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AMERICANS FOR THE ARTS

# MONOGRAPHS

VOLUME 3 NUMBER 2

## FROM STABILITY TO FLEXIBILITY

RELEVANCE, EXCELLENCE &  
CULTURAL PARTICIPATION

By Bill Moskin and Jill Jackson

*It is the intent of this monograph to explore an alternative view of stabilization, one that comes from a community perspective and focuses on the delivery of cultural services to a community rather than on individual cultural institutions.*

Is there a new vocabulary and a new way of thinking about stabilization that might offer new methods for fostering healthy arts organizations?

It is the intent of this monograph to explore an alternative view of stabilization, one that comes from a community perspective and focuses on the delivery of cultural services to a community rather than on individual cultural institutions. In the process, some emerging trends surrounding cultural participation, regionalism and a new form of philanthropy will be identified. There is no presumption that this document resolves all questions and concerns regarding stabilization, but perhaps it can offer a new and additional way to frame the discussion.

## THE EVOLUTION OF STABILIZATION

Programs addressing the subject of arts stabilization began as early as the Ford Foundation's program in 1966 and have continued to evolve since that time. Although current stabilization initiatives continue to encourage better business practices, they do not tend to place an emphasis on evaluating appropriateness of an organization's mission to the marketplace. Arts groups continue to ask for help to grow, develop and present more product. It is unlikely, however, that they are spending equivalent time, resources and energy to discover the profiles of arts consumers, evaluate their organization's role in the region or, even more importantly, investigate why a particular community embraces or refuses certain arts experiences.

**Monographs is one of the benefits of membership in Americans for the Arts.**

As the stabilization discussion has grown to include small, emerging and multi-cultural institutions, these groups are often encouraged to configure themselves like larger ones. As a result, they tend to devote excessive resources to institutionalization in an effort to survive rather than embrace the advantages of flexibility their size affords them. A small group with limited marketing, fundraising, administrative and other resources, and without the benefits of scale cannot compete successfully in the marketplace using the same tactics as a larger institution. There are, however, a growing variety of appropriate solutions to help smaller and alternative groups succeed, such as highly targeted marketing activities and artistic/administrative strategic collaborations.

Funders and community leaders are moving toward greater support for community participation in cultural organizations. They are encouraging cultural institutions to address community needs, investigate the arts marketplace and provide arts programming which reflects what they discover. Many cultural institutions tend to respond to this shift by implementing access-specific programs designed to attract and serve new audiences rather than by reassessing their missions,

adapting their organizational structures and restructuring the very heart of their programs in order to truly serve the community well.

As the priorities of the funders and communities shift, arts organizations are not necessarily equipped to address the marketplace while furthering their missions, nor positioned to integrate smoothly into their communities. In many cases, an organization's mission is not truly designed to include community outreach or address the demand/consumer side of the market. This reality coupled with the difficulty of creating stable cultural organizations brings forward a number of questions in regard to traditional stabilization initiatives:

- ★ What is being stabilized by current stabilization initiatives?
- ★ What services are cultural organizations providing to the public?
- ★ How can arts providers strike a balance between art and commerce?
- ★ What does creating excellence entail in the current arts environment (e.g., artistic excellence, excellence in customer service, excellence in marketing)?
- ★ How do we determine what consumers would like in an arts experience?
- ★ How do under-exposed and inexperienced consumers know what kind of arts experiences to request?
- ★ Are the arts patrons of tomorrow donors or are they ticket-buyers?
- ★ How do cultural organizations address community identity and sense of place?
- ★ Should funds go primarily to ensuring the stability of individual arts organizations or to the stabilization of cultural service delivery?

## INTRODUCTION

By Nancy Glaze, Senior Program Officer, Arts and Film Preservation, David and Lucile Packard Foundation

As the Packard Foundation approaches the new millennium, we have been taking stock of our current practices and investigating new possibilities and new approaches to the challenges and opportunities of the current cultural environment. In the process we are asking some questions about the effectiveness of the programs we have in place and how we might expand or alter them. How can we best support the efforts of artists and arts organizations in our region?

We have begun investigating ideas which would combine the best of what we've learned about engendering healthy arts organizations with a new portfolio of strategies for fostering a vital and thriving

cultural environment. Bill Moskin and Jill Jackson have been developing these ideas and exploring approaches to stabilization that are based more on mission and community participation than on an administrative and financial approaches to organizational health. They have investigated groups around the country and are working with us at the Packard Foundation to further explore these issues and to work directly with a selection of organizations in our region. What follows in this edition of Monographs is material that places a new framework around the discussion of stabilization. This is exciting material for us, and I hope that you too will find it provocative and helpful.

## AN ALTERNATIVE MODEL

Through a continuing project with the David and Lucile Packard Foundation, these questions are being explored with a number of cultural organizations from across the country (representing a broad array of arts disciplines and both large-and small-budgeted organizations) and within the Packard Foundation's four-

county funding region. These “alternative model” groups provide consistent, high-quality services over time and tend to embody a very different set of values than many of the arts organizations that have participated in most stabilization initiatives. Within these alternative groups lies a different notion of stabilization, one that tends to emphasize attributes other than institutional development and yet often results in stable institutions. This approach has been emerging through cultural groups situated primarily in urban neighborhoods and in rural areas. This stabilization is not because of any intentional effort to redefine the field, but because these diverse groups create and deliver meaningful cultural services, serve their communities in interesting ways and have developed stable institutions as a byproduct/result. These groups and individuals have a consistent set of priorities that clearly sets them apart.

The “alternative model” organizations work to provide a forum for community expression and balance excellence with meaningful community participation. They address issues of cultural, regional and community identity and work to develop strategic collaborations with diverse organizations. They regularly assess their organizations in relation to their missions. Most notably, these artists and organizations are primarily concerned with developing an exciting “product” and serving a specific community or place. Although this description may appear to fit many arts organizations, the difference lies in the fact that the efforts described above are at the core of these organizations and are not singular programs or activities.

These groups often begin—and some continue to operate—without benefit of traditional administrative and governing structures or financial assistance. They may be artistically unusual for-profit companies, loose coalitions of ethnically or regionally specific artists, or groups of non-profits that perform in alternative venues. These groups create alternative and effective delivery systems, produce high quality experiences and are supported primarily by earned revenue. Their structures have developed in order to meet the practical realities of the communities they serve.

Groups such as this often do not fit into the giving policies of private sector and governmental grantors. They have been largely overlooked in the past by traditional funders by virtue of their location, structure, subject matter or sometimes because they lack the knowledge or mechanisms to seek institutional support. In some cases these groups feel more comfortable relying on the marketplace than on government or foundation grants.

### EXCELLENCE WITH RELEVANCE: SEVEN ATTRIBUTES

These “alternative model” organization attributes distill into seven primary areas of concentration. Each attribute overlaps with all the others and yet is a distinct and discreet concept. One or several of these attributes may exist in many arts groups and organizations around the country. It seems, however, to be the combination of all the attributes in an individual group that is the key to creating a healthy organization.

#### 1. COMMUNITY

These groups are configured and willing to be influenced by the groups of people and conditions surrounding them and knowledgeably create work that reflects or challenges community values. They have in common an ability to recognize authentic community structures, skills and talents, to protect and document

*These alternative model groups have become successful by finding appropriate and exciting programmatic and financial mechanisms for relating to their communities. The “Practically Speaking” boxes listed under each attribute provides some initial ideas for applying these concepts to both your organization and your community.*

those assets and to cultivate an appreciation of all these by offering artistic experiences that educate community members and visitors about these cultures.

For these groups community is most often defined as residents of a region or a geographic area. It is of primary importance for them to address the wide variety of people, organizations and businesses of which they are a part. As their goals become more specific they tend to define community by a series of target markets around which they can organize ideas and create projects. This community often includes people or groups involved in the work of their organization, or organizations with similar service or business goals. Community can also be defined in different ways such as audience and artists of a specific genre or artistic or administrative colleagues. The communities of these alternative groups tend to change and grow, often including people beyond their target markets who are attracted by an authentic and remarkable experience.

**PRACTICALLY SPEAKING:**

- ★ **Is your community “of a place” or is it primarily followers of an art form or those with a certain set of beliefs?**
- ★ **What is a controversial subject for your community? What activity or work of art might serve as a forum for investigation of this issue?**
- ★ **Are there festivals of heritage or cultural skills that are thriving or becoming extinct in your community? How might your organization interface with these?**
- ★ **What cultural treasure exists in your community but is primarily unknown to its inhabitants? How does this relate to your organization?**

## 2. VISION

Historically art has been utilized as a forum for groundbreaking ideas and emerging awareness. These alternative model groups accomplish this through a visionary individual or an institution structured to encourage community investigation, to interpret a community's or region's particular characteristics and to reflect for the community what it is and what it can become.

Vision involves developing the foresight to imagine, implement and maintain programs that create a quality cultural life for a community. A visionary company creates opportunities for mutual engagement between the community and ideas that result in artistic experiences. This process requires a commitment to investigate the gifts and limitations of both an organization and its community, identify their core and nascent issues, and tailor a mission and programs to suit them both. Often this process relies on asking the right questions rather than providing answers when making programmatic and administrative decisions or embracing an opportunity in the community that may not have an immediate and clear connection to the organization.

Vision can also include incorporating ideas that make it easier to participate in an organization; choosing subject matter or finding a language that speaks to a community. Developing appropriate strategies and visionary practices also creates growth for an organization, clarifies the vision and enriches the product. It can create an organization that is relevant and integral to the lives of those in the community and not just another possible activity or financial and social responsibility.

**PRACTICALLY SPEAKING:**

- ★ **Who does your community perceive as visionary?**
- ★ **Do you know what these people or organizations see as important issues and ideas for your community's future?**
- ★ **How do these issues and ideas relate to your organization's future?**
- ★ **How can your organization initiate and participate in conversation that creates the future of your community?**

## 3. INCLUSIVE PURPOSE AND MISSION

Missions of traditional cultural institutions tend to express their values and beliefs in terms of purely artistic goals. The survival of these alternative model institutions depends on their willingness to embrace

an inclusive mission. These organizations are porous, able to listen to and be influenced by community and place. They understand that the entry point to cultural participation is different for different cultures and in different locales, and they adjust accordingly. They work through the arts to expand a community's capacity for growth.

These alternative model groups tend to operate from the idea that communities and audiences want to learn and grow as well as be entertained, but may not have experienced exciting and enriching art. In creating bold and surprising new work for a community, they accept the core beliefs and practical realities of both their communities and their own organizations. They have the courage to investigate what might prompt both change and growth. For example, the process of pointing out a distant visual object to a person who can't see it involves comparing viewpoints to find a point both can identify then locating the new object in relationship to it. The result is that in the process of finding common ground both parties see things they would not have seen, have a new and shared viewpoint and a common language.

Deciding what object or idea to point out is the visionary work these alternative groups embrace. If there are issues of community sensitivity the arts can be a neutral convenor. If there is a new idea or an avant guard style of expression relevant to a community, these groups find an entry point through their shared vision with the community. The result tends to be meaningful interaction around important issues and ideas through artistic and community experiences.

It is through this process that these groups create and adapt their organizational missions that become their guiding principle in decision-making. They tend to evaluate every artistic or administrative choice, practice or goal by whether it fits within or furthers that mission. Often they find innovative, enterprising, and unusual means to achieve their goals. They understand that structural flexibility is a key element to maintaining an inclusive mission and visionary practices.

#### **PRACTICALLY SPEAKING:**

- ★ **How do you know what kinds of cultural services would be most intriguing to your community?**
- ★ **In what ways do you listen to your community?**
- ★ **How could you adapt your programming to integrate community needs and desires with your creative specialties?**
- ★ **Are there areas other than program in which your organization could interact with the community?**

#### **4. EXCELLENCE**

Like many organizations, these alternative model groups are committed to artistic vitality and the highest possible artistic expression. However, they focus on the idea that excellence rests in relevance and can be measured in relationship to mission. These groups believe an excellent work of art is created both for artistic merit and for its ability to capture the essence of a place or an exceptional community experience.

These alternative model groups approach the issue of excellence from the viewpoint that an artwork or form that authentically reflects a community's inner life will create a relevant artistic experience. These groups believe this type of experience must be the focus of their organization's mission and that overall excellence can be measured by the quality of relevant art experiences created in their community. They use highly skilled, professional artists to develop work that addresses the needs and artistic gifts of a community. Such experiences are designed not only to bring art alive for community members but to encourage them to seek other, perhaps more challenging opportunities for artistic experience and expression.

It is not possible for every artistic experience to be perfect even with enough time, money, resources, ideas and support. To have excellence in artistry and the perfect vehicle for cultural participation is a situation the field can strive for but not expect. These alternative model groups understand that providing the opportunity to participate in visionary, challenging, and quality

art is of primary concern. They utilize a number of strategies that enable them to create the most excellent work of art possible while creating an experience that is stimulating and culturally meaningful to the community. It is not always possible to be excellent in every area but it is important to approach each issue with equal care.

This alternate model does not suggest that the primary pursuit of artist excellence or a focus on preserving or creating great works of art in a traditional manner is in any way unimportant or irrelevant. There is always a need for work that speaks to an educated, sophisticated and/or adventurous audience by achieving stunning excellence or innovation. This art is and will always be of vital importance to the field even if the general population has difficulty digesting it. The work of these alternative model groups does suggest there is an alternative viewpoint that is pertinent to becoming or remaining healthy and relevant to the community.

**PRACTICALLY SPEAKING:**

- ★ **Does your definition of excellent art extend beyond the fine arts?**
- ★ **Do you know what your community considers excellent?**
- ★ **Does your work bridge the gap between fine art and popular culture?**
- ★ **Is there a festival or community event that most closely matches your organization's artistic or organizational goals? How could you create an excellent work of art for that event?**

## 5. COLLABORATION

The alternative model groups utilize strategic administrative, artistic, or marketing collaborations as an integral part of their activity. Strategic collaboration is a tool to achieve similar goals, create stronger ideas, save money, receive benefits of larger scale organizations, and access the knowledge, resources, and skills of a variety of organizations and businesses.

Successful collaborations include processes for mutual

decision making about resource utilization, mechanisms for creating and implementing programs, and methods for conducting detailed evaluations. A unified mission for the collaboration is also important.

Groups that utilize strategic collaborations on a regular basis are motivated by a number of rewards. Access to additional resources, the development of new audiences and new points of distribution, additional advocacy partners and heightened community credibility are certainly significant reasons. It is important to note that in addition to these mostly quantifiable benefits, these groups often enter into collaborations because of the opportunity for creativity and innovation.

Often these groups have learned to determine appropriate collaborations through an informal planning process employing a clear sense of mission. They arrive at these alliances by assessing individual needs and opportunities rather than any prescriptive model that might be imposed by another organization or funder.

**PRACTICALLY SPEAKING:**

- ★ **Identify collaborations between any organizations or businesses in your community that have obtained results (not only arts activities).**
- ★ **What improved or additional cultural services could your organization provide if you could share the cost, person power and marketing opportunities with other organizations or businesses?**
- ★ **Is it more important to retain a specific organizational identity or to develop more effective delivery systems?**

## 6. ENTERPRISE

These alternative model organizations have an understanding of the marketplace and its relationship to mission. They focus on the readiness and capability of their organizations to undertake imaginative ventures particularly those that enhance earned revenue. They investigate other income sources in order to subsidize their art and increase potential for community involvement.

Often arts organizations think that revenue producing programs or activities require a compromise of artistic integrity (i.e., arts product that is not challenging). These alternative model groups perceive this quite differently and utilize regularly revenue-producing activities as a tool to further their mission.

Traditional small business skills and sensibilities are at the heart of many of these organizations. They see themselves as providing benefits and services, rather than selling a prescribed set of programs and activities. This requires an organizational orientation that insists upon keeping in constant touch with the needs and desires of the community, customers and potential customers.

#### **PRACTICALLY SPEAKING:**

- ★ **How do your revenue producing activities reflect your artistic mission or larger organizational goals?**
- ★ **What service or programming is your organization already providing that could be developed into a money-making venture?**
- ★ **What other services or ideas do you have which might make money?**
- ★ **How could collaborating with a local or national business increase your organization's earned income and theirs?**
- ★ **Where do you have a competitive edge in the marketplace?**

## **7. STEWARDSHIP**

These alternative model organizations take the time to discover what is important to their communities and to recognize, protect and sustain its values. They define themselves as stewards that provide artistic services to the community. They take responsibility for fostering and furthering cultural participation, sometimes in traditional performance venues and sometimes in alternative settings. Stewardship speaks to the heart of this alternative model. It puts differences into perspective in order to make art and communication better for the next generation.

#### **PRACTICALLY SPEAKING:**

- ★ **In what way does your organization act as a steward in your community?**
- ★ **Does your community know the answer to this question: Where does your community gather?**
- ★ **How can your work honor the values and customs of your community?**

### **PUTTING IT ALL TOGETHER**

These alternative model groups develop and utilize the above attributes in all aspects of their organizations. Their missions dictate artistic and administrative decision making, and they understand that it is the process of interweaving these areas that creates a dynamic organization. As a part of this process they do the following:

- ★ Define cultural participation by including community as collaborator in the artistic experience.
- ★ Embrace cultural and regional strengths and address community capacity.
- ★ Create approachable, exciting, involving product designed for a specific community
- ★ Integrate mission with business.
- ★ Attend to artistic excellence through relevance in all aspects of the organization.
- ★ Utilize organizational and self-assessment in relationship to ideas and goals.

*These alternative model organizations take the time to discover what is important to their communities and to recognize, protect and sustain its value.*

Depending on an organization's orientation, the information above will have varying applications. These attributes can create a common vocabulary and a portfolio of stabilization strategies that may be useful for many organizations.

The real questions for your organization will be unique. The questions listed in this monograph are designed to begin a self-assessment that can be used in practical application of this approach to your organization. Action plans are the next step.

## UTILIZATION

As the field looks at the way cultural organizations currently are being created, maintained and evaluated, these issues and attributes might be incorporated into existing funding guidelines or addressed in future program development. This material may also provide interesting opportunities for strategic collaborations with businesses, individuals or community groups. The alternative model attributes might be applied to or utilized by cultural organizations and arts providers in a variety of ways. For instance, they might be applicable to the following groups and situations:

- ★ Emerging or community-based groups designing organizational structure.
- ★ Large cultural organizations evaluating outreach programs, staffing needs or a season's artistic content.
- ★ Local arts agencies and Community Foundations creating grant guidelines and evaluating submissions.
- ★ Community funders encouraging strategic collaborations with individual artists, non-incorporated groups or commercial businesses.
- ★ Individual artists creating Teaching Artist Lesson Plans.
- ★ Arts incubators creating policy for tenants or compiling a list of workshop topics.
- ★ Arts presenters considering artistic submissions or choosing a season.
- ★ Educational institutions designing research projects.
- ★ Any organization designing market research.
- ★ Any organization evaluating its effectiveness in the community.

These attributes are not a substitute for detailed record keeping, clear communication, long range planning, or fundraising. They are a template designed from the successful practices of a variety of organizations to promote a different way of thinking about those tasks.

## EMERGING TRENDS

As we look outward, beyond the specific sensibilities of this alternative model, there are trends emerging from our communities and nationally that point toward the importance of the seven attributes. There are definite changes occurring in cultural delivery systems, in the importance of regionalism and in attitudes about philanthropy.

The following is an introduction to these trends gathered from organizations that are surviving and thriving in this changing environment and from those that fund them. Funders, arts and community service organizations, cultural groups, and individual artists are feeling a shift in the types of available opportunities and needed services in the arts. These changes suggest an arts environment re-orienting itself to serve the community through the arts, as well as providing a variety of art performances and exhibits. Trends like these are emerging not just for individual cultural organizations but for the field as a whole.

### CULTURAL PARTICIPATION

Cultural participation relates to the activities of a cultural institution or service organization that promotes community interaction with the work of art. It stems from the idea that the community is not only a viewer but also a collaborator in the artistic experience. Cultural participation enables an artist or organization to integrate into the community and serve it effectively and can replace the idea of "access" in structuring cultural service delivery.

In today's marketplace it may be unrealistic to assume that the public will have an interest or participate in the arts simply because the arts are available. In a typical delivery system, an individual cultural group provides a work of art to the public, creates awareness of this event through publicity and marketing, and designs an organizational system to accommodate those community members who respond. With cultural participation as a focus, organizations might consider



involving their communities in decision making activities usually reserved for artists and administrators or choosing and designing programming that interacts with already existing community projects and organizations. Cultural participation also can be the key to identifying artwork generated from the community that might inform or enlighten an organization.

Investigating and nurturing inroads into the community may require adjustments to organizational structure. Cultural delivery systems can be created or refined through such mechanisms as neighborhood activities, arts and community organizations, schools, social service agencies, religious organizations or visionary individuals. Local arts agencies, arts incubators and arts presenters are viable cultural delivery systems. In many cases these organizations may be able to reach a segment of the population that more traditional delivery systems cannot.

Local arts agencies have mechanisms to find and fund artwork that is outside the boundaries of traditional granting institutions. Arts Presenters can create the programmatic excellence and identity while allowing smaller groups the opportunity to develop new works without having to support and maintain a traditional institutional structure. Arts Incubators can offer needed training, allow groups to shrink as well as grow, support programmatic collaborations between organizations, and provide a wider variety of cultural delivery systems to the arts and arts-going community.

#### **REGIONAL AND CULTURAL ATTRIBUTES**

The notion of "place" or "place in the community" and its relevance to cultural organizations is increasingly important as these organizations relate to other groups in the region and develop their own expertise and artistic product. An organization or region might be able to specialize in various aspects of cultural service, fulfilling a role that even institutions in that region's largest urban area cannot address effectively. Through assessment and planning, an arts community can discover its region's unique attributes, highlight the strengths of

diverse organizations and encourage development of institutional and/or regional specialties.

#### **NEW PHILANTHROPY**

A different attitude and manner regarding philanthropy is emerging among those with new wealth from the high tech sector and other successful areas of entrepreneurship. Unlike the responsive stance of traditional corporate and foundation givers, newly successful entrepreneurs are approaching community participation and philanthropy with an aggressive, proactive style.

These philanthropists treat their giving as an investment, expecting positive returns and success. They are motivated by the opportunity to participate personally, create change and get results. Often new philanthropists create and control their own giving mechanisms rather than channeling the funds through established organizations. The new philanthropy rewards visionaries and innovative thinking. It demands a willingness to collaborate.

*With cultural participation as a focus, organizations might consider involving their communities in decision making activities usually reserved for artists and administrators or choosing and designing programming that interacts with already existing community projects and organizations.*

The entrepreneurial culture of the alternative model organizations contains many of the elements attractive to these potential donors and volunteers. As all arts groups seek to increase and/or diversify their sources of revenue, it will be important to understand the ground rules of successfully addressing this new philanthropy.

## CONCLUSION

The specificity of the seven-attribute template may not be appropriate for every institution, nor does it dictate drastic change for every organization. For instance, the alternative model groups focus heavily on consumer and community. This does not mean, however, that all cultural organizations should abandon their current missions, markets and dedication to excellence in order to become social service organizations. Groups large or small can address these issues in a more limited way by considering different approaches to existing programs such as audience expansion or strategic planning. The missions of large cultural institutions can be reevaluated and renovated to include cultural participation goals. Smaller groups can focus on appealing to specialized markets in a way large organizations in their region can not. Other non-profits, commercial partners, independent artists and community institutions have an integral role to play in creating new models to foster healthy arts organizations.

## ABOUT THE AUTHORS

**Bill Moskin**, based in Bainbridge Island, Washington, works throughout the country as a consultant and workshop leader. Specializing in strategic planning, earned and contributed income assessments and cultural tourism, Mr. Moskin has over 25 year experience as an arts administrator and consultant. Recent clients include the State of Missouri Division of Tourism and the Missouri Arts Council; the Metro Nashville Arts Commission; the Mono County Arts Council (California) and the David and Lucile Packard Foundation. Mr. Moskin is co-author of *Exploring America Through Its Culture*, commissioned by the President's Committee on the Arts and the Humanities for the 1995 White House Conference on Travel and Tourism. Moskin served for six years as a board member of the National Assembly of Local Arts Agencies

**Jill Jackson** is an arts consultant and theater director. She was an active participant in ArtSynergy, an innovative stabilization initiative of three Nashville, Tennessee performing arts groups. Current consulting activities include, in collaboration with Bill Moskin, advising the arts program of the David & Lucile Packard Foundation in alternative approaches to stabilization. Her work includes ten years with the Nashville Shakespeare Festival as both a board member and Co-Artistic Director, as well as serving as a teaching artist for Wolfrap and the Nashville Institute for the Arts. Ms. Jackson works actively in television production, including recent projects with the Academy Awards, The Kennedy Center Honors and the Country Music Awards.

As new stabilization practices emerge, opportunities to increase the comfort level with new concepts need to be provided. This will require comprehensive assessment, education, training and testing for the field. For effective implementation it will be necessary to develop phased programmatic responses with further explorations, research and training. Most arts organizations are dominated by the decisions of professional staff and tempered by boards of directors and community input. The alternative model described in this monograph suggests a far more porous organization, one structured to encourage community influences. It will require new thinking by boards and staffs, artists and funders and members of the community.

It is of great import to encourage and support the work of our artists and arts organizations. This monograph proposes alternative ways to approach issues that have been discussed in the arts community and with arts funders for many years, such as:

- ★ Leadership in innovative stabilization structures and delivery systems may be different than in the structures we commonly think of as appropriate.
- ★ The field has not concentrated on alternative models and is just beginning to address community orientation as a part of the stabilization discussion.
- ★ Although many funders and providers of cultural services are grappling with the intersection of high-quality arts experiences, institutional stability and meaningful cultural participation, there is not yet a common vocabulary.

This information suggests strongly that artistic excellence, cultural participation and enterprise can exist comfortably together. If these and the other attributes described in this document are addressed in a meaningful way, stable institutions will emerge as appropriate. The alternate model groups incorporate the best of the American entrepreneurial spirit into the world of cultural service delivery. Perhaps it is with this approach that the future of stabilization lies, providing options and/or additions to the structures and behaviors that have comprised the stabilization discussion to date.

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