

## International Arts Leadership Roundtable Summary of Speeches

### **Section 1: The Opportunities and Challenges for Arts Development in the time of Change from a Regional Perspective**

#### **1. Keynote Speech (I): Arts in the Age of Austerity**

Speaker: Mr. Alan Davey, Chief Executive, Arts Council England (ACE)

- 1.1 When Davey took up his post as Chief Executive of ACE in 2007, the British government was cutting back on arts funding for the first time, which caused reverberations across Parliament and the arts community. After some two years of communications and consultations with the industry and the public, Davey laid down a ten-year plan in 2010, *Achieving Great Art for Everyone*, clearly mapping out for the public and the arts community the government's cultural policy directions and funding criteria for the next decade.
- 1.2 Under this cultural plan, also known as the "Pink Book", favourable conditions will be created for development of the arts. Premised on bringing the benefits of art to the public, the plan aims to achieve five goals:
  - i. Excellence: talent and artistic excellence should be thriving and celebrated;
  - ii. Experience & Inspiration: more people experience are inspired by the arts;
  - iii. Resilience & Sustainability: the arts are sustainable, resilient and innovative;
  - iv. Diversity & Skills: the arts leadership and workforce are diverse and highly skilled;
  - v. Children & Young People: every child and young person has the opportunity to experience the richness of the arts
- 1.3 In 2010-2015, ACE received GBP1.9 billion in government funding, and an estimated GBP1.1 billion from The National Lottery.\*  
*(\*One-fifth of The National Lottery's income are channelled to ACE as strategic funding for areas not covered by government funding.)*
- 1.4 ACE received 1,300 funding applications from individuals or arts groups in 2007. Among these, 695 applicants were granted funding for the next four years. This number was lower than the previous 900. Funds were allocated based on the five goals laid down in the cultural plan. In percentage terms, the income sources of the funded organisations are: commercial box office receipts (49%), government funding (29%), local government and public funding (11%) and charitable donations (11%).
- 1.5 In 2010 ACE took up the additional responsibilities of managing the country's museums and laying down policies for libraries. The "Pink Book", which had been in force for three years,

was revised in 2013, resulting in the current “Yellow Book”. The revised plan reiterates the need to boost the resilience of the arts community and reduce the effects of an economic downturn. It also articulates the vision of the public and the arts community for arts development.

- 1.6 New challenges: In the area of finances, build up a high-resilience business model, set up Social Investment Funds and explore the concept of artistic outcomes as social returns. From a people perspective, make use of the convenience of digital technology to allow more people, especially young people, to experience the arts. In the policy aspect, promote the importance of culture to the public and explain how a focus on culture can bring about positive effects on society in terms of tourism development, cultural exports, community revitalisation, etc. In the area of education, explore ways to work with institutions of higher education to cultivate arts talents and audiences, even to the extent of making art part of everyone’s lifelong learning process.

## **2. Keynote Speech (II): The Australian Council – A Time of Change and Renewal**

Speaker: Mr. Rupert Myer, Chairman, Australian Council for the Arts (ACA)

- 2.1 From the latter half of last century, Australia’s federal, state and local governments have been the major funders of the arts and culture. The three-tier funding mechanism makes use of co-funding arrangements to achieve funding optimisation. For example, Core Funding supports 28 major performing arts organizations. Individual local governments also implement their own local programmes, such as the City of Sydney’s aspiration for a cultural and creative city. Broadly speaking, the state and regional governments are responsible for the cultural infrastructure, while the federal government oversees the funding arrangements for artists and arts organizations. At present, AUD1.5 billion in arts funding are disbursed by all three levels of government, with the state governments accounting for AUD700 million, the federal government for AUD500 million and local governments for AUD200 million.
- 2.2 The government formulates cultural policies mainly through consultations with the art community and the public. In the past 10-15 years, the government reviewed the funding of the major art genres, including performance arts, visual arts, craft and music. In the Mitchell Review, the federal government also further explores the issue of private support for the arts, which resulted in reforms to the ACA. In 2013 the government launched a new national cultural policy, *Creative Australia*.
- 2.3 The Australian Council Act, which came into effect in July 2013, sets out the functions of the ACA. Its three key mandates are funding and investment in excellence, arts advocacy and arts research. Most importantly, the ACA enjoys autonomy in funding decisions, and the existing mechanism of peer assessment of artistic merit remains unchanged. In 2012-2013 the ACA invested a total of over AUD175 million on artists and arts organisations to create 8,856 new works. The budget will be increased to AUD224 million in 2013-2014.

2.4 The ACA is currently drawing up a five-year strategic plan to re-design the funding mechanism, with a view to providing increased flexibility and strategic responsiveness to artistic excellence and evolving needs.

Phase I: An 18-month nation-wide sector consultation to lay the foundation for a comprehensive plan.

Phase II: Targeted consultation. The ACA is in discussions with various stakeholders, peers involved in grant assessment process as well as regional arts and cultural bodies.

Phase III: Following approval by the Board, the draft plan will be released for public consultation. Once feedback is incorporated, the 5-year Strategic Plan will be submitted for Board approval and then Ministerial endorsement.

2.5 The objective of Creative Partnerships Asia is to increase the artistic collaborations with Asian artists which lead to the creation of new works, presentation of this work to audiences in Australia and Asia, and the development of long-lasting networks. In the first year of the initiative, a sum of AUD240,000 was disbursed to support collaborations between artists from Australia and artists from Indonesia, Japan, India and East Timor. The genres included visual arts, music theatre, experimental art, literature, music and dance.

### **3. Keynote Speech (III): Leading the Change Agenda**

Speaker: Mr. Robert Sirman, Director & CEO, Canada Council for the Arts (CCA)

3.1 The CCA differs from its counterparts in other countries in that it only supports the activities of professional artists and not-for-profit arts organisations. The scale of its funding is relatively small in comparison with the resources that the federal government allocates to the arts. CCA's funding is a mere one-twentieth of the federal government's total investment in the arts.

3.2 Canada faces the following challenges in the new era:

- i. Digital technology has transformed the way cultural content is created and experienced, raising serious challenges for highly labour-intensive traditional arts practices, which exerts pressure on the CCA's funding policies;
- ii. The growth of different ethnic groups has increased the diversity of artistic demand;
- iii. As the government wrestle with the economic challenges, there is no increase in the public arts funding.

3.3 In response to the above changes, the CCA uses the phrase "Leading the Change Agenda" to describes its role. The three components of this change agenda:

- "How we work"
- "What we do"
- "Why we do it".

### 3.4 The First

The CCA believes in the necessity of building up a network with the funding bodies in the federal, provincial and municipal levels to achieve greater impact through working collaboratively. As a result, Canadian Public Arts Funders (CPAF) was established in 2005, with the aim of sharing information, providing staff training and engaging in targeted research. CPAF holds four conferences annually to address problems and discuss different issues. In 2008 the spin-off organisation Canadian Arts Data (CADAC) was formed. Applicants use common forms to apply for recurring support and all participating funding bodies will use these common forms in their assessments. The information will become important data for future research.

### 3.5 The Second

CCA's core funding programmes were reviewed. Amongst these are operating grant programmes - recurring funding to arts organisations, which accounts for two-thirds of the CCA granting budget. In the last 20 years, the number of organisations funds on a recurring basis has increased by 65% and a review was necessary. In 2011 CCA set up a cross-disciplinary review group made up of all staff members in charge of funding. After a series of discussion, debate and research, the results were made public in spring 2013 for use in the next stage of nation-wide consultation. The funding programme will reflect four principles:

- i. Ensuring that funding to arts organizations translates into support for arts practice and not simply institutional running costs;
- ii. Prioritizing the sustainability of the sector rather than the sustainability of individual arts organizations;
- iii. Maintaining the capacity for continuous reallocation of resources to reward excellence and make room for new voices;
- iv. Offering different forms of recurring funding depending on the particular circumstances of the organizations and art practices involved.

### 3.6 The Third

The CCA leads a national conversation on public engagement in the arts to reinforce that the primary beneficiary of public arts funding is not the artist but the citizenry at large. In the beginning, the CCA's arts funding was to meet public demand for cultural experience. Later, it evolved into the strategic creation of artistic content to fulfil that need. Arts funding in Canada gradually shifted from public outcome to programme design, from strategy to logistics. Recently, the CCA has consciously begun to put the public back into public funding, and for good reason: governments exist to serve the public interest, not special interests. In 2010 the CCA adopted the strategy of public engagement in the arts in its strategic plan for 2011-2016. The title of this plan is *Strengthening Connections*, with the emphasis on the links between artists and an engaged public, an engaged public and democratic process, and so on. In October the same year, the CCA released a paper on public engagement in the arts to underline the global dimension of the subject, including the extensive literature coming out of UNESCO on access to culture as a universal human right, and to provoke a fuller discussion in Canada. Next steps in

the initiative will be fuller analysis of work already underway to involve Canadians in arts practice, such as the annual Culture Days in September, and the commissioning of foresighting research to have a better grasp of what the population will look like in the future, and what technologies it will have at its disposal to be culturally engaged.

- 3.7 Canada's funding model lies somewhere between the American and European. There is more private funding in the United States, while government funding dominates in Europe. While allocating relatively few resources to the arts, the Canadian government can make use of its close links with the US to expand its network of corporate and private funders.

#### **4. Keynote Speech (IV): Making the Arts an Integral Part of Lives in Singapore – Growing Participation, Capacity & Sustainability**

Speaker: Ms. Kathy Lai, Chief Executive Officer, National Arts Council (NAC), Singapore

- 4.1 At present, there are 850 arts groups, 24,000 arts practitioners, 32 groups receiving Major Grants, 16 groups receiving Seed Grants and two national arts organisations in Singapore. Venue operators and education institutions also play important roles in Singapore's arts scene.
- 4.2 Singapore's arts development plan began in 1989. In 2000 the NAC launched the ten-year Renaissance City project. The project, having undergone a number of revisions, focuses on training talent and raising the level of artistic content. In 2011 the NAC launched the Arts & Culture Strategic Review (ACSR) with the aim of making the arts a part of life for Singaporeans and raising the standards of arts organizations.
- 4.3 Apart from providing people of different backgrounds with programmes and activities, ACSR is also keen on cultivating artistic creativity among young people and making the arts a part of their lives. Successful examples include "Beyond the Border, Behind the Men", "Match Box", etc. The NAC also replaced the "Arts Housing Scheme (1980s)" with the "Arts Spaces Framework", which appoints venue managers to manage the facilities and organise different programmes. The NAC also provides community hotspots (e.g. shopping centres, commercial buildings) to house artists or arts groups so as to increase the interaction between them and the public, and to integrate the arts into the community.
- 4.4 To enhance the arts community's capabilities in arts management across the board, the NAC took a step back to allow other partner organisations to manage the venues and activities, e.g. Esplanade, Singapore Arts Festival, Singapore Biennale, etc. In terms of software, the NAC improves the knowledge and know-how of local arts practitioners by holding various training courses for artists and administrators, and inviting experts from overseas as instructors and participants of local arts projects.

- 4.5 Currently, cultural donations account for a mere 2% of all donations in Singapore. The NAC will actively promote private donations to cultural causes by, for instance, setting up matching funds. It will also increase its communications with corporations and private organisations to cultivate them into potential arts supporters.
- 4.6 Looking ahead, the NAC will engage in outreach programmes to promote art to all levels. It will provide sufficient venues and resources for arts development and improve the artistic standards of artists and arts groups. It will also encourage other public and private partners to become leaders. The goal of all these initiatives is the dynamic development of the arts and sustainability.

## **Section 2: A Regional Outlook of the Conditions and Strategies that Foster a Vibrant Local Arts**

### **Ecology**

#### **5. Keynote Speech (V): The Role and Mission of the Japan Arts Council**

Speaker: Mr Kenzaburo Mogi, President, Japan Arts Council (JAC)

- 5.1 The JAC was established in 1966 as the National Theatre, directly under the Agency for Cultural Affairs. Its main task is to preserve and promote the ancient and traditional performing arts of Japan, such as *nogaku*, *kabuki*, *bunraku*, etc. There are five national theatres in Japan for the performances of these traditional arts, which are already listed as Intangible Cultural Heritages by UNESCO.
- 5.2 In 1990 the Japanese government amended the National Theatre Law, giving the National Theatre additional tasks of assisting in cultural and arts activities. A JPY67.3 billion Japan Arts Fund was set up to promote cultural development, and the National Theatre was renamed Japan Arts Council. The JAC became an independent administrative institution in 2002.
- 5.3 The JAC has three functions:
- i. Preserve and promote traditional performing arts;
  - ii. Promote and popularise modern performing arts;
  - iii. Provide assistance to activities that promote Japanese arts and culture.
- Apart from the major traditional art forms, JAC also helps stage public performances of other traditional art forms that have not been performed publicly for a long time.
- 5.4 The JAC holds traditional arts appreciation courses for high school students all over Japan. Long-term training classes are also held, where traditional techniques are taught on a one-to-one basis to ensure their continuity. For example, 30% of the current 300 *kabuki* performers are graduates of the JAC training classes. In *Bunraku*, more than half of the performers are JAC graduates.

- 5.5 The JAC is also involved in the research on traditional performing arts. It publishes compendiums of performance and research materials, which have become important reference guides for performers, and research journals for scholars. The JAC records all theatre performances and collects all types of performing arts materials, which are displayed in various theatres. To popularise the traditional art forms, the JAC holds seminars and uploads its courses, performance information, performance videos and other materials on the Internet.
- 5.6 The New National Theatre Tokyo was opened in 1997 as a performance venue for modern performance arts such as ballet, opera, modern dance, drama and other performing arts. In the last 15 years, the JAC has held training courses, where local and overseas instructors are invited to teach the various art forms. At present, around 200 graduates of these courses are professional artists.
- 5.7 In 2013 the JAC disbursed JPY5 billion to support 1,140 artistic activities, providing extensive assistance to artistic and cultural endeavours from grassroots to top-levels. Of the JPY5 billion, JPY1.2 billion came from the Japan Arts fund's investment returns, while JPY3.7 billion from the Grant for Culture and Arts Promotion.
- 5.8 To allocate the funds more effectively, the JAC set up a consultative committee, the Japan Arts Fund Steering Committee, comprised of 15 external experts. Under it are four sub-committees with 13 subordinate expert committees in charge of the screening process.

## **6. Keynote Speech (VI): Korea's Gwangju City Reinvents Itself Through Cultural Project**

Speaker: Dr. Ji Gon-gil, Chair, Gwangju Hub City of Asian Culture

- 6.1 The concept of a "cultural city" originated after the rapid industrialisation of the 1990s, resulted in a stagnant urban environment and economy. The Government linked a city's unique elements such as history, culture and environment with its urban development strategies.
- 6.2 Cultural creativity became a force for national growth and competitiveness. It also conveys social values such as communication, trust, sharing and care. At the same time, it inspires imagination, creativity and emotions while promoting South Korea's creative economy.
- 6.3 The Hub City of Asian Culture envisions:
- i. Cultural diversity and sharing;
  - ii. Breaking down national and artistic boundaries to provide a rich spiritual life through creativity and exchange.
- Three policy goals:
- i. Building a city for Asian cultural exchange;
  - ii. Creating a city of Asian art and peace;
  - iii. Building a city of the future with culture as its economic foundation.

6.4 The project sets out four missions to achieve the three goals above:

- i. Building an Asian Culture Complex (ACC)
  - Asian Culture Complex as a culture powerhouse links up the city's seven cultural zones and their neighbouring cultural and arts organizations. It disseminates the creative energy to Gwangju and nationwide;
  - The five major cultural facilities are:
    - i. Cultural Exchange Agency;
    - ii. Asian Culture Information Agency;
    - iii. Cultural Promotion Agency;
    - iv. Asian Arts Theatre;
    - v. Agency of Culture for Children.
  - The free interaction of different cultures stimulates the creation of new cultural ideas. The results of cultural research and development will be used to create new cultural communities. By amassing an abundance of cultural assets, the ACC can be the catalyst of Asia's cultural development.
  
- ii. Building an urban environment with culture as its foundation
  - The whole city will be divided into seven cultural zones: the ACC Zone, Asian Traditional Cultures Zone, Asian Cultural Exchange Zone, Eco-Culture Conservation Zone, Edu-Culture Zone, Visual Media Culture Zone and Asian Science & Technology Zone.
  - Through various projects, the seven cultural zones and the ACC bring arts and culture into the people's daily lives.
  
- iii. Promoting the arts, culture and the tourism industry
  - By leveraging Gwangju's tangible and intangible cultural heritage to promote traditional arts and hold large-scale exhibitions;
  - Foster five industries with potential for growth, including music, crafts and design, games, hi-tech imaging, and edu-tainment;
  - Connect with the tourism and leisure cities along the southwest coast and attract visitors to Gwangju and the province of Jeollanam-do;
  - Expand tourism infrastructure and step up publicity capacity.
  
- iv. Enhance the city's capability to become a centre for cultural exchange
  - To become a centre for cultural exchange, Gwangju needs to boost its human resources and active participation of its citizens.
  - To promote the branding of Gwangju as the Hub City of Asian Culture, we can start by engaging in various cultural exchanges with neighbouring countries. Then we can expand it to an international level, building comprehensive cooperative networks with governments, NGOs, cultural cities in other countries, international arts organisations and experts.

This project promotes Asian arts and positions arts and culture as the driving force in people's lives, urban renewal and sustained national growth. The key to its success is creating networks through sustained interaction and building up trust among individuals, among cities and even among nations.

## **7. Keynote Speech (VII): Arts, Culture and Transformation – the Local and Global Objectives of a Hong Kong based Cultural Philanthropy**

Speaker: Mr. Ted Lipman, Chief Executive Officer, The Robert H. N. Ho Family Foundation

- 7.1 The Robert H. N. Ho Family Foundation was set up with the vision to promote Chinese culture and Buddhist philosophy worldwide. Its development focus is on projects such as book publishing, educational courses, art partnership projects, exhibitions, and so on. Examples include the Qin dynasty terracotta warriors exhibition in Canada, The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Guggenheim Museum, and The Robert H. N. Ho Family Foundation Gallery of Buddhist Sculpture in London's Victoria and Albert Museum.
- 7.2 In Hong Kong, the Foundation has planned and implemented a number of arts education projects, encouraging young people to experience art and creativity through photography, writing and dance. The *We All Live in the Forbidden City* Publication Series published by the Foundation to introduce Chinese culture to young people was later evolved into exhibitions, school workshops and visits to Mainland China and Taiwan, an a 100-episode documentary television programme in collaboration China's CCTV. The Foundation's Arts: Transforming Hong Kong – Community Arts and Culture Grants, based on the concept that the arts can transform society, work together with community partners that share the same beliefs. In cooperation with The University of Iowa, the Foundation sponsors a Hong Kong writer to the International Writing Programme every year. The Foundation's projects in Hong Kong have engaged over 40,000 students, parents and teachers.
- 7.3 The Foundation adopts a mixed model where it is both funder and operator of a project. The advantage of this model is that project development can be monitored but the disadvantages are low efficiency and high operating costs, making the expansion difficult. Through the projects, partners can build up their knowledge and skills on managing funds, which is helpful in their future applications for other funds.
- 7.4 Looking ahead, philanthropy will play an important role in cultural funding in Asia. In particular, China's potential for growth in this area should not be underestimated. The perpetual growth of the Mainland visitors year on year renders them an important audience of Hong Kong's cultural facilities. With the completion of the West Kowloon Cultural District, Hong Kong will also become a key city where cultural administrators gather. In comparison to Mainland China, Hong Kong's free system is also a cultural advantage.

- 7.5 The economic rise of Mainland China has also brought about a trend in arts and cultural investments. The China Government has loosened its grip on areas such as arts and culture, medical care and poverty alleviation, which had been state monopolies in the last 60 years, and allowing private charitable bodies to make inroads into these regimes. Corporate social responsibility is bound to catch on among both private and state-owned enterprises, to whom they will invest in cultural activities or groups to enhance their corporate image.
- 7.6 Many private museums are being funded and built by collectors in Mainland China, but arts development is still stuck at the hardware stage. Most collectors do not trust public institutions. In the West, even a donation by an ordinary citizen will receive encouragement from the state, and the donation is subject to rigorous management. The philanthropic culture is very different in China. The concept of charity was suppressed during the Cultural Revolution, and it is only in recent years that it has been accepted by the public and even encouraged. There are also voices calling for the Country to set up a formal framework to promote charitable donations.
- 7.7 Hong Kong being a Dunhuang of the 21<sup>st</sup> century can house artworks from different cultures and political backgrounds. The M+ museum, for example, will become China's or even Asia's most important contemporary art museum. Many cultural activities involving Taiwan cannot be held in Mainland China. Given Hong Kong's special background, it can play a unique role in fostering the cultural cooperation and interaction between different regions. Hong Kong should grab this opportunity. Cultural philanthropy should be given a leading role to open up a new relationship between Hong Kong and the mainland. The arts and culture should be allowed to flourish on the mainland to bring about positive transformations in society.

## 8. Keynote Speech (VIII): Hong Kong: Asia's World City in the Arts?

Speaker: Ms S. Alice Mong, Executive Director, Asia Society Hong Kong Centre

- 8.1 Since its opening in February 2012, Asia Society has hosted 300 programmes and events on its new premises within a short period of 20 months. In the past, there were only 70-80 activities a year, mainly involving different organisations holding policy meetings. Now, arts and cultural activities account for some 60% of events. The new premises transformed the function and image of Asia Society to become a new force in Asia Society's promotion of creative art.
- 8.2 Hong Kong will become Asia's World Art City and these are the reasons why:
- The audience is there. Last year marked the 50<sup>th</sup> anniversary of Hong Kong City Hall and the 40<sup>th</sup> season of Hong Kong Philharmonic Orchestra. A considerable size of audience already exists in Hong Kong. Apart from major arts programmes of many years' standing, such as Hong Kong Arts Festival and Hong Kong International Film Festival, many different arts programmes have made their presence felt in Hong Kong in recent years,

such as the International Chamber Music Festival and The Intimacy of Creativity music festival, which was a collaboration between Bright Sheng and The Hong Kong University of Science and Technology. Audience numbers are fast expanding. Currently, Mainland Chinese account for 6% of all visitors to Asia Society and are expected to grow.

- The sponsors are there. The completion and opening of Asia Society's new premises were supported by many sponsors and foundations, including the Hong Kong Jockey Club, whose name graces our main hall. Mainland Chinese enterprises are increasingly listing in Hong Kong, and they are keen to sponsor various arts and cultural activities. The government is also committed to arts development. For example, the new site of Asia Society was the result of many years of hard work.
- The cultural milieu is there. In the 1990s most Hongkongers were pragmatic and their goal was to make money in property. Ten years hence, Hongkongers are beginning more concerned about cultural heritage and arts development. Hong Kong has also nurtured many outstanding artists. We resemble Venice in the past, a commercially and culturally vibrant city.
- Hong Kong as a cultural connector. Cultural hubs are being created in various Asian regions such as Singapore, Taiwan, Beijing, South Korea's Gwangju, etc. Hong Kong can become a part of this cultural map. Not only can Hong Kong showcase Chinese culture, it can become a city in Asia where different cultures assemble.

- 8.3 However, Hong Kong still lacks the software of arts administration. In New York, the public can gain access to data and information in over 100 museums through the Museum Council of New York. Hong Kong has yet to set up an equivalent body. In education, there is an urgent need for arts administrators in the future. The business schools in local universities can consider offering arts administration and management courses to meet this future demand.
- 8.4 Young people should not be scared of the arts. Young people often feel that art is a remote realm that has nothing to do with them. Arts organisations should take the initiative to lead young people into the world of art so that they will get a good impression. Sponsored by a foundation, Asia Society brings students from Tuen Mun to visit our exhibitions, and the response was positive.
- 8.5 The arts have already become major industries in cities like New York and London, but Hong Kong people have yet to place art and culture on a higher plane to create more employment opportunities. Hong Kong can become a world city, and at the same time promote Cantonese culture. Today, we need three Ws: Wisdom, Wealth and Work. The government, the business sector and sponsoring organisations already have the Wisdom. Hong Kong also possesses Wealth. Sponsors want to see their money well utilised, thus transparency is quite important. In the area of Work, Hong Kong has a vibrant workforce. With appropriate training, this goal is achievable.

### **Section 3: The Future of Public and Private Sector Funding for the Arts**

#### **9. Keynote Speech (IX): Developing Private Sector Support of Culture**

Speaker: Mr, Philip Spedding, Director, Arts & Business

9.1 In Europe, private patronage of the arts has had a very long history. Fundraising by the arts and culture should not be done with a begging attitude because it will only debase the arts. On the contrary, art's contribution to society should be emphasised.

9.2 Arts & Business advocates:

- i. Inspire and encourage businesses to invest in the arts, using their professional knowledge and resources to help boost arts development;
- ii. Support businesses to become volunteers in arts activities;
- iii. Construct a new paradigm of private participation in the arts and culture. This requires a lengthy period of research to collect data that prove the effects of culture on society.

9.3 In 1976 private funding of the arts in the United Kingdom was around GBP600,000. Today it has risen to GBP600 million, with a sharp rise in individual donations over the last ten years. In the UK, 3.5% of all charitable donations go to the arts. In the United States, it is around 4.2%. An analysis of the funds raised for art and culture last year shows that 60% of the funds raised from businesses were sponsorships and 15% were donations; 58% of funds raised from individuals were membership fees and only 23% were donations. Donations from individuals show a downward trend, indicating that individual donors are gradually joining arts organizations as partners.

9.4 There are two Golden Rules to remember when raising funds from businesses and foundations:

- i. Everyone wants returns;
- ii. This concerns their business.

You should pay attention to the way you speak to business people and the techniques you use, to convince them that they will get returns from the resources they invest.

Why does a person want to support the arts?

Reasons:

- (i) Personal passion;
- (ii) To enjoy the perks of the arts, e.g. getting free tickets, meeting the artists;
- (iii) To elevate one's status by joining an arts organization;
- (iv) To get return.

9.5 There are three factors in arts fundraising:

- i. Environment
  - Incentives such as tax deductions;

- Government policies;
- Public funding must be maintained and not be cut because the arts organization receives private funding;
- Economic environment (which affects both public and private funding).

ii. Tools

- Having fundraising skills;
- Both the management and directors of the organizations should be sponsors;
- The whole arts organizations, from top to bottom, should be committed to fundraising;
- With so many competitors, arts organizations should be able to demonstrate in tangible ways how their art can make an impact;
- Time. It took the UK 35 years to make the business sector understand that culture is an important part of society. In London, 80% of personal donations go to arts organizations. The same arts organizations receive only around 55% of corporate donations.

iii. Mindset

- You should fundraise. Although the government encourages arts organizations to raise their own funds, they may not agree or do so.
- You can fundraise. The government encourages arts organizations to raise funds by means of matching funds, but some arts organizations see it only as another form of public funding rather than an opportunity for change.
- We need fundraise. When public funding is not enough, arts organizations need to fundraise.
- We want fundraise. Through building up good partnerships, an arts organization sees fundraising as an opportunity to strengthen itself. This is the best mindset.

9.6 The progression from “we need fundraise” to “we want fundraise” is the key that will bring about change in the cultural ecology in the next 10 years. We have moved from the information technology age into the age of creativity. Anyone can access information easily, but the important thing is how to use the information you have to create new things. I believe that culture really comes into its own in this area. The challenge is how to disseminate this concept to every sector in society. (Examples: Apple Shops selling a trendy lifestyle, Circus Space making bigger profits than traditional circuses, the Guggenheim Museum in Bilbao breaking even seven years after completion.)

9.7 Culture can be applied in:

- Entertainment (Examples: Jameson Whiskey set up its own film club, the King Tut exhibition at The O2, buying Eurostar tickets entitles one to get 50% discounts for museums in London, Brussels and Paris.)
- Sights (Example: Sony Playstation showcasing creative installations in the UK by using its technology.)
- Brands (Example: the murals on the external walls of Selfridge Department Store and the

modern photographic art in the store.)

- Creativity (Example: collaboration between YouTube and New York's Guggenheim Museum for a video show projected on an external wall.)

9.8 Businesses care about art not only for art's sake, but also for the way art can be used to achieve their purpose. The secret of forming partnerships is knowing the technique of using business language, making the other party believe that the project will result in positive and exciting impact. (Example: Gateshead, a small industrial town in the UK on the brink of collapse, experienced social and economic rejuvenation after commissioning a large sculptural work *Angel of the North*.)

## 10. **Keynote Speech (X): Americans for the Arts: Creating Arts Partnerships that Work**

Speaker: Ms. Mara Walker, Chief Operating Officer, Americans for the Arts

10.1 The mission of Americans for the Arts is "All the Arts, All the People" and its goals are:

- i. Strengthening an informed leadership;
- ii. Increasing resources and meaning policies for the arts;
- iii. Advancing the value proposition for the arts;
- iv. Ensuring organizational sustainability.

Americans for the Arts has 75 staff members with an annual budget of around USD40 million, which comes from the courses it organized, income from various projects, private donations and a small amount of government funding.

10.2 Americans for the Arts is not a funding organisation, but it needs the cooperation of its partners to achieve its aims. At present, its partners include 5,000 arts groups of varying sizes, 20 non-arts related private and public strategic partner organizations, 1,000 leading artists and sponsors, as well as 300,000 arts advocates who are active members of the public. Americans for the Arts has currently over 400 projects in place. It has five different websites to allow its different partners to access information directly.

10.3 The ultimate aim of Americans for the Arts is to acquire the biggest possible resources to support arts development. Its main tasks are:

- i. Research

- *Arts & Economic Prosperity*, Americans for the Arts' most important research publication, reaches out to different target organizations with strong arguments to seek out resources or propose cultural policies. This study, which covers 180 locations in 50 states, lists the annual economic benefits of the non-profit cultural industry: USD135 billion in total expenditure, the creation of 4.1 million full-time equivalent jobs and USD22.3 billion in tax revenues. Within the expenditure, USD61.1 billion are the expenses of arts organizations, while USD74.1 billion are the

auxiliary expenditures (e.g. parking, dining, babysitting, etc.) of people who participated in arts activities. In the United States, the related expenditure of each person who attends an arts activity is around USD24.60 (not including tickets for the event).

- Income sources for non-profit cultural organisations: 60% from ticket and product sales, 30% from the private sector (individual donations for the most part, but donations from organisations and foundations are also significant) and 10% from the government (around USD6.88 million). This serves as an important reference for the source of arts resources.
- Another important study conducted by Americans for the Arts is the National Arts Index, which monitors the health of the arts community at a national level. The index generally changes with the state of the economy (sharp decline in 2008, stabilising in recent years). Currently, there are 100,000 arts organizations in the US and their numbers continue to grow. However, 47% of them suffer annual losses. The reason for the continued growth is that specific arts communities cannot find an arts organization to represent them. Americans for the Arts helps these arts organizations to merge or form partnerships to address this issue. The methodology of the index has also sparked controversy: should individuals who do not buy tickets for arts activities be considered participants of arts activities? For example, people who join choirs, download music, etc.

#### ii. Private Strategic Alliance

- Americans for the Arts gets in touch with other non-arts organisations to spread the message that art is important. For example, The Conference Board, a group made up of business leaders, conducted a study called *Ready to Innovate*, which revealed that their biggest concern is how they could hire creative employees. They realised that this had something to do with the scrapping of arts education classes by the state government. They are willing to help bring arts classes back into schools. Americans for the Arts also explains to a number of foundations how their monetary investment in the arts can create an impact on society.

#### iii. Public Strategic Alliance

- Americans for the Arts work with many national organisations. For example, it networks with mayors of different locations at the US Conference of Mayors and keeps in contact with them through the giving of awards and having its news featured in their newsletters. Americans for the Arts also takes the initiative to get in touch with other government leaders to discuss how they could tackle livelihood issues through arts programmes.
- The US Army has a Wounded Warriors programme that helps many veterans who are living with trauma and the after-effects of war. Americans for the Arts got in touch with Wounded Warriors and made them aware that art could help them resolve or

alleviate their issues. (Example: a concert with Yo-Yo Ma and the Wounded Warriors.)

iv. Professional Development

- Americans for the Arts provides training programmes for emerging leaders and leaders from different fields to enhance their management skills. The ethnic groups demographic change in the next 20 years cannot be ignored, and arts leaders will face bigger challenges in promoting the arts. Americans for the Arts is holding over 200 related training programmes at the moment.

v. Visibility

- Commend leaders for their contributions to the arts, so that they will not lose interest in the arts over time. The message can also be spread to their colleagues.
- A Public Service Advertisement advocacy campaign called “Arts. Arts for More” was launched to encourage parents to fight for their children’s right with respect to arts education in school. The campaign was very successful. Initially, USD1 million was put into the campaign, and over USD200 million in donations have already been received through media publicity alone.
- Each year, Americans for the Arts presents the BCA Ten awards. Each region nominates ten businesses and one business leader to commend them for their active roles in promoting arts and culture in their organisations.

vi. Advocacy

- With the US economy in a downturn, the government decided to put a lot of money in maintaining the employment rate. Before the bill was passed, the government cut the USD15 million budget originally earmarked for the arts. When Americans for the Arts found out, it contacted the relevant government and party leaders and successfully retained the arts budget and as a result, saved a lot of jobs in the arts community. This demonstrates how important it is for Americans for the Arts to maintain a good relationship with senior government officials.
- Local governments are still the mainstay of public funding. The amount of funding received between 1994 and 2012 was around USD706 million, of which state governments contributed around USD260 million while the National Endowment for the Arts contributed only USD150 million. However, the latter sent an important message on institutional, foundational and individual support for arts development. During the presidential elections, Americans for the Arts told both the Democratic and Republican Parties at the presidential primaries why the arts was important, and urged the presidential candidates to formulate a cultural policy.
- Private donations to art and culture have gradually returned to 2006 levels, at around USD13 billion. What is worrying is that businesses are focusing their donations on livelihood areas such as medical care and education. The amount for the arts is

shrinking.

vii. Partnership Movement

- Let business leaders understand that the arts can help them achieve success in business. The Partnership Movement began by putting aside the issue of money, and bringing about the cooperation between the arts and businesses to achieve a win-win situation. This is an outcome where relationships are built through the arts. (Successful examples: Apart from promoting cultural activities within the company, Aetna, Inc. also works with arts organizations to encourage its staff to join in the school and community performances to spread the message of a healthy lifestyle. It is a perfect match with the company's mission.)

~The End~