

A quarterly publication of the Business Committee for the Arts, Inc.

Bringing business and the arts together.

FACTS AND FIGURES
Corporate Citizenship Impacts Employee Recruitment

According to a survey by the Aspen Institute, 26% of MBA students at 15 top-ranked schools in the US, Canada and Britain would like a job with the potential to make a contribution to society. This is up from 15% in 2002. Over 60% of respondents strongly agree that corporate reputation is an important factor in the selection of their potential employer.

For information, www.aspenbce.org.

Medical Students Take a Trip to the Museum

Students at Harvard Medical School are using art to improve their diagnostic abilities. The med school class takes place at the Museum of Fine Arts, Boston where students examine original artwork and then return to the classroom to apply their observation skills to patient examinations.

For information, www.boston.com.

Volunteering in America

The Corporation for National and Community Service reports that 26% of people over the age of 16 volunteered in 2007. There were one million more volunteers in 2007 than in 2002. Of these volunteers, 34% donate more than 100 hours annually. However, one out of three people who volunteered in 2006 did not volunteer again in 2007.

For information, www.nationalservice.org.

BCAnoteworthy

If you would like to receive monthly e-mails about the latest arts-business partnerships across the country, subscribe to BCA's e-newsletter.

For information, www.bcainc.org/news.html.

Toward A Model For the Arts and Corporate Engagement

Civic engagement organizations often have difficulty communicating the value of their programs to the corporate bottom-line. The long-term and often lofty benefits of civic engagement can be problematic for businesses to support when they are increasingly concerned about the emphasis and scrutiny on ROI, quality control and the shortening of the business cycle. But new research is beginning to create a model, based on quantifiable benefits to the bottom-line, that may help business get behind engagement initiatives.

The new model breaks free from the discordant and inaccurate belief that work and community involvement are competing interests in an over-taxed work day. It accounts for the recent but plentiful research from sociologists, economists, psychologists, neurologists, innovation experts and business gurus who have shown that engaging activities stimulate further engagement. It broadens civic engagement to include other areas of participation,

“...to predict whether I am likely to give time, money, blood, or even a minor favor, you need to know, above all, how active I am in community life and how strong my ties to family, friends and neighbors are...

recognizing that civic engagement is one type of activity that complements and reinforces participation in other areas. As Robert Putnam, the preeminent Harvard scholar on social capital and engagement states, “to predict whether I am likely to give time, money, blood, or even a minor favor, you need to know, above all, how active I am in community life and how strong my ties to family, friends and neighbors are... in short, giving, volunteering, and joining are mutually reinforcing and habit-forming.” By recognizing that engaging at work, home or in the community makes a person more likely to engage in other areas, civic engagement can be broadened into just ‘engagement,’ which reflects the distinct, but interconnected social networks that define modern life.

Ironically, companies have been in the business of measuring the costs of disengagement for quite some time — employee turnover, absenteeism, organizational silos, ethics violations, inventory shrinkage, etc. The Gallup Organization estimates that disengaged employees cost the American economy as much as \$350 billion every year in lost productivity.

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BCA HIGHLIGHTS

THE BCA TEN: *Best Companies Supporting the Arts in America*

The gala presentation of THE BCA TEN, the BCA Hall of Fame and the BCA Leadership Award will take place on the evening of Thursday, October 30, 2008 at the American Museum of Natural History in New York City. Co-presented by Business Committee for the Arts and **Forbes Magazine**, New York, NY, the event honors ten businesses for their arts support, and honors one business and one individual for their long-term commitment to the arts. For more information, www.bcainc.org/thebcaten.html.

Forum for New Ideas

The sixth annual *Forum for New Ideas* will be held in New York on Thursday, November 20 from 8:00 am to 11:00 am at Morgan Stanley, 1585 Broadway, New York, NY. The Forum, presented in collaboration with Arts & Business Council of New York, will explore innovative ways for arts and business to work together. Confirmed speakers include Lisa Dennison, Chairman, Sotheby's North and South America and Claudia Kotchka, Vice President, Design, Innovation and Strategy, Procter & Gamble. The national sponsor is **Herman Miller Foundation**, Zeeland, MI, and the New York sponsor is **Morgan Stanley**, New York, NY. For more information, www.bcainc.org/forum.html.

Artist Ed Baynard Receives Commission for THE BCA TEN

For more than 30 years, BCA has commissioned leading American artists to create a limited edition print presented to companies named to THE BCA TEN: *Best Companies Supporting the Arts in America* (previously the Business in the Arts Awards). Among the artists who have been commissioned are Romare Bearden, Alice Neel, Ed Paschke, Maya Lin, and Louise Bourgeois.

This year's print was created by Ed Baynard (American, 1940-). His paintings of flowers, plants, vases, and elaborately decorated containers show the influence of Eastern art. His works are in the collections of museums including The Metropolitan Museum of Art, the Museum of Modern Art, and The Tate and corporate art collections including American Express, Lehman Brothers and Prudential.

INSIDE BCA

MetLife Foundation National Arts Forum Series



Savan Thongvanh, Jeff Chelesvig, J. Barry Griswell and Patricia Martin at the Des Moines MetLife Forum.

Since 2002, the MetLife Foundation National Arts Forum Series presented by Americans for the Arts has brought together the arts and business communities to examine pressing issues facing arts organizations around the country. The 2008 series, *New Frameworks for the Changing Face of America* explores how both arts and business are addressing the issue of increasing diversity as it relates to workforce development, leadership and management and product offerings through a new theory being advanced by author and cultural analyst Patricia Martin.

Martin's theory says that the "RenGen," or renaissance generation, is a cultural movement created by the confluence of art, education, entertainment, and business that has as its center a powerful new player: the cultural consumer. It defines a growing stratum of Americans who thrive on information and ideas to fuel their creativity and shows how it will drive the next wave of innovation. Most importantly, the RenGen is a way of seeing how the issue of diversity has evolved from statistics and quotas to a new reality reflected in this new trend that crosses race, class, age and ethnicity. Martin has been presenting in cities across the country as part of this series. In addition, each city hosts a second forum where local participants can continue the discussion.

The Business Committee for the Arts was involved in two of the Forums. In June the Tampa Bay BCA, along with the Arts Council of Hillsborough County hosted a Forum where Pat Martin presented. In July, they held a follow-up discussion on steps that the city, business, the arts and cultural institutions can use to take advantage of the enthusiasm around these ideas. These steps include social networking, public art and bringing art into the workplace.

In June, J. Barry Griswell, BCA Chairman and Chairman, Principal Financial Group was a panelist at the Des Moines Forum. Griswell, along with Jeff Chelesvig, President and CEO of the Civic Center of Greater Des Moines, and Savan Thongvanh, President of the Des Moines Arts Center's Art Noir group joined Pat Martin in a discussion about the triumphs and challenges of creating meaningful arts-business partnerships in Des Moines. According to Griswell, Des Moines deserves to be on the list of RenGen cities because it has a clear record of excellent arts organizations, understanding the creative class, and competing with other major cities to attract the type of artists and business people who fuel such progress.

For more information about the MetLife Foundation National Art Forum series and to find out about upcoming Forums, www.AmericansForTheArts.org

An Interview with Mark Beasley, curator at Creative Time, and Sheldon Yeager, Director of Operations, MTV Business Development

From June 25 to August 14, Creative Time presented Malcolm McLaren's video project *Shallow* in the heart of Times Square. The project aired on 44 1/2, MTV's giant outdoor, HD screen between 44th and 45th Streets throughout the day. Working with MTV, Creative Time presents four artists projects annually.

BCA: Describe the project?

Sheldon Yeager: "At 44 1/2" is a video art exhibition series presented by Creative Time on MTV's massive 22' x 40' HD screen at 44th and Broadway. (The screen resides halfway between 44th and 45th Street, hence the name 44 1/2.) It is enclosed by a giant baroque, gilded frame — and I can't think of a more suitable place to present video art in Times Square than within a frame like ours. Of course, I could be biased.

Mark Beasley: The program is an opportunity for Creative Time, a nonprofit organization that commissions ephemeral public art, to bring daring video work into the heart of New York City's media mecca.

BCA: How did the partnership begin?

MB: Creative Time's leading motto is to honor artists' voices and vision, and MTV has a long history of embracing the new and presenting fresh material that deals with all manner of topics and subject matters. All New Yorkers appreciate "bigger is better" and MTV's Times Square HD screen is the biggest and brightest on the block!

SY: After working with an independent artist in the fall of 2006, I first approached Creative Time over the winter of 2007 about the possibility of forming a partnership to bring an ongoing artist series to 44 1/2. Unlike the neighboring screens here in Times Square, our rotation breaks out to 40 mins of video programming and 20 mins of advertising every hour — which gives us enormous flexibility in supporting longer content pieces. We can also run these pieces with greater regularity than other screens can, and I think both things made it interesting for Creative Time to work with us. At the end of the day, I don't think there are a lot of artists who like cutting their work down to 50 second digestible bits.

BCA: How do you think the public reacts to seeing art in Times Square?

MB: Times Square can be a tough spot to compete with. There are blocks and blocks of moving, flashing images all fighting to tell us how to think, how to spend our money, our leisure time, how to vote, essentially how to communicate with each other as a species. For a brief moment

that engages the public. In fact, in July, we ran nine selections from Malcolm McLaren's *Shallow* series every hour on the hour as well as back-to-back every night at midnight — and with each piece averaging between four and five minutes, that's not a small amount of inventory.



Still from Malcolm McLaren's *Shallow* Series.

another voice enters the frame, that of the artist. A future presentation, 'Seeking Eden,' examines how through the lens of the camera artists play simple tricks in order to turn the world— literally in the case of Mika Rottenberg's 'Julie' — on it's head. It reveals the tricks of the camera and the ways in which we as a viewer experience viewing. Perhaps for one moment it catches the viewer off guard, a slip in the fabric of time and a time when artists could afford to live in the city.

SY: Our hope is that the public finds it a welcome diversion from what they are seeing elsewhere. Times Square is public space after all — and over the years we have felt a strong public responsibility to commit a heavy level of inventory to public service announcements and similar messaging. The partnership with Creative Time allows us to take it to a new level by continuing the commitment through a direct artist program

BCA: What advice would you give other companies that wish to build relationships with the arts or other arts organizations that wish to build alliances with business?

MB: When dealing with artists and art organizations it is key that the goals and aspirations for the collaboration are clear. Dealing with artists is not like dealing with product, if they're doing their job artists speak back and speak out and push the envelope. Keep an open mind you will be rewarded!

SY: As you have discussions internally to build support for a potential collaboration, I think it's important to know **everything** you possibly can about the other organization — who the people are, what they've done, and why it's important to your business and your overall company. And I mean everything — I went into meetings armed with the knowledge of Creative

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“Dealing with artists is not like dealing with product, if they’re doing their job artists speak back and speak out and push the envelope. Keep an open mind you will be rewarded!”

Time’s past successes and the occasional controversial projects. Luckily for me, I was blessed on two fronts: Creative Time had just published a book in celebration of its 33rd Anniversary when I started to meet with internal people to build support — and when I walked into meetings and gave away copies of the book, it was like Christmas morning! People were just blown away by the book and the impressive range of work they’ve presented over the years. Secondly, and most importantly, I was blessed that the vast majority of the business people here recognize the importance of creativity to the vitality of our daily business, so I never had a difficult conversation about supporting this, which I don’t think is always the case in other corporate environments. The execs here thought that Creative Time — and I use one of their words here — is rad.

BCA: What challenges did you encounter working on this collaboration?

SY: By and large, there were very few challenges. That said, there were some basic, practical issues like insurance that took time to figure out in the contract stage. Viacom, like most companies, requires all third parties we work with to carry a minimum level of E&O insurance — and our requirements were much higher than Creative Time’s policy stipulated. We were able to reach an accommodation in the end — but it’s little things like these that create stumbling blocks with attorneys and lots of back and forth.

MB: MTV is such a visual experience that in order for the artists work not to be lost in the mix it’s key that the selected work suggests another mood. I think between

Malcolm and a newer generation of artists from Mika to Mark Tribe, the series presents another form of radicalness or political voice that isn’t consumed by the need to shift product.

BCA: What benefits does each organization get out of working on this collaboration?

MB: MTV’s a household name, it’s right there slap-bang in the middle of cultural pop history. To be able to tap into that name and history and present art to an audience who may not visit galleries or museums is an incredible opportunity.

SY: The exhibition series with Creative Time helps us distinguish 44 1/2 from the others in Times Square — and breaking through the clutter in this marketplace is always a challenge. It’s also been a huge inspiration internally — my colleagues are psyched to see that the company is supporting the partnership and providing a platform for this kind of work. And on a personal level, when you’re responsible for programming a screen that runs 24/7/365, it’s very refreshing to mix it up and do something new and even a little daring.

Toward A Model For the Arts (continued from page 1)

But researchers are just beginning to create tools to measure employee engagement. Based on nearly 682,000 employee responses at 24,000 business units, Gallup researchers have found engaged employees are 18% more productive, 12% more profitable, 51% less likely to leave the organization at low-turnover companies, 31% less likely to leave the organization at high-turnover companies, 62% less likely to be involved in an accident on the job, 27% less prone to absenteeism and 51% less likely to be a source of inventory shrinkage, not to mention other critical measures such as creativity and innovation, customer engagement, trust, reciprocity, etc. Based on the data, Gallup developed a set of management principles and tested them at 1,979 business units. They found each unit outperformed its peers by 26% in gross margin and 85% in sales growth.

The success of engagement strategies is much more than Kum-Ba-Ya principles of social harmony in the workplace. It’s the

next evolution in the transition from an industrial to a knowledge economy. A recent study from the global investment research firm, Ned Davis Research, Inc., found that in 1975 tangible assets, like inventory and equipment, made up over 80% of the value of the S&P 500. Today, intangible assets, like corporate brands, employee talent, innovation, and engagement levels, are 80% of its value.

The growing dependence on intangible assets means emotional connection - the essence of engagement - matters. In fact, for an increasing number of executives, emotional attachment is the bottom line. Steve Jobs recently told Fortune Magazine that he decided to scrap the design of the iPhone dangerously close to its introduction deadline because he realized, “I just don’t love this. I can’t convince myself to love this.” He challenged his team to throw out the last year of work and start over. “And you know what they said? ‘Sign us up.’ That happens more than you think, because

this is not just engineering and science. There is art too.” For Jobs, art is an outcome of applying emotional connection to a product. Engagement is the outcome of applying emotional connection to process. Whether creating the iPhone, building a house or playing a piano sonata, art and engagement demand emotional connection.

The emotional intelligence that gives competitive edge in the increasingly complex, global knowledge economy demands a workforce that can strategically verbalize and leverage emotional responses. Arts training has been shown to significantly enhance emotional intelligence and maturity and can be a strategic tool in preparing the workforce for the new economy. But business leaders, arts and engagement experts must first use these new avenues of research to build understanding that art, engagement and business are interdependent variables for success in the knowledge economy.

BCA AFFILIATES

Across the Country

BCA Affiliates undertake a number of initiatives in their operating communities to build business alliances with the arts.

Colorado BCA

All eyes were on Denver for the Democratic National Convention at the end of August. Together with the Denver Office of Cultural Affairs and Rocky Mountain College of Art and Design, CBCA sponsored a presentation by internationally celebrated installation artist Ann Hamilton. She is participating in *Dialog: City*, a 10-site public art exhibition featuring contemporary art and design. The project's goal is to inspire dialog throughout Denver neighborhoods around global issues, such as the environment and human rights.

CBCA is busy promoting its 13th year of *Leadership Arts* board training program, working with partners on the November release of the *2008 Economic Activity Study of Denver Metro Culture* and hosting several member events including a reception at the final dress rehearsal of Opera Colorado's *Nixon in China*, an evening of storytelling and ice cream at the Denver Botanic Gardens and a day of presidential whistle stop campaign train tours and fun for all ages at the Colorado Railroad Museum.

For information, www.cbca.org.

Kansas City BCA

Eight employee artists won big honors at the second annual *Art/Work – Creativity from the Cube Corporate Arts Festival* city-wide exhibition on August 1 at Union Station. The presenting sponsor was **DST Systems**.

Art/Work – Creativity from the Cube is a program designed to annually celebrate and give public recognition to the creativity of Kansas City BCA member company employees. Over the past several months all participating companies held in-house employee art exhibitions. During the in-house exhibitions, each company selected first place winners in any or all of the eligible six visual arts categories (3D design, 2D design, fiber art, digital media, painting, photography) and the haiku poetry category. All first place winners competed at a city-wide Union Station public exhibition on display from July 27 – August 2, where a professional jury selected

“Best in Show” in each of the categories. The “Best in Show” selections from the Union Station exhibition will have the opportunity to be displayed together in the **American Century Investments** tent at the Plaza Arts Fair in September.

Visitors to the exhibition got an opportunity to vote for an overall “People’s Choice” for visual art and haiku.

The 2008 Corporate Arts Festival winners include:

Haiku, Terry Ferguson – DST Systems, Inc.;

Fiber Arts, Bethany Peterson – Hoefer Wysocki Architects;

3D Design, Desre’ Dory – Gould Evans;

2D Design, Nicole Peterson – Gould Evans; Digital Media, Kevin Yellen – Gould Evans; Painting, David Quinn – UMB;

Photography, Jaime Aguirre – Arts Council of Metropolitan Kansas City;

Overall People’s Choice, Vicki Smith – Stinson Morrison Hecker.

For information, www.artslinks.org.

North Texas BCA

North Texas BCA is celebrating its 20th anniversary as the Southwest’s only business/arts advocacy agency. Throughout the year, multiple events will commemorate this significant event including: the 20th *Obelisk Gala* (see winners below); the 20th *Leadership Arts* class training 50 business executives to assume arts board positions; the 17th *On My Own Time* corporate arts competition; 6th edition of the *Economic Impact Study of Arts and Culture*; the 4th *Cultural Summit and Forum for New Ideas*; and the issuance of an organizational handbook and *NTBCA Roadmap for Strategic Excellence*. Winners of the outstanding business support *Obelisk Awards* include:

Leadership Award: Mr. John Eagle, **Eagle Automotive**, nominated by The Dallas Museum of Art for his service as chair of the board and for special exhibitions initiatives.

New Initiatives Awards: to small, midsize and large business respectively, **QuickSilver Interactive**, a website for Theatre Three; **Fairmont Hotel Dallas**, support and service to Dallas Wind Symphony and Arts District Alliance; **Target**, late evenings and free

Saturdays at the Nasher Sculpture Center.

Partnership Awards: small, midsize and large business respectively, **Paperbacks Plus**, space and goods for The Writer’s Garrett; **Kilgore & Kilgore**, LLC, programs and lectures, The Craft Guild of Dallas; **Thompson & Knight**, the Dallas Symphony Casual Concert sponsor.

Recipient of the *Arts Education Award* was **Carter Public Relations** for funding of the Shakespeare Dallas school tour programs.

For information, www.ntbca.org.

Orange County BCA

Nominations closed August 1st for the OCBCA’s 27th *Annual Business in the Arts Awards*. Recipients will be announced at the awards ceremony, November 23, 2008. Reception and presentations will take place at the Newport Beach Marriott Hotel, celebratory dinner will follow at the Ritz Restaurant and Garden, a 27-year tradition. Guest of Honor and Keynote Speaker, Steven S. Koblik, President, The Huntington Library, Art Collections and Botanical Gardens, will join OCBCA Chairman John R. Evans, Senior Vice President and Regional Manager, Wells Fargo Bank, to present Tiffany & Co. crystal awards, underwritten by **Tiffany & Co.** and etched with the OCBCA’s exclusive design depicting the different arts disciplines. Twelve businesses, selected by a panel of 5 judges representing the business and arts communities, will be recognized and honored for their outstanding support of the arts in Orange County. One arts organization will receive the annual *Arts Award*, accompanied by a \$2,500 grant underwritten by an OCBCA member company. A special *Lifetime Leadership in the Arts* award will be presented to an Orange County arts leader.

For information, www.ocbca.org.

What is a BCA Affiliate?

The BCA Affiliates program enables a community to draw on the national resources of the Business Committee for the Arts, Inc. (BCA) to create an organization that develops and increases business support for the arts in its operating area.

For information, www.bcainc.org, or call 718.482.9900.

WORTH YOUR WHILE

National Arts Marketing Project Conference in Houston

Americans for the Arts will present the 2008 National Arts Marketing Project Conference, *Priming the Pump: Fueling Integrated Arts Marketing, Fundraising, and Sponsorships to Optimize Revenue*, from November 9-12 in Houston, TX.

The conference offers a track of four sessions on branding including Branding 101, Advanced Branding, a session on how to leverage your sponsor's brand, and a session on how branding improves fundraising efforts. It offers the opportunity to see and hear how arts groups of all sizes and from all artistic disciplines are tackling some of the most pressing marketing and fundraising issues today.

Sponsorship for the National Arts Marketing Project is provided by **American Express**, New York, NY. The National Arts Marketing Project Conference is sponsored by the Houston Arts Alliance.

For information, www.AmericansForTheArts.org/NAMPC.

Art in the Age of Steam at The Nelson-Atkins Museum of Art

Support from the foundations of the **BSNF Railway**, Fort Worth, TX, and the **Union Pacific Railroad**, Omaha, NE, helped make possible *Art in the Age of Steam: Europe, America, and the Railway, 1830-1960* at The Nelson-Atkins Museum of Art from September 13, 2008 – January 18, 2009. The exhibition shows how artists responded to the railroad: concentrating on feats of engineering, the railroad as a focus for human drama, and as a setting to explore light and atmosphere. Support was also provided by the Louis L. and Adelaide C. Ward Fund, The Terra Foundation for American Art and the NEA.

For information, www.nelson-atkins.org.

PARTNERSHIP NEWS

Making a Difference

Business partnerships with the arts add value.

Classical Music Publishing Company Supports New Composers

Boosey & Hawkes, Inc., New York, NY, the largest specialist classical music publishing company in the world, launched a new program, *Boosey & Hawkes Emerging Composers*. The program was created to foster and develop the next generation of innovative composers. The composers selected to participate in the program receive publishing, promotion and career support.

For information, www.boosey.com.

Memphis Symphony Orchestra Teaches FedEx Teamwork

FedEx, Memphis, TN was the first participant in a new Memphis Symphony Orchestra program focusing on leadership, teamwork and creativity. FedEx managers spent a day at the symphony learning how to translate skills from the symphony environment to the office environment. The program culminated with a FedEx employee conducting Beethoven's 7th Symphony. The orchestra intends to replicate the program or sell it to other arts organizations to use.

For information, www.commercialappeal.com.

Museum of New Art and Daimler Encourage International Dialogue

Daimler Financial Services, Farmington Hills, MI, and The Museum of New Art (MONA), Detroit, MI, partnered to connect the cities of Berlin and Detroit through an art exchange. During the summer, MONA exhibited the work of artists from Berlin. In November an exhibition of work by Detroit artists which will be shown at Galerie Eva Bracke in Berlin. The partnership allows Daimler to bridge a gap between two cities where the company has a strong presence.

For information, www.detroitmona.com.

Campari Promotes Emerging Artists

Campari, San Francisco, CA, seeks to promote and encourage emerging artists through the *House of Campari* program and partnerships with arts organizations across the country including Artists Space in New York, LAXART in Los Angeles, The Moore Space in Miami, and Yerba Buena Center for the Arts in San Francisco. The annual *House of Campari* exhibitions include works by local up-and-coming artists from visionary galleries. In addition, Campari gives an annual grant to one artist featured in the *House of Campari* to create and show new work which will be gifted to a museum.

For information, www.campariusa.com.

Bank of America and the Institute of Museum and Library Services Announce New Grant

Bank of America, Charlotte, NC, has partnered with the Institute of Museum and Library Services (IMLS) to provide conservation assistance to small museums, libraries and archives. Selected organizations will receive up to \$3,000 for the conservation of a specific item. Bank of America and IMLS will ensure that organizations use best practices and understand the importance of assessment planning.

For information, www.imls.gov.

Allstate Sponsors African American Film Festival

Allstate, Northbrook, IL, was the presenting sponsor of the *12th Annual American Black Film Festival*. As part of its sponsorship, the company presented the 2nd annual *Allstate "Be Reel" Film Contest*. The contest is designed to create broader exposure for the black film community. The contest winner receives a \$5,000 grant and a mentoring session with the founder of the film festival. Allstate also hosted a symposium at the festival entitled *Are You in Good Hands?... Finding the Right Representation*. This sponsorship is part of Allstate's *Beyond February* initiative to sponsor programs that empower the African-American community year-round.

For information, www.abff.com.

ROUND UP

10 Corporate Galleries

Johnson & Johnson, New Brunswick, NJ, hosted artist Betsy Regan's exhibit *Anthropomorphism* at the **Johnson & Johnson's world headquarters Gallery**, New Brunswick, NJ.

10 Museums

Bank of America, Charlotte, NC, was the National Sponsor of the retrospective *J.M.W. Turner* exhibit at The Metropolitan Museum of Art, New York, NY. Additional support was provided by **Access Industries**, New York, NY.

Canon, Tokyo, Japan, presented *Tapestry in Architecture: Creating Human Spaces* at Japan Society, New York, NY. Media sponsorship was provided by **WNYC**, New York, NY.

Bloomberg, New York, NY, sponsored *The 2008 Young Architects Program* at P.S.1 Contemporary Art Center, Long Island City, NY.

Northern Trust, Chicago, IL, **House of Ska**, St. Petersburg, FL, **The Table Restaurant**, Sarasota, FL, **DuPont Registry**, St. Petersburg, FL, **Ovation**, St. Petersburg, FL and **Skirt! Magazine**, Tampa, FL, are the exhibit sponsors of *Women: Dali's View* at the Salvador Dali Museum, St. Petersburg, FL.

Kiku: The Art of the Japanese Chrysanthemum at the New York Botanical Garden, Bronx, NY was made possible by Presenting Sponsors **Mitsubishi International Corporation**, New York, NY, **Coach, Inc.**, New York, NY, Mr. and Mrs. Wilson Nolen and LuEsther T. Mertz Charitable Trust. **Canon USA**, Lake Success, NY, was the Major Sponsor. Other Sponsors were **Mitsui & Co. (U.S.A.), Inc.**, New York, NY, **Sumitomo Corporation of America**, New York, NY, and **Toyota Motor North America, Inc.**, New York, NY.

The Chrysler Museum of Art, Norfolk, VA, welcomed **Rutter Mills Attorneys at Law**, Norfolk, VA, and **Old Point National Bank**, Hampton, VA, as members of the Business Exhibition Council. The Business Exhibition Council is the leading corporate support group for The Chrysler Museum of Art.

The 2008 Community Grand Opening of The Wing Luke Asian Museum was presented by **KeyBank**, Cleveland, OH.

Support was also provided by **WaMu**, Seattle, WA. Media Sponsors were **KOMO 4 News**, Seattle, WA, **The Seattle Times**, Seattle, WA and KUOW.

Artistic Luxury: Fabergé Tiffany Lalique at the Cleveland Museum of Art, Cleveland, OH, is presented by **National City**, Cleveland, OH. Support for the exhibition catalogue was provided by **The Tiffany & Co. Foundation**, New York, NY.

10 Theater

Haskell & White LLP, Irvine, CA, is the Honorary Corporate Producer of the World Premiere of *An Italian Straw Hat* at South Coast Repertory, Costa Mesa, CA.

Bank of America, Charlotte, NC, **Pepsi**, Purchase, NY, and **Time Warner**, New York, NY, sponsored *Kicking A Dead Horse* at the Public Theatre, New York, NY.

The Bank of New York Mellon, New York, NY, American Society of Composers, Authors and Publishers, The Jewish Community Foundation of Los Angeles and **Greenberg Glusker**, Los Angeles, CA, sponsored the *Festival of New American Musicals*.

Fiddler on the Roof, presented by The Muny, St. Louis, MO, was sponsored by **Michelob Ultra**, St Louis, MO.

10 Dance

Austin Ventures, Austin, TX, is the season underwriter for the 2008-2009 Season for Ballet Austin, Austin, TX. Sponsors of the 2008-2009 Season are **Neiman Marcus**, Dallas, TX, **Dell**, Roundrock, TX, **JPMorgan Chase**, New York, NY, **Ampers and Agency**, Austin, TX, **Envision Creative Group**, Austin, TX, and **SiteGoals**, Austin, TX. The official airline is **American Airlines**, Fort Worth, TX.

The Chicago Dancing Festival, presented by the Chicago Dancing Company, Chicago, IL, was sponsored by **UBS**, New York, NY, Museum of Contemporary Art Chicago, Millennium Park, Harris Theater, **Ariel Investments**, Chicago, IL, **Oakmark**, Kansas City, MO, **AthletiCo**, Oakbrook, IL, Illinois Arts Council and **The Palmer House**, Chicago, IL.

10 Opera

The San Francisco Opera BRAVO! CLUB Opening Night Gala, San Francisco, CA,

was sponsored by **Essence Printing Inc.**, San Francisco, CA, and **7x7**, San Francisco, CA. The event is underwritten by **Asset Management Company**, Palo Alto, CA, and **Allegiance Realty Corporation**, Charlotte, NC.

LuLu at the Lyric Opera of Chicago, Chicago, IL is sponsored by The Andrew W. Mellon Foundation, **Sidley Austin LLP**, Chicago, IL, and **American Express**, New York, NY.

10 Symphony Orchestras

The 2008-2009 Season of the Westfield Symphony Orchestra is sponsored by **Merck**, Whitehouse Station, NJ, **PNC Wealth Management**, Pittsburgh, PA, **Schering-Plough**, Kenilworth, NJ, and **Commerce Bank**, Cherry Hill, NJ.

The Detroit Symphony Orchestra's *Meadow Brook Music Festival*, Detroit, MI, was sponsored by **Lexus**, Tokyo, Japan. The DSO Salute to America was sponsored by **Ford**, Dearborn, MI.

10 Film

Bank of America, Charlotte, NC was a sponsor of *The Newark Black Film Festival*, Newark, NJ.

10 Festivals

Community Bank & Trust, Sheboygan, WI, is the Title Sponsor of *The Midsummer Festival of the Arts* at the John Michael Kohler Arts Center, Sheboygan, WI. The Festival Presenter is **Roundy's Supermarkets, Inc.**, Milwaukee, WI.

Travelers, St. Paul, MN, **domino**, New York, NY and **artlog**, New York, NY, were the 2008 Sponsors of *The Affordable Art Fair New York City*, New York, NY.

Miller Lite, Milwaukee, WI, was the Title Sponsor of *Miller Lite Ride for the Arts*, Milwaukee, WI, to benefit the United Performing Arts Funds.

American Express, New York, NY was the Season Presenting Sponsor for the *Summer 2008* series at Adrienne Arsht Center, Miami, FL, along with Sponsors **American Airlines**, Forth Worth, TX, **Hilton Miami Downtown**, Miami, FL, and **TAM Airlines**, Sao Paulo, Brazil. Media Sponsors were **The Miami Herald**, Miami, FL, WPBT, **Love94**, Miami, FL, WDNA and WLRN.

Business Committee for the Arts, Inc.
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The mission of the Business Committee for the Arts, Inc. (BCA), founded in 1967 by David Rockefeller, is to ensure that the arts flourish in America by encouraging, inspiring and stimulating business to support the arts in the workplace, in education and in the community.

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B C A news

September 2008
Number 171

A quarterly publication of the Business Committee for the Arts, Inc.

Bringing business and the arts together.

“The arts develop skills and habits of mind that are important for workers in the new economy of ideas.”

*Alan Greenspan, Former Chairman,
Federal Reserve*

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