of effective arts advocacy on both the state and national levels as evidenced by steady increases in funding for many years. During the past three years, OCA's individual and small organization membership has increased by more than 25% and, for the first time, it has achieved 100% membership from Ohio's 42 major organizations (those with annual budgets over \$1 million). During this period, OCA's major event, the Governor's Arts Awards and Arts Day Luncheon, has seen attendance grow from 450 to nearly 1,000 people. During the last two state budget cycles, funding for the Ohio Arts Council has increased by 40% to a record high of \$33 million.

## SHEILA M. SMITH

Since January 1996, Sheila Smith has been the Executive Director of Minnesota Citizens for the Arts (MCA). In 1997, MCA lobbied for and obtained an 80% increase in state arts funding. This increase has been protected repeatedly in subsequent sessions from legislators who attempted to cut it by half. In Minnesota, MCA has been compared with other powerful lobbies in its ability to deluge legislators with calls and letters in support of the arts. This success has made MCA fourth in the country in per capita state arts support. Recently MCA developed and implemented a comprehensive advocacy website which has helped it reach a new audience and which has provided a new and valuable service to its membership: [www.mtn.org/mca](http://www.mtn.org/mca).

## MARY E. TOTH

Mary Toth served as Executive Director and then President of the Maryland Citizens for the Arts and Maryland Citizens for the Arts Foundation from 1997 to 2000. There she was responsible for the leadership, management and financial oversight of two not-for-profit organizations, one a 501(c)(4) with an advocacy/lobbying mission and the other a 501(c)(3) with a research/educational mission. She developed an advocacy initiative to increase public funding for the arts over a three-year period by connecting them to the larger state issues of education, community building and economic development. At the close of the 2000 session, the Maryland General Assembly approved a second nearly \$2 million increase in as many years, an achievement called "extraordinary" by the National Association of State Arts Agencies.

## NATIONAL SPEAKERS



# FUNDING:

# A SYMPOSIUM

Sponsored by:

  
Greater Milwaukee  
Foundation

Richard and Ethel Herzfeld  
**FOUNDATION**



Wisconsin  
Assembly  
for Local

**Arts**

MONDAY, APRIL 2, 2001

11:30 a.m.-5:00 p.m.

Marcus Center for the Performing Arts  
929 N. Water St., Milwaukee

# The Next Stage: A SYMPOSIUM

## The Next Stage: Analysis and Recommendations on How to Enhance the Impact of Milwaukee's Cultural Scene

This new study commissioned by the Greater Milwaukee Foundation and the Richard and Ethel Herzfeld Foundation has made a number of recommendations related to the future of the arts in Milwaukee and Wisconsin. The study places particular emphasis on a state-wide strategy to enhance arts funding that would benefit all artists and arts groups across Wisconsin. Author Bruce Murphy presents statistics showing that the budget of the Wisconsin Arts Board has declined by 10% since 1993, while arts funding jumped by 77% in the other 55 states and territories. Noting the state's low ranking in arts funding, the study recommends the creation of a state-wide "citizens for the arts" advocacy group. The effort could be modeled after states like Minnesota, Ohio and Illinois, which have combined the hiring of a top-rank, contract lobbyist with grass roots organizing of artists and arts groups across the state to yield tremendous increases in arts funding. Murphy interviewed representatives of some of the most successful state advocacy groups, some of whom will speak at this conference, and summarizes the strategies they have used. Murphy also will discuss the study's recommendations on a wide range of arts-related issues.

Lunch will be provided. Advance reservations are required. See the enclosed registration card for more information. Please call 414-961-0113.

Accommodations are available for attendees at the Wyndham Milwaukee at a special conference rate of \$99. For reservation, call the Wyndham at 414-251-4700.

10:00 - 11:00 a.m. REGISTRATION  
 11:00 a.m. - 12:45 p.m. LUNCH WELCOME

Paul F. Mathews,  
 Managing Director, Marcus Center for the Performing Arts

Fred Luber,  
 Chair, GMC Arts Committee

The Next Stage: Bruce Murphy

Anne Katz,  
 Executive Director, Wisconsin Assembly for Local Arts

Susan Franano,  
 Executive Director, Ohio Citizens for the Arts

Sheila Smith,  
 Executive Director, Minnesota Citizens for the Arts

Mary Toth,  
 Former Executive Director, Maryland Citizens for the Arts

Scott Klug,  
 CEO, Trails Media Group

MODERATOR: Dean Amhaus,  
 President, Spirit of Milwaukee &  
 Former Executive Director, Wisconsin Arts Board

Representative Gregg Underheim, (R) Oshkosh  
 Co-chair, Special Legislative Committee on Arts Funding

Senator Richard Grobschmidt, (D) Milwaukee  
 Co-chair, Special Legislative Committee on Arts Funding

George Tzougros,  
 Executive Director, Wisconsin Arts Board

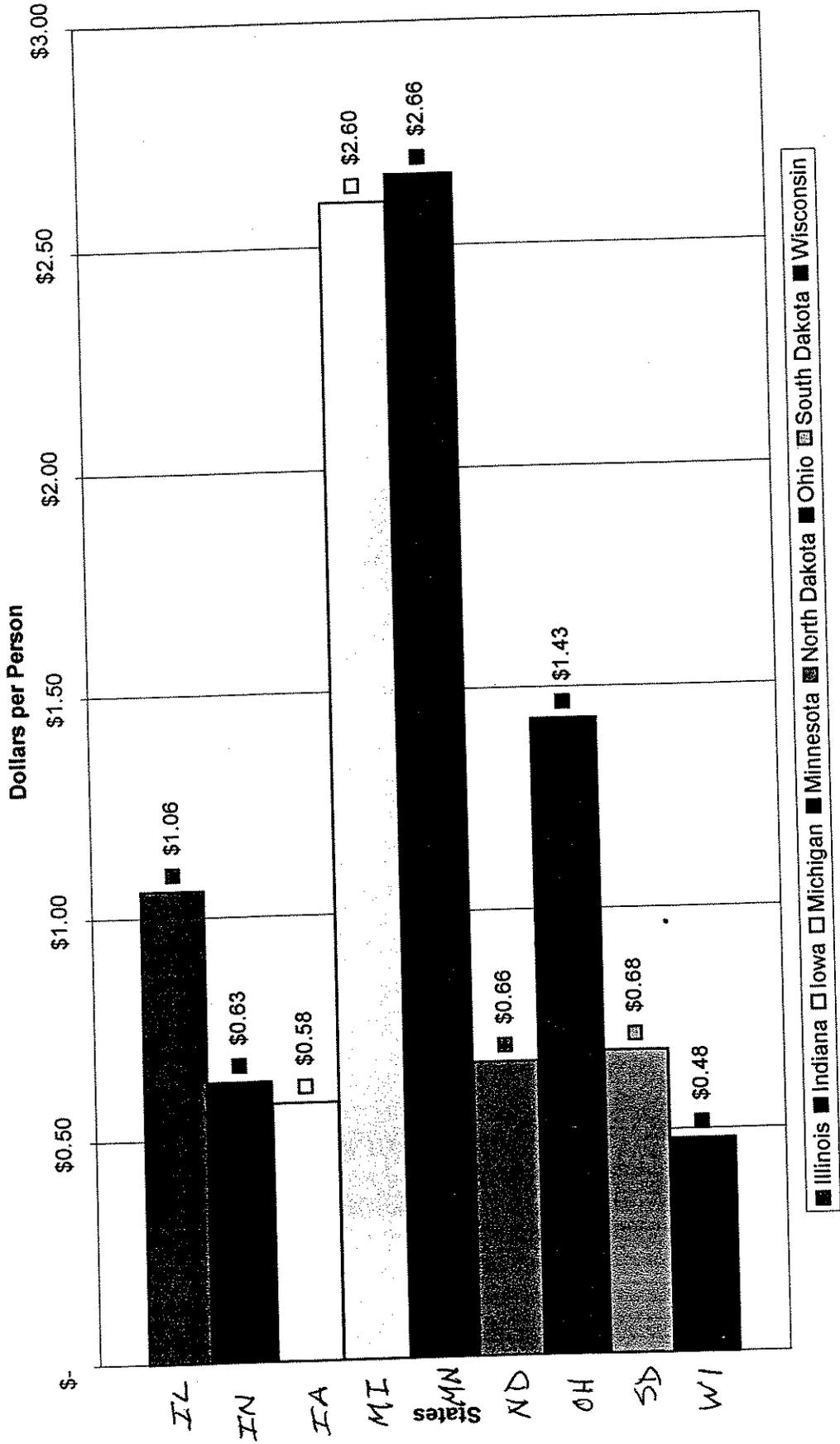
MODERATOR: Joi Brown,  
 Executive Director, Oshkosh Opera House Foundation

Bob Milbourne,  
 President, Greater Milwaukee Committee

In-kind support from **MIDWEST EXPRESS AIRLINES**

PROGR

**FY 2001 Per Capita State Arts Spending**  
**Total Legislative Appropriation without Line Items**  
**Arts Midwest Region**



Legend: ■ Illinois ■ Indiana □ Iowa □ Michigan □ Minnesota ■ North Dakota ■ Ohio □ South Dakota ■ Wisconsin

Table 4: Per Capita Rankings for State Arts Agencies, Fiscal Year 2001\*

State or Special Jurisdiction	Total Legislative Appropriation	Per Capita		Appropriation w/out Line Items	Per Capita		Total SAA Revenue	Per Capita	
		Amount	Rank		Amount	Rank		Amount	Rank
				\$ 4,800,875	\$1.08	17	\$ 7,476,275	\$1.68	20
Alabama	\$ 6,890,875	\$1.55	14	531,400	0.85	27	1,060,566	1.69	19
Alaska	531,400	0.85	29	3,898,300	0.76	29	4,814,825	0.94	38
Arizona	3,898,300	0.76	30	1,354,857	0.51	42	2,175,910	0.81	42
Arkansas	1,354,857	0.51	42	31,828,000	0.94	24	68,900,200	2.03	14
California	68,063,400	2.01	12	1,886,452	0.44	46	3,774,678	0.88	40
Colorado	1,886,452	0.44	46	3,572,642	1.05	19	21,146,062	6.21	1
Connecticut	13,582,642	3.99	2	1,674,200	2.14	9	2,207,095	2.82	6
Delaware	1,674,200	2.14	11	35,005,074	2.19	8	37,482,744	2.35	11
Florida	36,920,074	2.31	9	4,385,685	0.54	41	5,316,431	0.65	47
Georgia	4,735,331	0.58	41	5,990,960	4.94	1	6,542,760	5.40	2
Hawaii	6,065,960	5.01	1	951,200	0.74	30	1,448,100	1.12	33
Idaho	951,200	0.74	31	13,120,700	1.06	18	20,403,350	1.64	21
Illinois	19,806,450	1.59	13	3,842,783	0.63	37	4,362,583	0.72	46
Indiana	3,842,783	0.63	37	1,708,406	0.58	40	2,690,372	0.92	39
Iowa	1,708,406	0.58	40	1,643,623	0.61	39	2,088,523	0.78	44
Kansas	1,643,623	0.61	39	3,903,900	0.97	23	4,681,700	1.16	32
Kentucky	4,113,900	1.02	24	4,989,643	1.12	16	5,567,243	1.25	29
Louisiana	4,989,643	1.12	22	797,286	0.63	38	1,294,186	1.02	36
Maine	797,286	0.63	38	12,161,525	2.30	7	13,378,525	2.53	10
Maryland	12,661,525	2.39	8	17,780,458	2.80	3	19,251,258	3.03	3
Massachusetts	17,780,458	2.80	4	25,836,200	2.60	5	26,415,000	2.66	9
Michigan	25,836,200	2.60	7	13,094,000	2.66	4	13,725,300	2.79	7
Minnesota	13,094,000	2.66	5	2,429,509	0.85	26	3,324,509	1.17	31
Mississippi	2,429,509	0.85	27	5,612,121	1.00	20	12,463,058	2.23	12
Missouri	11,971,858	2.14	10	285,930	0.32	49	1,747,697	1.94	16
Montana	285,930	0.32	49	1,330,788	0.78	28	2,706,500	1.58	23
Nebraska	1,454,726	0.85	28	1,342,071	0.67	34	2,048,276	1.03	35
Nevada	1,342,071	0.67	34	588,643	0.48	44	1,077,954	0.87	41
New Hampshire	588,643	0.48	44	20,429,000	2.43	6	22,870,642	2.72	8
New Jersey	22,089,000	2.63	6	1,771,000	0.97	22	2,765,300	1.52	25
New Mexico	1,921,000	1.06	23	54,500,000	2.87	2	57,422,900	3.03	4
New York	56,739,000	2.99	3	7,856,031	0.98	21	8,524,628	1.06	34
North Carolina	7,856,031	0.98	25	421,692	0.66	36	944,934	1.47	27
North Dakota	421,692	0.66	36	16,279,685	1.43	10	17,373,497	1.53	24
Ohio	16,279,685	1.43	15	4,235,497	1.23	13	5,157,704	1.49	26
Oklahoma	4,235,497	1.23	20	1,410,415	0.41	47	2,139,075	0.63	48
Oregon	1,410,415	0.41	47	14,000,000	1.14	15	14,712,500	1.20	30
Pennsylvania	14,000,000	1.14	21	1,327,854	1.27	11	1,949,177	1.86	18
Rhode Island	1,433,277	1.37	16	4,994,467	1.24	12	6,375,689	1.59	22
South Carolina	5,408,089	1.35	17	512,485	0.68	32	1,062,585	1.41	28
South Dakota	512,485	0.68	33	1,881,600	0.33	48	5,462,600	0.96	37
Tennessee	2,306,600	0.41	48	4,739,335	0.23	50	5,404,435	0.26	50
Texas	4,739,335	0.23	50	2,676,300	1.20	14	4,162,300	1.86	17
Utah	2,776,300	1.24	19	557,896	0.92	25	1,737,200	2.85	5
Vermont	557,896	0.92	26	4,690,174	0.66	35	5,194,374	0.73	45
Virginia	4,690,174	0.66	35	2,628,293	0.45	45	4,587,320	0.78	43
Washington	2,628,293	0.45	45	1,224,097	0.68	33	3,945,597	2.18	13
West Virginia	2,342,597	1.30	18	2,562,600	0.48	43	3,065,800	0.57	49
Wisconsin	2,562,600	0.48	43	352,603	0.71	31	988,108	2.00	15
Wyoming	352,603	0.71	32	36,500	0.59	(45)	275,400	4.45	(6)
American Samoa	36,500	0.59	(45)	1,900,000	3.32	(4)	3,365,800	5.88	(4)
District of Columbia	1,900,000	3.32	(5)	474,766	2.96	(5)	714,966	4.45	(7)
Guam	474,766	2.96	(7)	270,774	5.06	(1)	521,174	9.73	(1)
Northern Marianas	270,774	5.06	(1)	15,972,000	4.19	(3)	26,946,900	7.08	(2)
Puerto Rico	17,934,000	4.71	(3)	167,000	1.72	(14)	392,636	4.04	(8)
Virgin Islands	167,000	1.72	(17)						
<b>Total</b>	<b>\$ 446,947,311</b>	<b>\$1.56</b>		<b>\$ 374,219,295</b>	<b>\$1.31</b>		<b>\$ 507,634,921</b>	<b>\$1.78</b>	

\* States are ranked out of 50, jurisdictions out of 56. See page 11 for more information on per capita calculations.



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www.arts.state.wi.us

# Memorandum

Date: December 15, 2000

To: Arts Funding Study Committee Members  
Joint Legislative Council

From: George T. Tzougros, Executive Director  
Wisconsin Arts Board

Re: Unmet Need based on FY 2001.

Attached please find a spreadsheet entitled Wisconsin Arts Board FY 2001 Grants to Organizations. To sum up its statement of unmet need:

\$2,228,541	The actual amount granted to organizations in FY 2001.
\$6,806,984	The amount we would have needed in FY 01 to meet the requests of all of the applicants that were <b>recommended</b> for funding. This would have required a \$4,578,443 increase.
\$7,183,537	The amount we would have needed to meet the requests of all of those applicants that were <b>eligible</b> for funding. This would have required a \$4,954,996 increase.

As we look towards future granting cycles, these are conservative estimates for the following reasons:

- We have placed caps on the amount an organization may request from us, in order to bring requests more into line with the funds available.
- These figures do not take into consideration expanded program funding needs due to Wisconsin's current and continuing arts facilities building and remodeling boom.
- This exercise does not consider the need for a project grants category for individual artists.

First Floor, 101 East Wilson Street, Madison, Wisconsin 53702



I would like to provide the Committee with information on how Arts Board programs have had to artificially restrain the amount for which organizations may apply in order to fully address the unmet needs of the arts community.

Artistic Program Support 1 (supports the state's largest arts organizations)

An Artistic Program Support 1 grant award is determined by a formula, which is based on an organization's operating budget. An organization's budget must exceed the program floor of \$637,000 in order to participate. This program floor grows each year because it is tied to the Consumer Price Index. Even with this indexed floor the program has allowed 3 additional organizations into an already stagnant funding pool.

The amount we currently have allocated to this program is \$739,780, which in FY 2001 represented 1.21% of all of the expense budgets of the 22 organizations in this program. There is no request amount in APS 1 because the awards are based on the organization's operating budget. The \$1,053,244 (or 1.72% of the organizations' budgets) listed as the eligible request amount represents the \$739,780 figure adjusted for inflation. The organizations might argue that the state should participate at a somewhat higher level, such as:

2%     \$61,226,243 \* 2%= \$1,224,525  
5%     \$61,226,243 \* 5%= \$3,061,312

(\$61,226,243 represents the sum total of operating expenses of the 22 organizations.)

Artistic Program Support 2 (supports small and medium-sized organizations)

This program has a cap on the amount an applicant may request. This cap, which began at \$10,000, is now \$8,000. To reset the cap to \$10,000 would take an additional 25% or \$136,105.

Community Development Project Grants (community-based programming support)

There has been no cap on this program to date. The Arts Board is instituting a \$10,000 cap in FY 02, again to bring the amount requested more into line with the amount available.

Performing Arts Network Wisconsin (supports touring seasons)

This is the most severely capped program at the Wisconsin Arts Board. This program is based on the fees performing arts presenters (such as the Madison Civic Center) pay to artists. When the program began all applicants that were recommended for funding were eligible to receive 50% of their total artists fees. Now this program is capped and indexed. No organization may request more than \$402,200 in artists' fees. This restricts the number of artists for which our state's largest presenters may request funding. This cap amount is indexed to inflation using the Consumer Price Index. The program has also been indexed so smaller presenters may request a greater percentage of their artists' fees. The current breakdown is as follows:

<u>Total Artist Fees Of:</u>	<u>Are Eligible to Receive:</u>
\$0-57,500	50% of Fees
\$57,501-172,400	35% of Fees
\$172,401-402,200	20% of Fees

This index is also tied to inflation using the Consumer Price Index. **Even with all of this capping and indexing, the program still is only able to fulfill 20% of the requests.**

Arts Challenge Initiative (formula-based support for operating expenses)

A state Administrative Rule was recently adopted to cap the Arts Challenge Initiative's Incentive Program, which amended the program so that no organization may receive more than 12% of the funds available. Before this rule was adopted, one specific organization was eligible to receive 1/3 of the funds available from the component of the challenge grant program serving arts organizations with budgets over \$100,000, saw. Without this cap, that one organization's windfall significantly reduced the size of the other organizations' potential awards.

Wisconsin Regranting Program (grants to communities to support local projects)

Wisconsin Regranting Program applicants may only apply for the amount that has been set aside for their community at the time that community enters the program. Increases to this program would allow four or five new communities across the state to join the program (which would provide more funding to more areas of the state), and increase the amount available to existing regrants. To do this, the program would need to double (from \$186,000 to \$372,000).

A Final Thought

It must be noted that this breakdown of the grants to organizations does not address the huge need for individual artists project grants. Our state's artists may only apply for an \$8,000 fellowship in one of the following categories (in alternating years):

Year 1: the visual and media arts

Year 2: the literary arts, choreography and performance art, and music composition.

Visual artists may also participate in the Percent for Art Program, which is administered by the Arts Board.

There is a huge demand for project grants for artists, which allow an artist to work with a non-profit arts organization, do research to create a new project, or complete an existing project. When the Arts Board piloted such a program in 1998, using one-time funding from the National Endowment for the Arts, we received 135 applications and were able to make only 19 grants.

**WISCONSIN ARTS BOARD**  
**FY 2001 Grants to Organizations**

	Total APPS	Total Eligible APPS	%	Total REC	% REC/ APPS	Target Allocation	Total Eligible Request	% Target/ Eligible	Total Request REC	% Target/ REC
<b>Artistic Program Support 1</b>	22	22	100%	22	100%	739,780	1,053,244	70%	1,053,244	70%
<b>Artistic Program Support 2</b>										
Community	34	34	100%	17	50%	46,284	227,800	20%	108,750	43%
Professional	40	40	100%	34	85%	114,875	316,619	36%	269,931	43%
<b>TOTAL APPS</b>	<b>74</b>	<b>74</b>	<b>100%</b>	<b>51</b>	<b>69%</b>	<b>1,611,59</b>	<b>3,441,119</b>	<b>30%</b>	<b>3,736,8</b>	<b>49%</b>
<b>Community Development Project Grants</b>										
Arts Education Emphasis	45	37	82%	28	62%	72,800	235,868	31%	167,986	43%
Local Arts Development Emphasis	21	21	100%	11	52%	36,802	152,973	24%	77,532	47%
Traditional and Ethnic Arts Emphasis	9	9	100%	8	89%	32,785	72,800	45%	62,720	52%
<b>TOTAL GDP</b>	<b>75</b>	<b>67</b>	<b>89%</b>	<b>47</b>	<b>63%</b>	<b>142,387</b>	<b>461,641</b>	<b>31%</b>	<b>308,238</b>	<b>46%</b>
<b>Performing Arts Network Wisconsin</b>	35	35	100%	28	80%	179,415	932,686	19%	875,274	20%
<b>GRAND TOTAL</b>	<b>206</b>	<b>198</b>	<b>96%</b>	<b>148</b>	<b>72%</b>	<b>1,222,741</b>	<b>2,991,990</b>	<b>41%</b>	<b>2,615,437</b>	<b>47%</b>
without APS 1	184	176	96%	126	68%	482,961	1,938,746	25%	1,562,193	31%

	Total APPS	Total Eligible APPS	%	Total REC	% REC/ APPS	Target Allocation	Total Eligible Request	% Target/ Eligible	Total Request REC	% Target/ REC
<b>Doesn't include:</b>										
Arts Challenge Initiative	87	66	76%	66	76%	573,860	3,520,151	16%	3,520,151	16%
Incentive	73	60	82%	60	82%	163,960	346,460	47%	346,460	47%
Sustaining	3	2	67%	2	67%	81,980	138,936	59%	138,936	59%
<b>TOTAL ACI</b>	<b>163</b>	<b>128</b>	<b>79%</b>	<b>128</b>	<b>79%</b>	<b>819,800</b>	<b>4,005,547</b>	<b>30%</b>	<b>4,005,547</b>	<b>20%</b>
<b>Wisconsin Regranting Program</b>	17	17	100%	17	100%	186,000	186,000	100%	186,000	100%

RGT Local Match = \$558,000 estimate

GTT

811

try considering...  
 For Arts coming from wrong budget  
 The Committee assumes that the Arts Board will administer the start-up of this new Board. Approximately \$7,500 has been set aside for the expenses related to the initial Board meetings (member travel, per diem, etc.).

Want 501 C3+C4 can have a lobbyist  
 can't lobby

**Sales Tax Exemption**

As part of this package, the proposal includes a provision that non-profit arts organizations be exempt from charging and collecting sales tax. This would allow organizations either to reduce their ticket prices or keep the 5% they are already collecting.

**Arts License Plate**

A separate recommendation from the Committee will create an arts license plate, with the proceeds directed towards the Endowment.

Divide  
 Congruent  
 community fallow  
 groups

tripping over own feet with Environmental Orgs.  
 dilution of effort, + "democratic platform"  
 Can't prove ongoing existence (see grants applications)  
 haven't asked artist membership, what is present ISNT representation

Business Investments thru foundations  
 Don't just non-profit status to pay profit or patronage systems

Suggestion  
 for Arts coming from wrong budget - should come from corporations grant not from the state. The template currently referred to is NOT transferable in a fraternal format to →

Organize as a Fraternal fund  
 + collect data HOURS (quantitative) / (qualitative) format  
 See Private Industry Council / Ballistreri  
 choruses' casts unions (Actors)  
 departed Class of Melody Top Theatre Herd went to Midwest Equity Rep when Jim RISS (current "topic" Bradley Center)

constitutes org required for proof of existence  
 "Get up against" something old & quiet -  
 ex. fraternal insurance Co. Woodman of the World -  
 - to do handling - ? -

Warning ≡ FBI sharing with insurance cos to prosecute fraud  
 BIG BROTHER

+ Cuba requires registration of all Musical Instruments  
 See traveling Buena Vista Social Club  
 also produced as a video distrib at Block Busters

GIS Grid space?  
 Brown Fields - Green Map Urban Gardens  
 movements like "MARN"  
 possible?

trying to make the "unimentional" musicians reference list calling itself MARN registry  
 See Shared Contacts Assist list 2nd stms  
 me - from 1982, Wis. Women In The Arts had offices on Langdon St, Fell off street 1982. (CLOBBYING)  
 1st to marry per f. + visual arts, - picked up weavers craft make approx 1984 wanted to org a guild, Fellow → Wis Painters & Sculptors War Mem Art Museum ← 1st string has artist registry

Change of Classification in 1980s greenly P. (Quilting, from craft to Fine Art)

For more information, contact the Wisconsin Assembly for Local Arts  
 608 255 8316 / akatz@wiartsassembly.org.

Symposium Apr 2-01 at PAC  
 report The Next Stage by Bruce Murphy, author, Greater Milw Foundation Richard + Ethel Herzfeld Fdn  
 by www.jsconline.com/images/enter01/mar01/MurphyReport.pdf

Marn registry to Museum registry to Marn Credits restored to Linda to Mill River

Handing to Fellers to

**SPECIAL LEGISLATIVE STUDY COMMITTEE ON ARTS FUNDING**  
**Highlights of the Committee's recommendations, completed 2/19/01**  
**Presented to and approved by the Joint Legislative Council 3/14/01**

**Arts Endowment**

**An endowment will be created to benefit the arts in Wisconsin.** The Endowment's \$50 million corpus will be funded by donations and tax credits.

- **Donations to the Endowment:** The Endowment will be able to receive donations of cash and non-cash items such as artwork.
- **Tax Credits (\$1: \$1):** Beginning with the individual or corporate tax year 2003, \$50/individual tax credit; \$500/corporation, partnership, or limited liability corporation tax credit; The tax credit will be capped to raise \$7 million/year; The Foundation board may elect to begin disbursing some of the interest when the Endowment corpus reaches \$10 million.

The Wisconsin Department of Revenue has estimated that with credits of \$50 and \$500, the Endowment could see contributions of approximately \$24 million per year (\$11.5 million from individuals and \$12.5 million from corporations). The Committee set the mark at \$7 million/year for two reasons: 1) so that the state would not have to forgo \$24 million in tax revenues per year until the Endowment reaches \$50 million, even if it reached the goal more quickly, and 2.) the Department's calculations assume full participation by taxpayers who are already giving to the arts, according to a Gallup Organization poll, which is not probable.

The Study Committee also proposed that an initial \$150,000 of the \$50 million be allocated so the Foundation Board may contract with a public relations firm to market the availability of these tax credits.

Unrestricted Earnings from the Endowment will be distributed as follows:

- At least 50% of unrestricted earnings to the Wisconsin Arts Board to provide funding for existing programs that provide operating support to arts organizations and regranting programs of the board.
- Up to 50% of unrestricted earnings to be distributed to programs established and reviewed biannually by the Foundation with the advice of the Wisconsin Arts Board and statewide arts organizations. These programs are required, to the extent possible, to use the Arts Board mechanisms and staff for administering and distributing funds.
- The Committee also included the following provision to help ensure that this Endowment is indeed supplemental to and not a replacement for the Arts Board's budget. The draft provides that the Foundation may not distribute funds to the Arts Board in any fiscal year in which it determines that the general purpose revenues appropriated to the Arts Board programs by the legislature is less than the amount appropriated for those programs in the previous fiscal year.

**Foundation Board**

The Foundation Board will consist of 13 members: Chairperson of the Wisconsin Arts Board or his/her designee; 4 legislators representing the majority and minority parties of each house of the legislature; 8 Governor's appointees; Executive Director of the Arts Board as a non-voting, ex-officio member of the Board.

# The Next Stage:

Analysis and recommendations  
on how to enhance the impact  
of Milwaukee's cultural scene

**Bruce Murphy, author**

with research assistance and  
additional reporting by Melissa Winn

March 2001

A report for:

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## FOREWORD

This study was commissioned by the Greater Milwaukee Foundation and the Richard and Ethel Herzfeld Foundation. Its purpose is to spotlight problems, offer recommendations and provoke discussion regarding the future of Milwaukee's arts scene. The study is not intended as a specific guide to action for either foundation but rather with a broader aim, to generate concrete ideas for future planning by a wide range of people, including artists, arts groups and other members and decision makers of the community.

Many people in Milwaukee gave generously of their time and had many suggestions to make in interviews conducted for this study. We thank all for their willingness and candor. This study in no way summarizes all of their thoughts on what the arts community's "next stage" should be. Rather, it spotlights those recommendations for actions that would have the most impact on the broadest range of local cultural institutions.

## EXECUTIVE SUMMARY

In the last five decades, Milwaukee has transformed itself from a city with no resident professional arts groups to one with a remarkable array of cultural institutions. Now the city appears poised to take another giant step forward: With the Calatrava addition to the Milwaukee Art Museum, Milwaukee is becoming a destination point for visitors. This is a tremendous opportunity for Milwaukee to define itself not just as a city with a spectacular work of architecture, but as one with a range and depth of arts groups that deserve regional and even national attention.

The growth of Milwaukee's arts groups has been fueled by a tremendous increase in donations to both the United Performing Arts Fund and to endowment drives by the Milwaukee Art Museum, Milwaukee Symphony Orchestra and other groups. But these groups remain handicapped by inadequate support from the State of Wisconsin, and by an overall decline in ticket sales and earned income.

While audiences for the arts have declined across the country, Milwaukee faces some distinctive problems that have not helped efforts to increase earned income. Among these are (1) a decline in media coverage of the arts; (2) little commitment to booking world-class touring performers, the sort of headliner shows that stimulate excitement and build audiences for the arts; (3) what one observer calls a lack of "a unified approach to marketing the arts;" and (4) a decline in funding for individual artists who, as originators of new work, help keep the arts from growing stale and predictable.

Nor is it easy for the community to mobilize an attack on this issue, because there is no umbrella organization that can organize or speak for all arts groups and artists. This hole in the arts infrastructure, this lack of a community-wide arts advocate, may help explain a common complaint of artists and arts administrators that "the arts are not on the radar here."

The issue is of paramount importance not just to artists, but to the entire city. As the US Conference of Mayors noted, "cities with strong arts and entertainment traditions attract tourism, convention and recreation dollars. The arts bring people downtown evenings and on weekends, generate sales for neighboring businesses and improve a city's overall image."

If anything, this proposition is even more true in Milwaukee. A four-county study commissioned by the Downtown Business Improvement District in 1999 found that only 7 percent of respondents came downtown to shop for clothing or any retail. The study found that the performing arts, followed by historical attractions and museums, were the biggest draw to people coming downtown. Similarly, a 1999 City of Milwaukee study found that 65 percent of downtown residents said they moved there to be closer to downtown cultural/social activities.

National studies show that a vibrant arts scene is a key factor in business location decisions and a tool in executive recruitment.

The arts are also a development tool. The Tucson Arts District, for instance, spurred the creation of 26 new businesses within three years, as overall business sales increased 54 percent and 53 of 112 businesses made renovations. In Milwaukee, the revival of the Third Ward was spurred by the development of the Broadway Theater Center and Milwaukee Institute of Art and Design.

Given the importance of the arts in building a great city, the problems facing the city's cultural groups deserve some attention. Many suggestions were made in interviews conducted with

representatives of Milwaukee arts groups and other institutions, and a variety of interesting programs in other cities were examined. With the goal of arriving at solutions that would have the biggest impact on the broadest range of local cultural groups, we recommend the following initiatives:

1. **Create a statewide "citizens for arts" lobbying group.** Modeled after states like Minnesota, Ohio and Illinois, whose lobbying efforts have resulted in tremendous increases in state arts funding, this citizens group should be organized as a 501(c)(4) and financed by major arts groups across the state. It should hire a top-rank contract lobbyist and support this effort with grassroots organizing across the state.
2. **Creative efforts to expand media coverage of the arts,** including: (a) funding a radio cultural reporter who could report on stations like WHAD-FM and WMSE-FM; (b) advocating for more cultural coverage on Channels 10/36; (c) funding a reporter fellowship, which might bring in a top-flight freelance arts writer from a major media market for a six-to twelve-month residency here; (d) organizing efforts to seek block booking of ads from the Milwaukee Journal Sentinel.
3. **Create an arts service agency.** To avoid overlap of services, this agency should work cooperatively with already existing institutions. The new agency's functions could include fundraising for and overseeing the Milwaukee County Arts Fellowship, communicating with arts groups, maintaining a resource library of information about arts grant opportunities, arts advocacy and creating a joint yearly arts calendar.
4. **Expand the programming at the Pabst Theater** by presenting more world-class touring artists. To reach this goal, the theater's board will eventually need to (1) create a stronger mission statement and (2) launch a national search for an executive director.
5. **Upgrade the International Arts Festival.** This promising festival may be the best tool Milwaukee has to increase the earned revenue of arts groups, provided certain changes are undertaken, including (a) a longer lead time for planning shows; (b) project grants to support unique work; and (c) hiring a full-time festival director.

While these are the major conclusions, a number of other recommendations will be found in the full text of this study.

## INTRODUCTION

*"In the next century, we envision a state where the artist is universally recognized as an integral part of society; where artistic quality is taken for granted; where artists feel a sense of community rather than isolation; where a stable social and economic environment exists for the arts... where the public is excited about new works in all the cultural disciplines... where a vital, risk-taking arts community lives productively and produces its fruits without censorship or political pressure..."*

*-Ten-Year Plan for the Arts in South Carolina*

No state or community has achieved this sort of cultural utopia, but Milwaukee has made remarkable strides in the last five decades, transforming itself from a city with no resident professional arts groups to one with an impressive array of cultural institutions. Its two opera companies staged simultaneous premieres that had critics from all over America praising Milwaukee. Its symphony orchestra is broadcast on some 200 radio stations nationally. It boasts the Ko Thi Dance Company, arguably the country's foremost practitioner of African-American dance, and the Present Music ensemble, which internationally known composer Kamran Ince dubbed "the Carnegie Hall of new music." It has an ever burgeoning theater scene and America's only Shaw Festival. And its world class natural history museum, now coupled with an IMAX theater, has seen huge increases in attendance in recent years.

Perhaps the most notable cultural asset is the spectacular Calatrava addition to the Milwaukee Art Museum, which many believe will redefine the image of this city. "This is going to become a destination point for visitors," notes one observer. "How are we going to capitalize on this?"

Milwaukee has responded well to previous challenges to its cultural progress. Back in the mid-1980s, when donations to the United Performing Arts Fund lagged, support from the Greater Milwaukee Committee helped generate tremendous yearly increases, building an organization that is the envy of many other cities. In the 1990s, as major institutions launched efforts to increase their endowments, the community again responded. The Milwaukee Symphony Orchestra's endowment now stands at \$30 million, with pledges for another \$15 million; the Milwaukee Art Museum has reached \$25 million; and the Milwaukee Repertory Theater has quickly built a \$7.3 million endowment, one of the largest such funds for any peer theater in the nation. The Florentine is at \$3.5 million, and the Milwaukee Public Museum has quadrupled its endowment (to \$9.7 million) in just eight years.

The growth of local cultural groups is all the more impressive given their weak support from the State of Wisconsin, which remains at the bottom of the states in funding to the arts. Private giving to the arts, which all but exploded in the 1990s, has driven the growth.

The latest challenge to the city's cultural scene was articulated by a Greater Milwaukee Committee study of 1997, which noted a "clear pattern" of declining ticket sales, as total tickets sold by the five major groups in UPAF declined by 13 percent from 1992/93 to 1995/96. These groups have made up some of the decline since then, as ticket sales rose by 5 percent over the last four years (culminating in the 1999/2000 season).

But the percent of budget derived from earned income has still declined significantly for these groups, dropping from 52 percent in 1985 to 37 percent in 1996, according to the GMC study.

Since then, UPAF's figures show, the earned income for its five major groups has hovered between 34 and 37 percent. And among the many smaller arts groups in Milwaukee, the problem of audience building was frequently cited in interviews as a key challenge. Indeed, the problem of declining audiences has been decried across the country, as live shows compete with television, CDs, the Internet and other competition for the leisure time of Americans.

But Milwaukee's arts groups face some challenges to their audience development that seem more apparent here than in other cities. Among these problems are (1) a decline in media coverage of the arts; (2) little commitment to booking world-class performers from out-of-town, the sort of headliner shows that stimulate excitement and build audiences for the arts; (3) what one observer calls a lack of "a unified approach to marketing the arts...we've done episodic arts promotion;" and (4) a decline in funding for individual artists who, as originators and creators of new art, help keep the arts from growing stale and predictable.

The very success of UPAF has perhaps put too much of the spotlight on the issue of contributed income. "What we have for the development side we need for the marketing side," says one arts administrator.

Nor is it easy for the community to mobilize an attack on this issue, because there is no umbrella organization that can organize or speak for all arts groups and artists. This hole in the arts infrastructure, this lack of a community-wide arts advocate may help explain a common complaint of artists and arts administrators, that "the arts are not on the radar here." The financial support is there but "there's not a lively support of the arts."

This sense that the arts are not appreciated or connected enough to the broader community may sound like special pleading. But the issue goes to the heart of any efforts to make Milwaukee a more vibrant city.

A survey by National Cultural Alliance found that 81 percent of respondents feel the arts are essential to a well-rounded community. The US Conference of Mayors noted that "cities with strong arts and entertainment traditions attract tourism, convention and recreation dollars. The arts bring people downtown evenings and on weekends, generate sales for neighboring businesses, and improve a city's overall image."

In Milwaukee, the Mayor's Task Force on the Arts found that cultural institutions attracted \$365 million in spending in 1988, equivalent to the sales of one of Wisconsin's top 25 companies, which generated 20,400 full time jobs, \$158 million in wages, \$30 million in state taxes and \$13.9 million in local taxes. Some 43 percent of attendees to Milwaukee's institutions came from outside the metro area.

The arts also attract other businesses: A Rand Corporation study found that high-quality local amenities, including cultural facilities, play a greater role in business location decisions than do tax abatements (US Conference of Mayors).

In a city like Milwaukee, where much has been made of a "brain drain," cultural amenities are a tool that major companies have used to recruit workers. The arts also attract "a supply of highly skilled... labor for the arts and other industries," an Oregon study found. The study noted that "data from the Oregon Employment Department indicate that...the skills possessed by artists are among the most highly valued by employers." (Economic Impact of the Arts in Oregon)

The arts are this city's key downtown attraction. Unlike Chicago, whose "miracle mile" can

draw many downtown shoppers, Milwaukee has no such attraction. A study commissioned by the Downtown Business Improvement District, in fact, found that "low ratings of [downtown] retail were consistent among respondents" in the four county Milwaukee area, and that only 7 percent of respondents came downtown to shop.

The study found that the performing arts, followed by historical attractions and museums, were the most highly rated attractions drawing people downtown. Another analysis for the same group found that the majority of those who come to downtown restaurants do this in combination with other activities like the arts.

The city's Downtown Milwaukee Housing Study found that 65 percent of downtown residents said they moved there because they wanted to be closer to downtown cultural/social activities. It was the top reason cited for enjoying downtown living.

The arts are also a development tool. The Tucson Arts District, for instance, spurred the creation of 26 new businesses within three years, as overall business sales increased 54 percent and 53 of 112 businesses made renovations (Frost-Kumpf). In Milwaukee, the renaissance on Water Street was certainly helped along by the building of the Bradley Center, home of the Milwaukee Bucks. But the resurgence of this area was begun by the building of what is now known as the Marcus Center and reinforced by development of the Milwaukee Repertory Theater's complex. Similarly, the revival of the Third Ward was spurred by the development of the Broadway Theater Center and Milwaukee Institute of Art and Design.

All of these dollar-and-cents results are, however, merely secondary outgrowths of what art does for a community. The arts are the lifeblood of a city, enriching our enjoyment and understanding of ourselves and our community. The greatest cities are those that arrive at a way to maximize the impact of their cultural institutions. Milwaukee has gone far in realizing that goal, but has the potential to go much further. The following chapters contain recommendations that are intended to enhance this effort.

## CHAPTER I

## THE NEED TO INCREASE STATE ARTS FUNDING

Considering UPAF's remarkable success and the fact that both the city and county fund the arts, Milwaukee's cultural groups are well-supported locally. It is the state's commitment to the arts that is relatively low.

National statistics show that Wisconsin ranks 50th among the 56 states and territories in per capita arts funding. Helped along by the boom years of a growing economy and growing state budgets, legislative appropriations to arts agencies in the 55 other states and territories jumped by 77% from 1993 to 1999. During that same period, state funds for the Wisconsin Arts Board (WAB) actually declined by 10%, dropping from 3 million to \$2.7 million (National Assembly of Arts Agencies, 1990 and 1999).

Some Milwaukee arts groups actually get bigger grants from both the county and city — despite the fact that these governments depend upon the overburdened property tax. Meanwhile, the state, whose budget has mushroomed in the 1990s, feeding on a growing economy's boost in income and sales taxes, has remained a cultural pinchpenny.

The situation is exacerbated by the fact that arts groups, unlike those in many other states, are not exempt from sales taxes. A number of Milwaukee arts groups actually pay more in sales taxes to the state than they receive in state arts funding. In 1999, the Milwaukee Symphony Orchestra paid \$242,978 in sales taxes and got a WAB grant of just \$183,857; the Florentine Opera paid \$46,944 in taxes and received \$34,756 from the WAB; the Milwaukee Repertory Theater paid taxes of \$218,465 and received \$111,763 in grant money.

Statewide, many elected officials simply do not understand the rationale for greater arts funding. One capitol veteran's assessment: "I don't think there are people in the legislature and the governor's office who understand it. It's not taken seriously. It's always kind of that fluff."

Even sympathetic legislators are not comfortable advocating for the arts. "It's very difficult to get legislators to champion the arts," says another knowledgeable observer. "It's a constant re-education process."

Making matters worse for Milwaukee is the perception that all the WAB money goes to this city. In fact, Milwaukee gained about 30 percent, or \$1 million of the \$3.3 million arts board budget in 1999 (WAB annual report). If anything, this area is underfunded. An economic impact study commissioned by the WAB found 47 percent of the state's arts expenditures and 54 percent of its jobs in the arts were generated by Milwaukee (Arts in the Wisconsin Economy, 1996).

To those who would argue that the money should be evenly distributed by population, it should be noted that the WAB does not fund this way; thus, rural Iowa County, with one-sixth the population of Kenosha and one-ninth the population of Racine, actually gets more funding than either county because of the presence of a major group like American Players Theater (WAB annual reports). And if the WAB's operations are intended to reflect the state's population make-up, one must question the fact that just two of 15 members of the arts board are from Milwaukee.

What's astonishing about the low priority given to the arts and to Milwaukee cultural institutions is that these groups have tremendous potential clout with state politicians. UPAF numbers some 40,000 donors and its member groups have boards with top ranking corporate executives and political heavyweights.

"If you took that business force there and marketed it, you could accomplish a lot," says one capitol insider. "If you had all those CEOs call up the governor's office and say this is important to me, you'd really see some change."

A decade ago, Milwaukee did make an effort to engage in such lobbying. The Wisconsin Citizens for Arts, Inc. group was formed and, though based in Madison and headed up by a board president (Kohler Co. Chairman Herb Kohler) from outstate, it was bankrolled by big local arts groups like the Milwaukee Symphony Orchestra. As a result, it was widely seen as a lobbying effort to benefit this city only. Its effort blended with a push to give the MSO a line item in the state budget, which divided arts groups against each other. Arts Inc. also pushed to merge the WAB with the state Division of Tourism, which ended up pitting big Milwaukee groups who favored it against small local and Madison arts groups who did not.

From the standpoint of many arts supporters, Arts Inc. did not attempt to involve the entire state arts community in its efforts. "When Arts Inc. was lobbying it sent a completely wrong message to the state," says one such observer.

Arts Inc. did succeed in getting a short-term increase in WAB funding and in money for the symphony. Thus, funding for Milwaukee groups jumped from less than \$1 million to more than \$1.4 million in 1992. But by the late 1990s, Arts Inc. had been disbanded and any such lobbying efforts had ended. By then, the WAB budget had declined, Milwaukee funding was back to \$1 million, and the MSO's funding was decimated (WAB annual reports).

In recent years, the Wisconsin Assembly of Local Arts was created, but as a 501(c)(3), it cannot legally spend more than 20 percent of its budget on lobbying. Nor does the organization see that as a priority. It has chiefly operated as a state arts service organization and has scant representation from Milwaukee (just 2 of 15 board members).

The legacy of Arts Inc. has left some wondering whether a lobbying effort can ever succeed here. But the experience of other states, including Minnesota and Illinois, which also face the problem of big city (Twin Cities and Chicago) versus outstate arts groups, shows that such an effort can pay dividends.

In Minnesota, the state arts board budget is \$13 million, double what it was four years ago. Illinois also has a \$13 million budget (plus a number of line items for Chicago groups), having doubled in just three years. Maryland, too, is at \$13 million, up from \$9 million two years ago. Ohio's arts fund is \$16.5 million, and lobbyists want to push it to \$20 million in the next legislative session.

Interviews with strategists in these four states, as well as with those in South Carolina, South Dakota and Arizona, were very instructive. The major lessons, with representative comments.

#### 1. Arts lobbying by a citizen group is more effective.

The Wisconsin Arts Board is a state department and can do only limited lobbying for itself; to the degree that it goes against the governor's budget, it will be seen as self-serving and less than a team player. By contrast, an outside group of "citizens for the arts" is more persuasive and better able to marshal powerful supporters. "Arts supporters are very often political contributors. We cross reference names and give them a call [asking them to lobby legislators]."

## 2. Advocacy must combine grassroots and political heavyweights.

In South Dakota, "we went out of our way to find personal friends of the governor to recruit for the [state arts advocacy] board." But as important as these connections are, the effort cannot be seen as a backroom deal that only benefits big-city fat cats.

Thus, in Minnesota, the state lobbying group's board includes 36 members, with half from outside the Twin Cities area. State arts funding goes to every legislative district, which helps every legislator see the value of the program. For its annual arts advocacy day, "We set up an appointment with all 201 legislators. If we have a legislator who doesn't come around, we can call a local arts group and get them to call that legislator."

In Maryland, the advocacy group sets up regional meetings across the state, with a structured agenda, including representatives of the Rotary Club, the arts, Chamber of Commerce, elected officials, etc. "Frequently the arts people are overwhelmed — they've never met with these local people before," notes the director. "It connects people and lets them know about the legislative agenda."

## 3. Arts advocates must have a unified agenda.

An effort that pits Milwaukee against Madison, big groups against small, will leave legislators confused and divided. The simple answer, says the Maryland director, is to raise state arts funding so that "you're raising everyone's boat. Otherwise there's no incentive for certain groups to get involved."

Once enough arts groups are on board, they need to be unified in their message. In Minnesota, "one of the reasons it's successful is we manage to get everybody on the same page, saying the same things." Thus, on arts advocacy day, supporters show up for a morning seminar "to explain our simple message so every person offers the same message" and then proceed to an afternoon appointment with a legislator.

Illinois came up with the slogan, "One State Together for the Arts." And every state advocacy agency tries to stop groups from back-door efforts to get line item funding. In Minnesota, "the beginning was pretty rocky, trying to prevent major groups from going after line item funding. "There's a lot of peer pressure among the major groups to keep everybody in line. You must become a mutual protection society."

## 4. A 501(c)(4) organization is needed.

Unlike the typical 501(c)(3)-organized non-profit, a 501(c)(4) can devote itself to lobbying. Not every state has created such an organization. Maryland has used a 501(c)(3) very adroitly, but it seems unique: The state is small (just a couple hours drive to any point) and its executive director has done a remarkable job of canvassing it and forging a unified grassroots effort.

But Minnesota, Illinois, Ohio and other states have created a 501(c)(4) so that organization can do heavy duty lobbying. Both Minnesota and Ohio have continued a relationship with one high-powered lobbyist for more than a decade. Minnesota pays an annual "\$70,000 to \$80,000" retainer to its lobbyist.

As for how he functions, "he's a backroom dealer. He would never be seen as a master of collaboration. But he's a big player at the capitol."

Such lobbyists, because they are in the room when deals are made, not only push for more

funding, but prevent legislation harmful to the arts from gaining passage. They may operate as a kind of bad cop, at times antagonizing some arts groups or supporters, with the advocacy group's executive director as good cop.

A number of states link a 501(c)(3) with a (c)(4), often overseen by the same board. This allows them to gain charitable funding from foundations, businesses or individuals to pay for everything but the contract lobbyist, who is paid from the (c)(4) budget.

#### 5. The big arts groups must finance the effort.

States with a 501(c)(4) are typically financed by arts groups because donors to it cannot claim a tax exemption. Membership fees for arts groups are usually on a sliding scale, based on budget size.

In practice, this means that a small number of big budget arts groups largely finance the effort. "Much as we'd love to think it will happen from grassroots organizing," one state organizer notes, "It's the bigger arts groups that will see the value of it and have the money to pay for it."

Minnesota, for instance, estimates that 80 percent of the lobbying money comes from the major arts groups.

The question arises, will such lopsided funding build the image of a Milwaukee-dominated group? Not necessarily. Today, there is quite a list of arts institutions with a budget of more than \$1 million outside Milwaukee, including the American Players Theatre (\$3,148,713 budget), Sheboygan's John Michael Kohler Art Center (\$2,646,790), Wausau's Leigh Yawkey Woodson Art Museum (\$1,207,770), Madison Art Center (\$1,294,408), Madison Repertory Theatre (\$1,287,750), Madison Symphony Orchestra (\$1,593,650), Madison Civic Center (\$3,918,353), Green Bay's Weidner Center for the Performing Arts (\$6,953,752) and the Wausau Area Performing Arts Foundation (\$1,102,013).

Another six organizations outside Milwaukee have budgets in excess of \$650,000. In short, there are many "major" groups outside Milwaukee that could help bankroll this effort (Data from the Wisconsin Arts Board).

But what guarantee is there that any increase in state arts money will benefit Milwaukee? If "all boats rise," as has happened in states like Minnesota (where an estimated 75 percent of state arts money goes to the Twin Cities area) or Illinois (where about 50 percent goes to Chicago), then Milwaukee should rise as well.

Certainly, if not enough money goes to big arts groups, then they won't continue to fund the effort. In Ohio, for instance, the state citizens groups had to resell the big groups, some of whom were unhappy with the state arts board. "We were at the point where we faced actual elimination of our organization." But today the organization is so successful, "In my two years as executive director I have yet to hear a legislator talk against the arts."

In some states, the issue of how the money is awarded can end up pitting the state advocacy group against its arts board. If the Minnesota Citizens for the Arts group sees the arts board "empire building" or spending on things it doesn't like, "It goes after them. The MCA is always harping on keeping administrative costs down...But the legislature, by and large, has done that job with us."

In Illinois, there are "turf issues" between the arts board and the citizens group; in other states "personality issues" have arisen. But arts funding has nonetheless increased.

## 6. Lobbying efforts should center around an Arts Advocacy Day.

In essence, this involves an effort to get arts supporters from every district to come to the capitol for one day. South Carolina tries to create a visual impression by filling the first floor of the statehouse. Those who can't come phone or fax their legislator.

Ohio had 930 people in attendance at its annual Governor's Awards for the Arts. "We get three-fourths of legislators to attend the lunch." "I can't say enough about the impact of this and the legislators getting all the schmoozing."

South Dakota's day is pegged to the biennial budget: "We do the best banquet legislators see in any two-year period."

Typically, those states that give awards at these banquets make sure to choose at least one elected state official who has supported the arts.

Some states skip the lunch or the governor's awards, believing it's too much work, but they still do an advocacy day with a show of force of supporters.

## 7. State touring by arts groups is helpful.

To help the entire state see the value of mostly urban arts groups, state tours can be effective. In Illinois, some state money supports touring by Chicago groups. "It's important in selling the concept of arts funding to the state."

In Minnesota, "touring is very important." The arts board helps fund the "Arts Across Minnesota" program, which provides money to 12 regional sites to bring Twin Cities groups there to perform. Missouri created a similar program involving St. Louis groups.

Touring is expensive, but in South Dakota, the symphony sends a quartet or quintet on tour. Milwaukee's Present Music already performs in Madison, and funding for trips to other cities might make sense. The Milwaukee Ballet might consider sending a smaller group of dancers for a more intimate concert. Or Wisconsin might emulate Maryland, which uses the "distance learning" approach through community colleges to hook-up artists to schools, thus creating a state-wide presence for them. Plans are already underway to use the Marcus Center's Vogel Hall as a distance learning center, which could become the focal point for such an approach.

## 8. Locating a funding source can be helpful.

If state arts funding is to increase, where will the money come from? This political discussion can often turn into a zero-sum game with winners and losers. In Arizona, arts supporters convinced the business community to support a \$15 fee for the annual corporate statement filed with the state, a new source of revenue for the arts.

Applying all these lessons to Wisconsin, it might be wise to locate the lobbying group in Madison, bankroll it primarily by groups with more than a \$1 million budget, and connect this 501(c)(4) group to the Wisconsin Assembly of Local Arts. If this affiliation proved unworkable, the lobbying group could always start its own "foundation," as many lobbying groups have dubbed their 501(c)(3).

## CHAPTER II THE ROLE OF THE MEDIA

By far the biggest challenge facing Milwaukee's cultural community is the dearth of media coverage about it. "The media creates an energy about the arts," as one artist put it, building audiences, awareness and community support.

The lack of media coverage was the most common problem cited by those interviewed for this report. Representative comments:

"There are not enough journalists in town covering the arts. Press coverage is really bad."

"The lack of media support is just an enormous problem."

"With the merging of the Journal and Sentinel, the space and number of reviewers has decreased."

The 1990s saw a precipitous decline in media outlets covering the arts: not only did the two daily papers merge, but two weekly papers merged into one, the bi-monthly Art Muscle went out of business, Milwaukee Magazine eliminated its M Magazine supplement covering the arts, and Channel 10 killed its weekly arts show ("Arts Place") and cut back its telecasts of performances of the Milwaukee Symphony Orchestra and other groups.

Consider just the impact of the Journal-Sentinel merger: Instead of two critics covering classical music and two covering dance, the merged paper now has just one writer covering both beats. "The demise of a second daily paper has had a huge deleterious effect," says one arts administrator.

While the complaints tend to focus on the Milwaukee Journal Sentinel, radio stations like WFMR and WUWM also came under criticism for their lack of attention to the cultural community.

It is interesting to contrast the media's coverage of sports and the arts. As a 1996 study noted, the total state-wide audience for its three professional sports teams—the Bucks, Brewers and Packers—is 2.4 million, compared to 7.2 million for all Wisconsin arts groups (Arts in the Wisconsin Economy). While the audience for sports is expanded greatly by broadcasts of games, it is still striking to consider how much more coverage sports teams receive than our theaters, symphonies or art museums.

A measurement of such coverage over a one-month period (March 11-April 10, 2000) of the Milwaukee Journal Sentinel discovered the following results: There was 14 times more coverage of sports than performing and visual arts groups and events. On a day-to-day basis, the difference was as great as 1,466 column inches for sports to eight inches for the arts (March 11) or 1,196 to zero (March 30). The best day for culture was Sunday, March 19, with 424 inches coverage of the arts to 1,602 column inches for sports.

There are many preview articles and post-game descriptions of every Packers game. But countless theatrical productions in Milwaukee go without any stories, either before or after the show.

The importance of the print media was noted by an artistic director from one small theater company: "Whenever we've been mentioned in the Journal, we see a larger audience. Small amounts of media can make the difference between a house of 20 or a house of 100."

The broadcast media are of value not only for PSAs or talk shows about the arts, but to broadcast shows to viewers. One national study noted that two to three times more people listen to opera or classical music on the radio than attend live performances. The same study found that more people see opera, classical music and dance on TV than see it live. Often these telecasts can help build audiences for the real thing: The study noted that those who watch a televised play or a show on art are more likely to want to attend a live play or art museum.

A 1992 study for the American Symphony Orchestra League emphasized the importance of this connection, noting that the sports industry successfully used increased TV coverage to enlarge the audience for live sports events.

Milwaukee's Channel 10/36 has proven that telecasts of local groups can gain an audience. Its broadcast of a Milwaukee Symphony Orchestra's all-Gershwin concert, for instance, had a 4.2 rating locally, comparable to what a National Geographic special draws, and exceeding the usual rating for a Great Performances concert of a "name" orchestra like the New York Philharmonic. A typical 10/36 telecast of the MSO is picked up by public television stations statewide, drawing a total audience of about 36,000, compared to just 6,000 who attend a three-concert, weekend performance at Uihlein Hall (Statistics provided by Channels 10/36).

Channel 10's documentary and performance program on the Milwaukee Ballet's show, "Virgin Forest," helped generate so much interest from local audiences that the ballet rescheduled a live performance of it several years later.

A 10/36 viewer survey found that arts programming was favored by 90 percent of respondents, slightly behind science and nature, which was at the top with 91 percent. Nearly three quarters of respondents expressed favorable interest in symphony, ensemble or jazz concerts, and 70 percent expressed interest in a show that takes you "behind the scenes" to explore dance, theater or art museum shows.

From the late 70s to early 90s, 10/36 produced two or more Milwaukee Symphony Orchestra performances annually. The station has also done telecasts of the Florentine and Skylight opera companies, Ko Thi Dance, the Milwaukee Repertory Theater, a six-part jazz series and music from Irish Fest.

The station brings two major assets to such programming: a better-than-average studio and technical plant (compared to other public television affiliates) and a top-flight producer in Bill Werner. Arts groups who have worked with Werner call him "one of the best in the country."

One consultant with experience selling shows to PBS believes there may be some potential for getting a national pick-up of some locally produced shows. But even local/state exposure could help build audiences, enhance the city's image as a cultural creator and buttress support for more state funding of the arts.

Specific recommendations for increasing media coverage:

1. Provide funding for a radio cultural reporter.

Unlike the commercial media, public radio stations are non-profit entities that could be the recipient of charitable dollars aimed at increasing cultural coverage. Interviews with arts groups found considerable enthusiasm about the idea of a radio cultural reporter.

Among local stations, WUWM probably has the biggest audience, but expressed no interest in

a reporter that would cover only the arts and culture — even if funding were provided. Nor did the station want to share a reporter with another station.

WHAD and WMSE were very interested in the concept, and were willing to share a reporter, which would gain more potential broadcast time from one staff position. While WHAD estimates that its audience is “a little smaller” than WUWM’s, when combined with WMSE’s estimated 30,000 listeners, the total audience would doubtless be greater.

WHAD’s audience has a high percentage of listeners who are interested in the arts, while WMSE has a younger listenership that could become future arts fans. WHAD has a professional staff of journalists and could provide the supervision a reporter might need.

WMSE indicated that an arts reporter’s coverage could run during the morning and afternoon drive; the station was also willing to consider some kind of half-hour interview show. WHAD already runs a weekly half-hour arts interview show hosted by Damien Jacques, but would consider adding another half-hour segment. The station would broadcast news and feature stories on the arts on morning and afternoon drive times. Since WHAD is part of the state public network, any foundation or local funder would want to insist that only Milwaukee cultural institutions get covered.

## **2. Arts leaders and supporters should push for more cultural coverage on 10/36.**

In Detroit, community pressure helped push the local public television station to create a weekly arts program, “Backstage Pass” (Detroit Cultural Plan). In Spartanburg, South Carolina, the local arts service agency worked with public television to create a half-hour show on the arts (The Arts Partnership).

Milwaukee’s Channel 10 has the expertise to create such a show and has done many telecasts of arts performances, but its commitment to cultural programming seems to have declined in recent years. There are encouraging signs that the station has done a turnabout: Telecasts of the MSO and the Skylight are in preparation, and Channel 10 taped two Rainbow Summer performances which were broadcast last fall. But arts groups and their supporters would be wise to emulate other communities that have advocated for more such coverage.

While there may be some additional costs (for example, freelance production work) entailed in producing more cultural programming at 10/36, there may also be potential money to be made: A telecast of the complete “Barber of Seville,” for instance, might be turned into an abbreviated tape of several arias for instructional use that might be sold nationally. And it must be pointed out that 10/36 used to do more cultural programming without any additional outside funding.

Milwaukee’s arts groups might also consider contacting a consultant with contacts with PBS to explore the potential of a national pick-up of locally produced programs.

## **3. Provide funding for a reporter fellowship.**

The University of Wisconsin-Milwaukee’s Center for Twentieth Century Studies often brings in guest experts from out of town. Could they sponsor a one-year (or even six-month) residency for an arts reporter — perhaps a top New York freelancer — to live here and speak and write about the Milwaukee arts?

The funding could come from a foundation for this fellowship, and would include salary and living expenses for the writer. The articles and reviews might be published in a variety of outlets (Milwaukee Magazine, for one, has expressed an interest) and would generate some additional freelance fees for the writer. The articles would add interest to the arts scene, perhaps create some interesting controversies, and help connect and compare Milwaukee's culture to the broader American scene. The project would have a lasting impact as that writer, once back home, would have an in-depth working knowledge of the Milwaukee art scene that might lead to commentary about this city in national publications.

#### 4. More strategic interaction with the media.

Arts groups should consider an organized effort to seek block booking of Journal Sentinel ads to lower costs and to pressure the media for more coverage, including (1) greater coverage of the arts by the Journal Sentinel, including a better Sunday arts calendar, given that many people in the metro area only subscribe to the Sunday paper; and (2) more PSAs from radio and TV stations. All of these goals might be pursued and/or facilitated by a local arts service agency, which is discussed in Chapter III.

### CHAPTER III THE NEED FOR AN ARTS SERVICE AGENCY

Many cities have a central organization that serves as a clearinghouse, communications point and advocate for all artists and arts groups. The theory behind such agencies was described by national arts consultant Diane Mataraza: "Every group is interested in their self-interest and can't concern themselves with the whole. There needs to be some neutral ground where opportunities and needs can be explored."

Not all Milwaukee arts groups see a need for such an agency here. Among the many that do, these are representative comments:

"It's discouraging how disconnected we all are."

"There's no permanent place to get information about the arts."

"The cultural community is isolated. There's no forum to put projects together. If we had cohesion, there are federal grants we could go after."

"I miss the old Milwaukee Artists Foundation. It was a place you could ask different questions about funding and marketing."

Nationally, most large cities have a local arts agency (LAA) that provides different kinds of services and often leads the discussion when any community cultural planning occurs. According to a survey of LAAs in the 50 largest cities (Americans for the Arts), the most common services offered were seminars/workshops (90 percent of agencies did this), technical assistance (90 percent), arts directories (80 percent), advocacy (76 percent), newsletters and publications (68 percent), publicity/promotion (58 percent), joint arts calendar (58 percent), cultural resources library (52 percent), arts management training (46 percent), marketing services (44 percent), providing rehearsal, classroom or meeting space (38 percent) or performance space (26 percent).

Other less frequently offered services include volunteer recruitment (22 percent), group insurance (16 percent), loaning money to organizations (14 percent), central accounting (6 percent), block booking (6 percent) and a central box office (4 percent).

Milwaukee has never had an organization that offered such an array of services, but the old Milwaukee Artists Foundation did serve as an advocate, clearinghouse and communicator for mid-sized and small groups. After its demise, the executive director, Karen Spahn, was hired by the Greater Milwaukee Foundation to handle some of these same functions. Spahn still gets a wide range of requests from artists and arts groups, seeking help, for instance, with grant writing to national funders, advice on how to get a lawyer to create a 501(c)(3), or how to get an appraisal on a painting. Spahn also oversees the foundation's arts funding, and operates as part-time staff consultant to the City of Milwaukee Arts Board and Milwaukee County's CAMPAC board, which advises the county on arts funding.

"A lot gets put on the Greater Milwaukee Foundation that maybe doesn't belong there," says one arts administrator. "They can't convene us the way that needs to be done." And as a key funder of arts groups, the foundation doesn't qualify as the kind of neutral place for the arts that Mataraza describes.

Over the years, it has been suggested — by the Greater Milwaukee Committee and other observers — that UPAF broaden its role to include functions like joint marketing or help with grantsmanship. The board of UPAF, however, has been resistant to any distractions from its singular (and highly successful) mission of fundraising. UPAF, moreover, does not represent the visual arts, museums and non-profit galleries, and was created to serve (and is still dominated by) the largest performing arts groups. As currently constituted, it couldn't represent all arts groups and artists.

The service needs of Milwaukee arts groups depend upon their size. The very smallest, which often have a single staff person or even a group of volunteers, would love to see a place where they could share office equipment: copy, fax and postage machines. Along with mid-sized groups, they also mention a need for help with accounting and board development.

Mid-sized groups often mention space problems: "performance space, rehearsal space, office space" or just a place for a board meeting.

One observer notes that it took mid-sized theater groups seven years to find a solution to creating a new theater space, which was finally solved by the creation of Next Act's "Off-Broadway Theater."

"There's got to be a way we could work together on space issues. Every group has a problem."

The biggest arts groups have different needs: a joint calendar, help with marketing (such as block booking of ads), help with creating a Web site.

Individual artists could benefit from group health insurance and fundraising for the Milwaukee County Artist Fellowship. Though the county and the Greater Milwaukee Foundation have continued their funding of this program, the total grant money for this program has dropped from a peak of \$50,000 to just \$20,000 in recent years, because attempts to gain grant money for it have been sporadic, volunteer efforts. The underfunding of the program is also suggested by a study which found that 23 percent of local cultural organizations receive government aid, compared to just 8 percent of individual artists.

Yet, if there is a need for an arts service agency, there is no clear model to follow from other cities. Unlike state lobbying efforts for the arts, which tend to have much in common, LAAs come in all shapes and sizes, depending on local political and cultural conditions. Such is this report's conclusion, after interviewing the spokespersons for LAAs in Portland, Memphis, Charlotte, Silicon Valley, New Orleans and Indianapolis, and reviewing the cultural plans and annual reports of countless other cities and LAAs.

Like all these cities, Milwaukee is a unique amalgam of already existing institutions, a distinctive culture into which any new agency must fit. The city, for instance, already has a Nonprofit Management Fund, supported by several foundations, that provides technical assistance grants to nonprofits, including arts groups. Its convention bureau has recently gotten into the business of creating a master calendar of arts and entertainment events. And the Non-profit Center of Milwaukee offers some workshops/seminars that might be applied to the needs of arts groups.

Yet there is no group putting these pieces together with other needed services. What might work in Milwaukee is a separate 501(c)(3) that shares space and enters into a cooperative relationship with the Nonprofit Center of Milwaukee. (This group's executive director, Leigh Kunde, has expressed an interest in exploring such a relationship.) The latter organization

already has a board meeting room, office machines that could be shared, office space and phones available for night phone banks. This organization has also done workshops on proposal writing, computers, board development, accounting and other subjects that could be tailored to the needs of arts groups. And it offers access to the City of Milwaukee's health insurance plan, which might be extended to individual artists who become members of an arts service agency.

The Silicon Valley LAA has drawn on agencies offering generalized workshops for nonprofits. "There's less overlap that way" and greater participation at the workshops, notes an organizer. "With a lot of arts groups, the leaders have day jobs and can't attend an all-day workshop."

Another possibility is to build on the service being provided by the Marcus Center. The center now contracts with the Milwaukee Ballet and UPAF to provide financial and human resource services, and has helped the Hansberry-Sands theater company and the City Ballet obtain grant funding. The Marcus Center interacts with both large performing arts groups (who use Uihlein Hall) and smaller groups (who use Vogel Hall), and has also become an organizer of the International Arts Festival, thus becoming a key point of communication with performing arts groups. Up to now, the Center has had little connection with visual artists and organizations, which would be a critical component of a truly inclusive arts service agency. But with some outside financial support, this might be a logical outgrowth of the Center's growing profile in the community.

As a sometime presenter itself, the Marcus Center is not a totally neutral organization. But as the demise of the Milwaukee Artists Foundation proved, an arts service agency is unlikely to survive unless it is connected to some broader base of power, which is why it might make more sense to have it connected to another institution, like the Marcus Center or the Non-profit Center of Milwaukee.

The agenda for a Milwaukee arts service agency should come in direct response to the artists and groups it serves. Some possibilities might include the following:

1. **Grantsmanship:** Raising money for and overseeing the Milwaukee County Artist Fellowship. The current volunteer who oversees this program estimates that it could take 5-10 hours work a week.
2. **Communication:** Maintain a Web site and create a quarterly newsletter with news about local groups and artists, deadlines for grants and fellowships, auditions and exhibition opportunities, who to approach about city code problems, etc. Fostering relationships and partnerships between artists and groups on issues like performance space. Communicating with arts groups about getting their calendars to the convention center.
3. **Resource Library:** Information related to arts grantsmanship. Help initiate mailing list exchanges. Create a computerized inventory of costumes at major theaters in the Milwaukee/Madison area.
4. **Marketing:** Block booking of ads with the Milwaukee Journal Sentinel. Facilitate the creation of Web site purchasing of arts tickets. Provide a space where artists and groups could create flyers, posters, press releases. Help forge connections to local colleges to draw students to the city's arts events. Provide assistance for or even take over the Visual Arts Milwaukee! promotional effort.
5. **Advocacy:** Pushing for simpler paperwork requirements by the Wisconsin Arts Board, more arts PSAs by television and radio stations or more arts coverage by the daily newspaper.

6. **Joint Calendar:** Though the convention bureau is doing a calendar, it is a timely one for tourist use. The Downtown Theater District is producing a quarterly calendar, but only for the institutions that are members. An all-encompassing yearly calendar might still be useful for planning by arts groups, and would be a resource for the convention bureau as well.

Nationally, while two-thirds of big-city local arts agencies are government run, the one-third that are private nonprofits earn more of their income (from membership fees or fees for services) and have a lower overhead for salaries. Public arts agencies tend to get more local governmental support, but private ones get more state support (Americans for the Arts).

Initial funding for this agency might come from the National Endowment for the Arts, which has a program for such efforts and the Wisconsin Arts Board, which has expressed an interest in seeing such an organization created in Milwaukee. The city and county, foundations and the Nonprofit Management Fund might also be appropriate sources of funding. While such agencies in other cities have not raised much money with membership fees, the organization should be able to earn income by charging for some services. One other idea for funding: A Seattle arts task force recommended funding the LAA with a tax on non-resident entertainers and professional athletes who work in the city for a short period of time.

The agency could also become a much-needed vehicle for regional cooperation, offering its services to groups outside Milwaukee County, like the Waukesha Symphony or Ozaukee Art Center, and soliciting funding from other counties besides Milwaukee. One possible model is the South Florida Cultural Consortium, which gives out nine \$15,000 fellowships to artists, with the number of fellowships to each county dictated by the amount of money that county donates to the fund. The consortium "has helped to break down separation between counties," according to one member.

## Chapter IV THE FUTURE OF THE PABST THEATER

In the early 1990s, the "UWM Great Artist Series" was created, offering a subscription series that over the course of several seasons brought an amazing array of talent to the Pabst Theater: performance artist Spalding Gray, musician Steve Reich, dancer Bill T. Jones, Brazilian pop star Milton Nascimento, the American Indian Dance Theatre, the National Theater of the Deaf and the Market Theatre of Johannesburg. Some of these shows were not only new to Milwaukee, but unique to North America, like the Music and Dance of the Batak people of North Sumatra — a group that had never before performed outside Indonesia.

The series was created by the University of Wisconsin-Milwaukee Director of Fine Arts Programming Bruce Marquis, but only about 20 percent of the audience was college students. It appealed to audience members of all ages and nationalities. But the series died some years ago, after Marquis left town.

In retrospect, this may have been the golden age of presenting in Milwaukee. Perhaps because Milwaukee's own cultural institutions developed later than in other cities, there has always been an intense focus on nurturing and supporting local arts groups. "This community is so skeptical of touring artists," says one knowledgeable observer. "There is a huge potential for presenting in Milwaukee." Compared to Milwaukee, says one presenter, "Madison, Chicago, even Green Bay and Wausau are more open to presenting touring artists."

The recent opening of the Potawatomi Northern Lights Theater has added a new presenter of big-name, mainstream entertainers that will likely compete with venues like the Riverside Theater. But the kind of presenting that once went on at the Pabst— bringing new works, cutting-edge artists, world music and adventuresome ethnic performers who are advancing the art form—is still largely missing in Milwaukee.

A city without such presenting is too insular to truly consider itself cultured. Touring shows bring the world to Milwaukee's doorstep and add excitement and variety to an arts scene. Guest artists educate and build audiences, establish a standard of quality that local performers can learn from, attract college students to the arts, provide opportunities for collaboration with local groups, opportunities for master classes and appearances at local educational institutions. A skilled arts presenter also does outreach to children. In Madison, the Civic Center's "Kids in the Crossroads" program offers free weekend programs for children — jugglers, storytellers, magicians, musicians— that expose them to culture early. (Meanwhile, their parents sit and peruse brochures and end up buying tickets for the adult shows.) In Chicago, the Performing Arts of Chicago organization presented an international festival of puppet theater, with 31 performances in four days. "The audience was all young people" and the promoter "had to turn people away."

"One half of the touring shows sold nationally are kids oriented," notes an experienced presenter. "Who's bringing these shows to town?"

Given that every weekend of the Marcus Center is booked for local groups from September to May, the Pabst Theater is the logical candidate to do such presenting. The theater is not the right size for big road show musicals, but with about 1,300 usable seats, is big enough for dance, world music, performance art, smaller theater productions — a wide range of shows can be successfully presented there, as Marquis proved.

"It's more flexible than 2,200 to 2,500 seat theaters," says an experienced presenter. "You can accommodate large scale shows but can also accommodate more intimate performances."

"It's a magical size," says another expert. "For smaller shows, you can sell 700 tickets and the hall still looks good."

Add to that its unique 1890s ambiance, its older history of presenting great artists over the last century, and its strategic downtown location, and the Pabst "could be one of the great presenters in the country," as one experienced programmer puts it. But aside from the defunct Great Artist Series and still ongoing Artist Series at the Pabst, which is also organized by an outside organization, the theater's own presenting efforts have been spotty in recent decades. "The Pabst has never had a real presenter and a real presenter mission," says one longtime observer.

It was only in the 1990s that a mission statement was conceived for the theater, and it has little to say about its programming: "The mission of the Pabst Theater is to preserve, maintain and operate the Pabst Theater as a National Historic Landmark theater of national significance presenting quality programs." This vague mission may help explain why the Pabst remains an underused hall. In the coming season, some 22 Fridays and Saturdays are unused during the prime performance months of September through May.

A recent season of the Madison Civic Center included about 35 shows that were likely to draw newspaper stories, from Philip Glass and Robert Wilson to Hubbard Street Dance, Tito Puente Jazz Ensemble, Tango Buenos Aires, the Peking Acrobats, Momix and the Best of Second City.

Last season Performing Arts of Chicago presented the Estonian Philharmonic Chamber Choir, the international ballet sensation Compagnie Marie Chouinard, theatrical innovator Robert Lepage, the American Concerto Orchestra, the Saratoga International Theater Institute, Bill T. Jones, Mummenschanz and many others. And this organization has done this booking for 40 years with no hall of its own, presenting its shows at other theaters, using the only dates available, often weeknights.

The Pabst does offer a nine-show subscription package for the coming season, but it includes four shows that have been booked there several times in recent years. Even counting outside bookings by other organizations, it's hard to imagine even ten shows from the Pabst's 2000/2001 season generating a news story. Instead, the Pabst operates as a rental hall to any and all comers, with performances by the Armed Forces Band, the Police Band, the UWM Honors Band, Fred Astaire dance studio and barbershop quartets.

To its credit, the Pabst board has undertaken an ambitious fundraising effort to renovate the hall and create more comfortable gallery seating, install elevators and expand the lobby with the creation of a "Winter Garden" that will provide a lovely face for the Water Street side of the building. This will make the Pabst a wonderful and even more desirable facility for bookings — if it is aggressively promoted.

Current discussions have centered around conveying the building, now run by the City of Milwaukee, to a new owner after the renovations are finished. The Marcus Center for the Performing Arts, the Wisconsin Center or the Milwaukee Repertory Theater have been approached about assuming its operation and perhaps its maintenance.

While there may be some logic to such a merger, the discussion has so far centered around cost savings. The question of the Pabst's mission and programming have been anything but center stage. The assumption has been that the Pabst can be overseen as part of the duties of some other executive director.

In fact, were the Pabst to become a vibrant presenter, it would need a high-powered, full-time presenter to program it and fundraise for it. Good grantsmanship can underwrite a more ambitious season of programming. Performing Art of Chicago, for instance, gets only a \$5,000 subsidy from the city but raises money from the state arts board, National Endowment for the Arts, foundations and corporations — all sources a Pabst administrator could mine. (The Pabst gets a \$150,000 subsidy from the city, which is intended for maintenance of the building.)

In the short term, the Pabst board might expand its programming by paying a consultant fee (perhaps as low as \$5,000 ) to a programmer in another city and simply double-book some events in that city and Milwaukee. But in the long term, and whatever the entity that runs it after its renovation, the Pabst is likely to become a more vibrant institution if more permanent changes are considered, including but not limited to the following:

#### **1. A national search for an executive director**

Professionals in the field suggest a minimum of \$75,000 salary would need to be offered. "There are people all over the country who would clamor to get the job," says one professional. There are also potential candidates in town.

#### **2. A stronger mission statement**

No executive director will succeed without a clearer mission, though whoever is hired could help formulate that mission. Among the issues that might be addressed: (a) presenting great artists that wouldn't otherwise be seen in Milwaukee; (b) children's programming; (c) more connection and collaboration with other presenters in Wisconsin; (d) outreach to and collaboration with colleges, particularly those offering fine arts courses. "There's an immense potential to connect to colleges," says one professional. "Linkages to academic programs could be made."

An example of the latter is Performing Arts Chicago, which, after four decades without a facility, has begun a partnership with the School of the Art Institute, taking over the Goodman Theater's old space and connecting master classes by visiting artists to the school's instruction.

#### **3. More efforts to present local groups**

While the Pabst has been a key venue for some arts groups, others have been discouraged by the costs of union stage hands there. The costs can be significant: One outside programmer, for instance, paid \$16,000 to bring in a nationally known dance troupe and \$14,000 in rent to the Pabst, mostly because of the stage-hand costs. In a non-union hall, the rental would have been half that, this presenter estimates.

Some may blame this factor for the Pabst's underuse, but one need only point to the Great Artist series, which was successful despite these costs, or to the many union theaters in the country that have few dark nights. Still, the cost of union workers does appear to be a deterrent to usage by local groups. A presenter/fundraiser might want to attempt raising grant money of some kind to underwrite these costs.

#### **4. A stronger profile in the International Arts Festival**

The Pabst has been a participant in the festival, but a key downtown house like this should surely play a more important role. The Pabst could bring a major artist to town for this festival, and should be a favored hall for local performers participating in the festival.

## CHAPTER V THE INTERNATIONAL ARTS FESTIVAL

There is considerable enthusiasm about the International Arts Festival among arts groups and cultural institutions, but also concerns about its thematic approach and organization. Many arts groups say they have attracted new audience members and higher ticket volume and credit the ethnic theme's appeal or the marketing support from the convention bureau, or both.

There is no question that the Irish-themed festival of 1999, with its pairing of two new operas by the Skylight and Florentine opera companies, was the most successful. "A Picture of Dorian Gray" generated print and broadcast media coverage, that in advertising dollars, would have cost almost \$1 million, an analysis by the Florentine shows. There was coverage in the New York Times, Wall Street Journal, Time Magazine, Chicago Tribune, Atlantic Monthly, the New Yorker, USA Today and Opera News. This marketing coup brought tremendous positive publicity for Milwaukee, with Chicago and Philadelphia critics complaining about their much bigger cities' failure to put on something like this. It also brought new fans to local opera: 50 percent of single ticket buyers were new to the Florentine, and came from 18 different states.

Considering that the festival has no managing director, and no funding (other than the marketing money spent by the convention bureau), its level of success has been remarkable. It may well be the most effective tool Milwaukee has to increase the earned revenue of arts groups, and also seems a more strategic way to attract winter tourists than the old Winterfest.

That said, the festival needs better organization if it is to realize its full potential. Many arts groups have never been contacted about the festival, or have received word too late to plan for it. The lack of designated leadership causes weak organization ("the meetings went on and on"). And Summerfest's wavering commitment to creating the festival's brochure was a problem, one that may have reached a happy solution: The Marcus Center has volunteered to take over for Summerfest beginning with the 2002 festival.

There are mixed feelings about the festival's approach of spotlighting a different ethnicity each year. Many like it. But some arts groups or museums complain that it's too hard to fit a particular theme, or requires programming that becomes too artificial. Some argue that it forces the marketing effort to "start over" each year, moving from promoting the festival to Jewish groups one year to Italian-Americans the next. Finally, some argue that it doesn't really promote cultural understanding, because Irish-Americans simply go to see Irish-themed shows and Jews go to Jewish-themed shows. Thus, the suggestion has been made that the festival offer a broader-themed festival where every ethnic group fits in.

But will an "international festival" with a generalized approach capture anyone's imagination? As a marketing tool, the festival now offers a simple, catchy theme that is nationally unique. If the festival is planned on time, its brochure can be handed out at the summer ethnic festival, thus drawing Polish Fest patrons to Polish art the next winter. And as the Irish and German and Jewish-themed festivals have proven, arts fans of other ethnic heritages do attend some of the shows. Many Americans, after all, are multi-ethnic. As for getting repeat tourists, the festival could have the same appeal of ethnic food: Once you find Chinese food enjoyable, you may want to move on to Thai or Indian food.

A yearly ethnic theme can also have artistic validity. As one artistic director notes, "the basis of all art is culture" — a particular ethnic culture is a logical springboard for arts offerings. "We

are looking at repertoire we've never looked at before," says one musical director, while some theater groups have discovered playwrights they had never thought of performing. The ethnic umbrella makes it easier to take artistic chances, because there is a built-in marketing appeal to the choice, no matter how unorthodox.

Nor does a single ethnic theme prevent cross-cultural understanding. For the 2002 festival, which is currently planned as an African-American theme, you're likely to see predominantly white theaters or dance troupes perform black-oriented works, and collaborate with black performers. The Milwaukee Ballet, for instance, collaborated for the first time with Trinity Irish Dance as a result of the festival. Similarly, a black theater company may perform a Polish playwright in response to a festival's theme, in the process drawing white theater fans who have never attended that group's shows. As the festival's audience and appeal grows, the number of such collaborations and cultural interchanges will grow.

The festival, in short, has tremendous potential, and has recognized the need for further development. The Marcus Center and the convention bureau have retained a consulting firm to develop a strategic plan for the festival. Among the issues that could be addressed are the following:

### 1. A longer lead time

Arts groups need more time to research and plan repertoire to fit a particular theme. Museums, which work with collections, need even more time for planning. The festival theme, at a minimum, needs to be decided two years ahead of time, and must be a firm commitment that cannot be changed. Ultimately, three years would be ideal, so that the convention bureau could have more lead time in booking conventions around a particular festival.

### 2. Project grants to support unique work

The festival currently uses a voluntary approach, which is very popular with arts groups, automatically incorporating any show that fits the theme. But there needs to be a guarantee of two or three anchor shows — events as newsworthy as the two operas of 1999, events that justify a city marketing itself with the bold title of an "International" arts festival.

In short, there must be competitive grant money to foster the creation of unusual projects each year. The carrot of a grant might also gain the involvement of one major Milwaukee arts group that has so far failed to participate in the festival.

Logical funders include UPAF, which already awards some special project grants (and which will benefit if performing arts groups improve their earned income), the Spirit of Milwaukee, which funds efforts to spotlight and promote Milwaukee cultural institutions, or perhaps a local foundation.

In addition, the Wisconsin Arts Board, Wisconsin Humanities Council and state Department of Tourism are possible donors; the latter two have reportedly expressed some interest in the festival.

### 3. A festival managing director

Current plans call for Shelly Taxman of the Marcus Center, who oversees its Rainbow Summer series, to oversee the winter festival. Does that make her the managing director, and will she have enough time to truly operate as one? The festival needs someone to handle grant writing to potential state and national funders, to coordinate any effort to award project grants, to han-

dle communication to all arts groups, to move up planning to achieve a two-or three-year planning window, and to make sure a festival brochure is completed eight months ahead of time, so that it can be promoted at the appropriate summer ethnic festival. Ultimately, this may be a full-time job, and there has been discussion of hiring a staff person at the Marcus Center who would report to Taxman. Ultimately, if the festival is to prosper, it will probably need this kind of staffing.

#### **4. A tight connection to summer ethnic festivals**

Given that the city already has a tradition of doing ethnic festivals, and given the natural marketing tie-in, the arts festival would be wise to emphasize that connection. In short, shouldn't a Polish arts festival (with its connection to Polish Fest) take precedence over a Scandinavian arts festival (which has no connection to a major summer festival)? This was the original vision of festival founder Wayne Frank, and it still seems like a viable one.

#### **5. A maximum festival calendar of one month**

For the 2000 festival, the festival's events began to expand back into January and forward into March. For maximum impact and focus, the festival should stick with the month of February.

#### **6. A downtown focus**

Certainly events at non-downtown locales should be included, but a tourist-oriented event would be wise to concentrate on downtown facilities within walking distance (or served by the downtown trolley). Efforts should be made to book events at the two downtown facilities with the most open dates, the Pabst Theater and Vogel Hall.

#### **7. Participation of restaurants**

Marketing surveys show that Chicago and Northern Illinois residents think of Milwaukee as the place for ethnic cuisine: connecting local ethnic cuisine to ethnic art is a natural match. The same survey showed that a high percentage of metro area residents who go to restaurants downtown go to an arts event before or after eating out (Milwaukee Downtown Survey of Four County Area).

The San Jose Arts Card is one example of a successful matching of the arts and restaurants. It was created by the San Jose Arts Roundtable, a downtown association and Alive After Five, a consortium of restaurant and entertainment business owners. Card owners could cover the cost of an arts subscription by taking advantage of dining discounts and other special offers from downtown businesses. In the nine years since the card was created, the percentage of arts patrons eating downtown before or after a performance grew from 15 to 85 percent. ("How The Arts Can Prosper...")

Milwaukee's convention bureau has expressed frustration about contacting local restaurants: These small entrepreneurs can be very busy and difficult to organize. Can Milwaukee's Downtown Business Improvement District be of help with such an effort?

## CHAPTER VI OTHER RECOMMENDATIONS

Interviews conducted for this report also raised a variety of interesting issues that may deserve future exploration.

### 1. The role of the City of Milwaukee

The city is a source of some controversy among arts groups, a number of which express disappointment. "There's almost no sense of where the arts fit into city planning," is a typical complaint.

Historically, Milwaukee County has been the local government that funds quality of life institutions like the parks, museums or Marcus Center, thus spreading the costs over the wider tax base of the county. Under Mayor Norquist, the city has created the Milwaukee Arts Board program and allocated money for the purchase of public art, but it has also reduced the yearly subsidy to the Pabst Theater.

Given the importance of downtown development, and the key role of culture in bringing people downtown, the city clearly has a stake in promoting the arts. Several issues have been raised regarding the city's future support of the arts:

**A. Downtown signage:** Philadelphia is spending \$16 million to transform Broad Street into the Avenue of the Arts, with decorative paving, colorful street banners, landscaping and new streetlights. ("The Avenue of the Arts...") Arts groups would like to see this kind of attention to the arts — and for a proposed downtown theater district from the City of Milwaukee. The city is contracting with Skidmore, Owens and Merrill for street improvements (public art, lighting, side walk treatments) on Water Street and Wisconsin Avenue, which provides a golden opportunity to create signage and kiosks with information directing people to arts facilities

**B. Parking:** Parking costs may discourage attendance at some cultural facilities. The city's MacArthur Square lot costs \$7.50 for two hours, more than the admission to the Milwaukee Public Museum. And the metered parking in the Third Ward on Saturdays, a prime business day for art galleries (and a day when parking is free in other areas) can be a problem. "We have a meter person coming every five minutes," says one gallery owner. "I'm constantly paying tickets for customers — at least once a week."

**C. Promoting the Arts:** In Raleigh, North Carolina, the city has put inserts in the water bills promoting arts events, generating "considerable interest," a report there noted (Raleigh Arts Commission). Similarly, the State of Wisconsin stuffed the tax rebate checks with Department of Tourism brochures and the department had an 8 percent response to its offerings (Milwaukee Journal Sentinel). The City of Milwaukee might increase downtown traffic and help the arts with such a program.

### 2. The Greater Milwaukee Committee

This business community in general and this business leadership group in particular gets high marks from arts groups for its commitment to UPAF and arts funding. Two suggestions were made regarding its role:

**A. Broaden its "arts committee" to include artists or arts administrators**

"People with little or no background in arts development are leading the debate."

**B. Lobby the Wisconsin Arts Board for more Milwaukee representation:** The GMC's leadership could help bring balance to this board, whose 15 members include just two Milwaukee representatives.

### 3. The Greater Milwaukee Visitors and Convention Bureau

Many observers believe the convention bureau has become more aware of the arts, and are particularly happy with its promotion of the International Arts Festival. The possibility of the convention bureau teaming with a group like the Downtown Business Improvement District to connect arts-goers and restaurants has already been discussed. Two other issues:

**A. Calendar of events:** Weekly newspapers that do a complete calendar of events have found that a three-quarter to full-time staff person can handle this job for newsprint. The convention bureau has hired a person to do a web site calendar ([www.milwaukee.org](http://www.milwaukee.org)). The site, when last checked, was missing some theaters and art galleries and had no listing of gallery shows. It also offered little information about rock music, including clubs like Shank Hall and the Cactus Club, which bring name rock bands to Milwaukee. The convention center can always check its calendar against the Milwaukee Journal Sentinel or Shepherd Express to assess its comprehensiveness. As the calendar improves, arts organizations may want to link people to it.

**B. Web site ticket sales:** The convention bureau experienced a decline in phone calls and a 222 percent increase in hits on its web site in 1999. The convention bureau believes it could create a joint box office using the Internet, if arts groups will coordinate with it. Since none of the arts groups are now selling tickets online, there is a tremendous potential to create a standard system that provides for easy coordination. Indianapolis is currently creating such a system, and appears to be the first city to do so. It would be an excellent resource in this endeavor.

### 4. Colleges and Universities

These institutions may be the most important resource for those attempting to develop new audiences. One group with an imaginative approach is the Milwaukee Chamber Orchestra, which has special "college nights" with pre-concert talks and post-concert snacks on stage where audiences mingle with musicians. Students from the Medical College, Alverno, Marquette and Mount Mary have attended; the latter two colleges provide their own bus to bring students to concerts.

The University of Wisconsin-Milwaukee, with the state's only school of fine arts, would seem a natural institution to connect to Milwaukee's arts groups, and many arts administrators are interested in forging such relationships. Arts groups are interested in creating student internships, attracting students to their shows, putting up brochures on university billboards, and becoming a priority for graduates looking for jobs in theater and music. But there is "a moat around UWM's theater department" as one observer puts it. Many express similar feelings about the music department.

In light of UWM chancellor Nancy Zimpher's emphasis on connecting town and gown, this may be an opportune time for arts groups to attempt to make such connections anew. Indeed, UWM Acting Dean of Fine Arts Bob Greenstreet invites such requests: "The School of Fine Arts is seized by the Milwaukee Idea and is looking to expand and strengthen our relationships with the community we serve."

## 5. Film as culture

Chris Smith's "An American Movie" put Milwaukee on the map as a creator of film. Smith graduated from UWM's film department, considered one of the country's best, and is involved with an informal Riverwest collective of film artists called "Pumpkin World."

"The possibility for Milwaukee as a media center has never been greater," says one UWM observer. "People aren't leaving here anymore."

Two things might help encourage this trend:

**A. Finishing funds:** A local foundation might want to work with UWM film professors to identify the exceptional artist whose project needs finishing funds. "There should have been that kind of money to help Chris Smith. He had to take a year off to make money to pay for it."

**B. A relationship with Channel 10/36:** The UWM film department has faculty and students making films. It also has a film curator who programs the most interesting contemporary multi-cultural films, as does the Community Media Project, which presents African and African-American filmmakers. Together, all of these resources might provide the nucleus of a contemporary film series for Channel 36. This programming would also complement public television's goal of increasing multi-cultural coverage, would expand the reach of the university's film school and seems to embody the university's "Milwaukee Idea." Tom Dvorak, general manager at 10/36, says the "door is open" to a discussion of any collaborations.

## 6. United Performing Arts Fund

UPAF has done a great job of turning audience members into UPAF donors, but has not been as successful turning donors into audience members. UPAF does provide free tickets for shows to companies that donate, but UPAF concedes that "we haven't figured out how to maximize it [to increase arts attendance]."

Businesses in other cities sponsor employee outings to a play or concert. There may be potential for UPAF to push for such outings, perhaps as part of a package deal connecting to downtown restaurants.

## 7. The donor community

The Calatrava addition to the art museum has pushed Milwaukee giving to new highs. But this is no time to rest on our laurels. The current generation, notes the National Arts Stabilization group, will see the greatest transfer of wealth in American history. That wealth can go to the federal government in the form of taxes, or it can be retained here, as wealthy people create planned giving programs.

The local Planned Giving Council create the "Leave a Legacy" program to encourage such giving, but this seems an inadequate response to what is a huge opportunity for this city. Not only the arts, but every institution that depends on charity, from universities and schools to hospitals, homeless shelters and food programs, could benefit from greater philanthropy. Experts on this issue note that local lawyers, accountants, financial planners, brokers and insurance agents can identify the newly wealthy. And as one business executive puts it, "when people are educated about planned giving, it's amazing what they will do."

One observer suggests that a united effort by the Donors Forum of Wisconsin, the Planned Giving Council and local members of the Association of Fund-Raising Professionals (formerly the NSFRE) should unite in an effort to increase planned giving. Another suggests that the MMAC, which has the best connection to small businesses, should lead the effort.

But these are simply preliminary ideas about a subject of vital importance. If there was ever a topic that deserves to be thoroughly researched, and whose findings may pay off many times for local foundations, this is surely the one.

## 8. Cultural planning

A surprising number of respondents to this study expressed interest in or felt a need for a cultural plan for Milwaukee. Since the 1980s, many cities across America have engaged in such efforts, notes Craig Dreeszen, the guru of cultural planning.

Dreeszen's definition of cultural planning is "a public process in which representatives of a community undertake a comprehensive community assessment and planning process that focuses on arts and cultural resources, needs and opportunities.... Increasingly,... planning considers the role of culture in resolving broader community needs...notably, education, urban design, historic preservation and cultural tourism."

Effective planning, Dreeszen adds, "is usually led by a temporary citizens' steering committee that has been appointed by the municipal or county government. Volunteers, local planners and/or consultants gather information and convene meetings that include artists, educators, business and political leaders, and arts and civic leaders."

South Carolina's ten-year state arts plan took a year to complete, involved surveys, public opinion polls, public hearings, constituent working groups and task forces. It has helped galvanize support for the arts. Chicago created such a grand and expensive plan that it got little follow-up; less ambitious cities have seen some results from their plan.

In his national study of cultural plans, Dreeszen is bullish about their impact, noting that "a third of [Local Arts Agency] directors reported that the community's major planning objectives had been fully achieved or better, a third reported that considerable progress had been made, and a third reported some progress."

But in an article he wrote for the NEA, Dreeszen is considerably less ebullient: "Too often these plans fail to live up to their promise and their goals remain unfulfilled. Completed community plans are so often ignored that the 'gathering dust on a shelf' metaphor is ubiquitous."

The most likely impact of such plans, Dreeszen notes, is to increase "the overall visibility, community awareness and funding levels of LAAs that undertake the effort, as well as their arts communities." Another impact of planners who truly engage the entire community is that there is a demand for bringing more arts and artists into the neighborhoods of a city.

Two-thirds of cultural plans involve hiring a consultant, and most efforts are led by the local arts service agency. The Pew Charitable Trust has identified cultural planning as a priority (New York Times), and might be a possible funder of such a venture. Whether the city should engage in such an effort is a topic for more discussion, and a logical one for an arts service agency (should it be created) to consider.

## List of People Interviewed:

Dean Amhaus, former executive director of Wisconsin Arts Board  
 Diane Bacha, Milwaukee Journal Sentinel  
 Ramona Baker, Arts Council of Indianapolis  
 Tom Bamberger, photographer and Milwaukee Art Museum photography curator  
 Steffanie Barber, Milwaukee Outdoor Experimental Film Festival  
 Scott Belford, Arts Council of Charlotte/Mecklenberg  
 Dick Blau, UWM Film Department  
 Joan Bontempo, former administrator of Arts Futures  
 Janet Brown, executive director, South Dakotans for the Arts  
 Mark Bucher, Boulevard Ensemble  
 Bill Bulick, founder of Portland Regional Arts Council  
 Kathryn Murphy Burke, former Wisconsin Arts Board member  
 Lisa Merrill-Burzak, Milwaukee Chamber Theater  
 Carolyn Bye, executive director, Metropolitan Regional Arts Council, St. Paul, Minn.  
 Rem Cabrera, Metro-Dade County Cultural Affairs Council  
 Richard Carsey, Skylight Opera Theatre  
 Curtis Carter, Haggerty Museum  
 David Ceasarini, Next Act Theatre  
 Dennis Conta, Pabst Theater board  
 Linda Corbin, Walkers Point Center for the Arts  
 Betsy Correy, First Stage  
 Tom Crawford, WMSE-FM  
 Dennis Darmek, video artist  
 Bruce Davis, Arts Council of Silicon Valley  
 Montgomery Davis, Milwaukee Chamber Theater  
 Bob DeAngelo, Madison Civic Center  
 Sue Dragisic, former executive director, UPAF  
 Tom Dvorak, Channels10/36  
 Sally Duback, Theatre X  
 Dave Edwards, WUWM-FM  
 Kathy Ehley, Milwaukee Ballet  
 Andre Lee Ellis, Andre Lee Ellis theater  
 Bill Estes, WHAD-FM  
 Chris Flieller, In Tandem Productions  
 Tory Folliard, Tory Folliard Gallery  
 Susan Franano, executive director, Ohio Citizens for the Arts  
 Nicholas Frank, Hermetic Gallery  
 Wayne Frank, Milwaukee Arts Board and Pabst Theater  
 Gretchen Freeman, public art consultant, Phoenix, Arizona  
 Pam Garvey, formerly with UPAF and Milwaukee Arts Board  
 Betsy Gaspar, Arizonians for Cultural Development  
 Scott Gelzer, Management Cornerstones  
 Michael Goldberg, Wisconsin Union Theater  
 Chris Goldsmith, Milwaukee Art Museum  
 Kate Gooch, Greater Memphis Arts Council  
 Bob Greenstreet, acting dean of fine arts, UWM for the Oregon Arts Commission, 1998  
 Bill Hanbury, former president, Greater Milwaukee Convention and Visitor's Bureau  
 Dennis Hanthorn, Florentine Opera  
 Christine Harris, Milwaukee Ballet  
 Kate Huston, Milwaukee Public Library  
 Jim Iaquina, Acacia Theater

Liesl Jersy, Renaissance Theaterworks  
 Annie Jurczyk, Ko-Thi Dance (now with Milwaukee Repertory Theater)  
 Mary Kahn, Arts Council of New Orleans  
 Anne Katz, Wisconsin Association of Local Arts  
 Charles Kakuk, Next Act Theatre  
 Peggy Kendellen, Portland Regional Arts Council  
 Leigh Kunde, Non-Profit Center of Milwaukee  
 Xavier Leplae, Riverwest Film and Video  
 Christopher Libby, Skylight Opera Theatre  
 Susan Lippman, Performing Arts Chicago  
 Deb Loewen, Wild Space Dance  
 Amanda Long, Alverno Presents  
 Joan Lounsbery, former managing director, Skylight Opera Theatre  
 Fred Luber, Pabst Theater board and GMC arts committee  
 Lynn Lucius, arts consultant  
 Doug MacNeil, former board member, Milwaukee Ballet, Milwaukee Institute of Art & Design  
 Bruce Marquis, former entertainment programmer, University of Northern Iowa  
 Diane Mataraza, consultant, Arts Market, Bozeman, Montana  
 Paul Mathews, Marcus Center for the Performing Arts  
 Bob Milbourne, Greater Milwaukee Committee  
 Christel Mildenberg, Milwaukee Chamber Orchestra  
 Mike Morgan, Spirit of Milwaukee  
 Polly Morris, Danceworks  
 William Moynihan, Milwaukee Public Museum  
 Michael Neville, Playwrights Studio Theatre  
 Beth Nichols, Downtown Business Improvement District  
 Mayor John Norquist  
 Charlane O'Rourke, Pabst Theater  
 Steve Ovitsky, Milwaukee Symphony Orchestra  
 Brenda Pamperin, formerly with Artist Series at the Pabst and Wild Space Dance  
 Joyce Parker, Joyce Parker Productions  
 Joan Parsley, Ensemble Musical Offering  
 Marcia Parsons, University of Wisconsin-Milwaukee Dance Department  
 Jill Pelisek, Wisconsin Arts Board, formerly with Milwaukee Arts Board  
 Gary Peterson, City of Milwaukee Department of City Development  
 Betty Plumb, South Carolina Arts Alliance  
 David Ravel, Theatre X  
 Betty Salamun, Dancecircus  
 Dan Schmal, Wisconsin Lutheran College  
 Tim Shields, Milwaukee Repertory Theater  
 Scott Shulick, Inertia Ensemble  
 Sheila Smith, exec director, Minnesota Citizens for the Arts  
 Karen Spahn, Greater Milwaukee Foundation  
 Kevin Stalheim, Present Music  
 Anne Stratton, Pabst Theater board  
 Julie Tolan, UPAF president  
 Mary Toth, former president, Maryland Citizens for the Arts  
 George Tzougros, Wisconsin Arts Board  
 Bill Werner, Channels 10/36  
 Jonathan West, Bialystock & Bloom  
 Brenda Wood, City of Milwaukee, Mayor's Office  
 Pat Wyzbinski, Management Cornerstones  
 Marjorie Yoshida, City Ballet

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