Arts Link Mission
Delivered quarterly to the professional membership of Americans for the Arts, Arts Link’s mission is to help you meet your professional goals and do your job better by bringing you the latest trends, resources, tools, and ideas in the field of local arts agencies and arts professionals. By sharing the aspirations, challenges, and solutions of your peers and leaders in the field, Arts Link aims to educate, inspire, and equip you with the means to create a world in which the arts can thrive.

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MAY
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The David Rockefeller Lecture on Arts and Business
The TimesCenter
New York City
www.AmericansForTheArts.org/RockefellerLecture

JUNE
17–19
2016 Annual Convention
Sheraton Boston Hotel
Boston, MA
convention.artsusa.org

OCTOBER
05
BCA 10
The Central Park Boathouse
New York City
www.AmericansForTheArts.org/BCA10

17
2016 National Arts Awards
Cipriani 42nd Street
New York City
www.AmericansForTheArts.org/NAA

NOVEMBER
11–14
National Arts Marketing Project Conference
Hilton Austin
Austin, TX
www.ArtsMarketing.org/conference

ON THE COVER: Read about our nation’s new federal education policy, the Every Student Succeeds Act, on page 4. Photo courtesy of Turnaround Arts.
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www.AmericansForTheArts.org
From the President

In January, President Obama gave his final State of the Union address, in which he urged Americans to look toward the future with hope—not to give into the belief that “our voices and actions don’t matter.”

If This Were My Own State of the Arts speech, I would encourage you to believe the same about the future of the arts—not only out of optimism, but because we have proven that our voices and actions matter. Your vigilance, your activism, your time all made a difference in arts policy wins at the national, state, and local levels in 2015.

In December, President Obama signed the Every Student Succeeds Act (ESSA), officially ending No Child Left Behind. The reauthorization took 14 years and throughout the entire process, Americans for the Arts and its 87 arts advocacy national partners worked tirelessly to ensure arts education remained in the bill. Thanks to the joint force of citizen activists, grass roots leaders, strategic partners, and arts service organizations, the arts were part of the final legislation, hopefully restoring arts education as central to the school day.

The new legislation will shift education policy from federal oversight to state and local control. And we have been preparing for this moment. In 2014, Americans for the Arts launched its State Policy Pilot Program, during which 10 pilot states develop and execute a distinct policy pursuit. We’re halfway through the three-year program, and we’re seeing exciting results. California’s project centers around using the arts as a strategy to achieve the education reform goals outlined by the federal policy Title I, which is meant to close the opportunity gap and achievement gap. California has already seen several districts pledge millions of dollars to this strategy, including San Diego Unified School District and Chula Vista School District.

And, as ever, local advocacy and action are key to enacting successful arts policy. In Cleveland, OH, a cohort of local arts and culture leaders led an impressive campaign across Cuyahoga County that leveraged technology, including our Voter-Voice system, and a network of volunteers. They succeeded in helping pass ballot Issue 8, which renewed the arts and culture levy for another 10 years in order to continue providing millions of dollars in funding annually to local arts organizations.

These national, state, and local wins did not come overnight. They did not happen without effort or setbacks. They were not won alone. But through each of them, we have proven that together, we can move the dial in making sure the arts are present and accessible in every American’s life.

The future of the arts doesn’t just depend on the next election or the next shift in the economy. It depends on you; it depends on us. It depends on our willingness to stand shoulder to shoulder with one another and with our partners to go for the win—whether it’s today, tomorrow, or far enough down the road that it hasn’t quite come into focus yet. It is the mission of Americans for the Arts to be there with you every step of the way.

President and CEO
Robert L. Lynch
meets Kenmore Middle School student Antonio Martin, who introduced President Barack Obama at the Every Student Succeeds Act signing. In his introduction, Martin talked about how much he enjoys engineering and having an arts integrated education at his school. He described how the arts have helped open up “a world of possibilities” for every student at Kenmore.

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MOVE FROM TALK TO ACTION AT THE 2016 ANNUAL CONVENTION!

FROM JUNE 17–19, FOR THE FIRST TIME, BOSTON will play host to the Americans for the Arts Annual Convention! A city straddling deep history and future innovation, Boston is a great spot to dive deeply into the relevance of the arts field to individuals and healthy, vibrant, equitable communities of all sizes—and the role of arts to inspire action.

In addition to 33 breakout sessions, the Annual Convention will feature three keynotes, including an opening by Tony Award-winning theater director Diane Paulus. Whether it’s through her award-winning Broadway productions of Hair, Porgy & Bess, or Pippin or her artistic leadership of Harvard’s celebrated American Repertory Theater, Paulus knows the power of the arts to push change when change is needed.

Network with 1,000 of your colleagues, explore the skills and lessons we need to succeed tomorrow, and gain inspiration from some of the most inspiring minds working today! Plus join one of three preconferences (on public art, arts leadership, and community development through the arts), two big parties, a members reception, and—to celebrate 25 years of the Americans with Disabilities Act—a special Inclusive by Design concert. The party, and the learning, don’t stop, and you don’t want to miss it! Register now to save big.

Learn more at convention.artsusa.org.

Arts Advocacy Day

ON MARCH 7 & 8, ARTS ADVOCATES gathered in Washington, DC for Arts Advocacy Day, the largest gathering of its kind, hosted by Americans for the Arts in partnership with more than 85 national arts organizations. Whether you joined us in person or participated from home, you can still stand up for the arts and arts education throughout the year by:

• Checking out www.AmericansForTheArts.org/AAD to get event highlights, videos, and learn how to advocate for the arts.

• Using the #AAD2016 and #HanksLecture hashtags to spread the word on social media.

• Visiting our Facts & Figures to Make Your Case page at www.AmericansForTheArts.org/AAD to get up-to-date funding information, download the 2016 Congressional Arts Handbook, and more!

2016 January Board Retreat and Winter Council Meetings

FOR THE FIRST TIME SINCE 2007, Americans for the Arts brought together the members of its Board of Directors and six Advisory Councils for a joint convening in Los Angeles in January, which provided an opportunity to better align the work that the board and councils do to advance the organization’s mission and serve the complex networks that make up its membership. Participants also had the chance to hear from Dr. Manuel Pastor about the shifting demographics of our nation’s communities and share their thoughts on building healthy, vibrant, and equitable communities. Our Advisory Councils want to hear from you! Get in touch and find out more at www.AmericansForTheArts.org/ by-program/ networks-and-councils.
The Every Student Succeeds Act (ESSA) ushers in a new era of education policy—impacting a whole generation of students—and provides new opportunities for arts education in the classroom.

EVERY STUDENT SUCCEEDS ACT:
SETTING THE STAGE FOR A NEW ERA IN EDUCATION

By Kristen Engebretsen, Kate McClanahan, Jeff M. Poulin, Narric Rome, Americans for the Arts
On December 10, 2015, President Obama signed into law The Every Student Succeeds Act (ESSA), which replaces the No Child Left Behind Act (NCLB) as the nation’s federal education policy. Thanks to the tremendous advocacy on behalf of all of you nationwide, ESSA retains and improves upon the requirements for including the arts in education. There are about a dozen pro-arts policy provisions in the ESSA legislation, but three major wins for the arts are:

1. The arts are part of the new definition of a “well-rounded education,” (previously “core academic subjects”) ensuring eligibility for the arts in big federal programs, like Title I.

2. The bill maintains support for a distinct grant program for model arts programs, (e.g., Assistance for Arts Education) aimed at disadvantaged students.

3. The bill now includes support for schools that integrate arts into STEM (science, technology, engineering, and mathematics) to make STEAM.
ESSA ushers in a new era of education in America—one with an emphasis on increased local and state-level control. These new state responsibilities also mean new opportunities for more arts education. For instance, school accountability requirements can include access to the arts as a measure for how well a school is graded in the state’s accountability system. States are also required to intervene in the lowest-performing 5 percent of schools and are able to identify the strategy to turn around the school’s performance. We now have an excellent model for school turnaround using the arts, thanks to the President’s Committee on the Arts and the Humanities program, Turnaround Arts.

Although ESSA has just a four-year authorization, spanning FY 2017 through FY 2020, it is anticipated that the law will last far longer.

**HOW DID WE GET HERE?**

Former President George W. Bush signed No Child Left Behind into law in 2002, and as it was implemented, educators, parents, and arts supporters alike began to worry about a narrowing of the curriculum. In 2007, No Child Left Behind expired, and the environment in Washington was not the most promising for a reauthorization of the law. In 2011, after nearly a decade of modest changes, including stimulus initiative and waivers, President Barack Obama called on Congress to end No Child Left Behind and reform the American education system.

Undaunted by lack of momentum, arts and education advocates campaigned to ensure that the arts continue to be a part of a complete education and that all students have equitable access to the arts. Advocates delivered policy recommendations—including retaining a dedicated and distinct Arts Education grant program at the U.S. Department of Education and retaining the arts as a core academic subject—year after year.

In landslide votes, Congress succeeded in passing ESSA in late 2015: with votes of 359–64 in the U.S. House of Representatives on December 2, 2015 and 85–12 in the U.S. Senate on December 9, 2015, with the president signing it into law on December 10, 2015.

**WHAT DOES IT MEAN FOR MY STATE AND SCHOOL DISTRICT?**

The biggest change in the ESSA legislation is that much of the policy leadership in student accountability and assessment will now be in the hands of state...
education officials. This policy shift was in reaction to a sense in Congress that the federal policies had become too prescriptive. In anticipation of this increased state flexibility and with solid models of how the arts can be used as an education reform strategy, Americans for the Arts launched our State Policy Pilot Program in 2014. This national program aims to influence state-based implementation of federal mandates or programs and expand state support of arts education in policy and appropriations. With a combination of broad policy objectives and a 10-state pilot project, the program hopes to impact local access to arts programs and instruction for students.

Several states within the 10-state pilot have already provided case examples of strategies to work in tandem with the new federal legislation:

• **New Jersey** uses the arts as part of its state report card system, which allows for educational leaders and advocates to use the data collection and school accountability information.

• **California**’s work centers around the idea of using the arts to achieve the goals of Title I, which is designed to close the opportunity and achievement gap. Learn more at www.Title1Arts.org.

• The website California created for this purpose has already been translated for another pilot cohort member, Arizona, and can be found at www.ArizonaTitle1Arts.org.

As Americans for the Arts continues to learn from each of these states’ projects, case studies and tools will be made available to help other states scale up what worked within the pilot.

Over the next 18 months, the U.S. Department of Education will be writing regulations and guidance to implement the new law, taking into consideration public comments. Congress is also holding oversight hearings with advocates, state leaders, and the agency to make sure and insist that congressional intent carries through into the implementation.

You can check out what kinds of arts education policies you have in your state with our new online tool, the Arts Education Navigator. There, you can also find your state arts and education leaders—contact them to learn more about how this new law will affect your state. As this law is implemented, now is the time to stand up and speak out.
WHAT’S THE BIG IDEA?
Artists and City Governments Improve Communities Together

A NEW TREND IS RISING at the local level: creative and civic partnerships. City governments are turning to artists to help resolve and engage residents around community issues. Minneapolis, Los Angeles, and Boston are three of many city governments who are exploring and investing in these partnerships.

In Minneapolis, the city government is participating in Creative CityMaking—a multi-year, arts-based initiative that pairs city department staff with experienced community artists to advance the goal of eliminating disparities so “all Minneapolis residents can participate and prosper.” Creative CityMaking is a collaboration between Intermedia Arts and the City of Minneapolis, with financial support from the Kresge Foundation and the National Endowment for the Arts.

The initiative’s five projects are tackling a broad spectrum of civic issues ranging from housing, education, income, and health. In the “Creative Asset Mapping” project, artists E.G. Bailey and Shá Cage are working with city planner Haila Maze to consult with Minneapolis community members on identifying key community assets around the city. They want to map both the tangible, such as transit routes, and the intangible, like important human resources. The artist team has developed a creative map template for community members to help fill in to show what assets are especially valued in the community’s day-to-day life. In addition, Americans for the Arts’ Animating Democracy will be posting two companion case studies about the Creative CityMaking program—check out the first by Bill Cleveland coming soon!

Los Angeles Mayor Eric Garcetti announced the city’s new Creative Catalyst Artist in Residence Program, which will be facilitated by the Department of Cultural Affairs. The program will place artist contractors to work within city departments to identify innovative and creative projects to promote the mayor’s vision for a safer, more sustainable, and dynamic Los Angeles. Los Angeles’ Department of Transportation (DOT) will be the first city department to receive an artist resident. DOT’s Creative Catalyst artist will design an accessible, targeted campaign to engage L.A. communities with Vision Zero in a citywide strategy to eliminate all traffic fatalities by the year 2025.

In Boston, the Office of Mayor Martin J. Walsh and the Massachusetts College of Art and Design selected a cohort of 11 artists and liaisons from city agencies—from Public Works, Veterans’ Services, to the Boston Police Department—for the city’s first artist-in-residence program. Boston AIR. The cohort attended facilitated workshops to build relationships between artists and city liaisons and also exchanged ideas. The end goal was to co-design project proposals for an artist to work within a city department or departments to address a civic need. From 111 submissions, L’Merchie Frazier, Georgie Friedman, and Shaw Pong Liu were awarded $20,000 stipends for six-month residencies to implement their creative work within the Commission on Women’s Advancement, Neighborhood Development and Parks and Recreation Department, and the Boston Police Department respectively. The Boston AIR project is made possible in part by an Our Town grant from the National Endowment for the Arts.

Georgie Friedman’s Dark Swell, a multichannel video installation on sculptural form, 2010. Friedman was selected to work with Boston’s Neighborhood Development and Park and Recreation Department.
MEMBERCENTER

Welcome
Arkansans for the Arts’ Jessica DeLoach Sabin

ARKANSAS HAS ESTABLISHED its first statewide arts advocacy organization, Arkansans for the Arts, as a result of Americans for the Arts’ State Policy Pilot Program. Its first executive director, Jessica DeLoach Sabin, came on board in August 2015. Prior to accepting her new role with Arkansans for the Arts, Sabin was a strategic consultant. She continues to serve as a political analyst and strategist by providing weekly analysis of local, state, and national political news for “Talk Business & Politics” on KATV Channel 7 and KARK Channel 4’s “Political Plays.” Welcome Jessica! To learn more about Arkansans for the Arts, visit ArkansansForTheArts.org. To learn more about our State Policy Pilot Program, visit www.AmericansForTheArts.org/SP3.

MEMBERCENTER

So, What Do You Do?
Member Profile

FEATURED MEMBER:
Katherine (Kit) Kough, Program Director, the Mayo Clinic Center for Humanities in Medicine

Kit is one of the newest members of the Emerging Leaders Advisory Council. As Program Director with the Mayo Clinic Center for Humanities in Medicine in Scottsdale, AZ, she oversees arts programming, special events, and recurring medical humanities programming for patients, staff, and the community.

What are you looking forward to in your work with the Emerging Leaders (EL) Advisory Council? The EL Council is a fantastic opportunity to work closely with my peers. I’m enthusiastic about building a strong leadership pipeline for arts professionals. I’m also hoping that my specific knowledge in the arts in healthcare field will be helpful for others looking to expand their work.

What are some of the current trends you are seeing with arts in healthcare that you are excited about? Looking at the full spectrum of the field, studying medical humanities helps shape an extraordinary breed of physician—one who is compassionate, has keen observation skills, a strong respect for ethics, and is an exceptional communicator. Employing concepts like narrative training, visual thinking strategies, and improvisational skills during medical school and continuing medical education is becoming more and more popular. In short, literature, visual art, theater techniques, and other artistic pursuits are helping to train physicians.

What advice do you have for those interested in administering arts in healthcare programs? Consider what your community (individuals or organizations) could contribute to programming, read articles in scholarly journals, and talk with colleagues about the benefits of including the arts in your facility so they, too, can be champions of the program. For those who are interested in becoming exhibiting artists/artists in residence, I recommend doing some recon to see what’s happening around town. Inquire with local medical centers about existing programs, see if your region has an arts in health network, and check if local arts organizations have partnerships with area hospitals.

Visit ARTSBlog to read an extended version of the interview and hear more of Kit’s thoughts about the importance of the arts in healthcare.
PIONEERS IN OUR NEW FIELD:
THE ARTS LEADERSHIP PIPELINE

By Abe Flores, Americans for the Arts
There are so many ways to address leadership within the arts, and with that variety comes experimentation, success, and failure. The following programs demonstrate the need and importance of creating spaces for all groups to engage in dialogue, form connections with the full spectrum of arts leaders, and develop skills hands-on.

**EMERGING LEADERS NETWORKS (ELN)**

Emerging Leaders Networks continue to provide connections for young leaders in communities nationwide. These local networks are as unique as the communities they serve, and let emerging leaders learn about each other, our field, and gain valuable leadership experience. Emerging Leaders Council (ELC) Member Rebecca Burrell explains that the creation of the Portland Emerging Arts Leaders (PEAL) network, for example, “was in response to a sense of isolation and disempowerment felt by a lot of young leaders in the field. In some ways, we wanted to build our skill sets, but mostly we just wanted to know one another and support each other along our respective paths... Even if we weren’t considered leaders in our workplaces, we were able to take on projects, make contacts that we wouldn’t have a place to do in our day jobs.”
Steering Committee Secretary of the San Diego Emerging Leaders Network: Rising Arts Leaders and ELC Member Donnie Matsuda explains the importance of ELNs: “Not only do ELNs capture leaders at a formative time in their careers, but they also have the potential to have the greatest impact on the rest of their professional trajectory. They strive to have a major impact on the future of arts in America by ensuring that tomorrow’s leaders are equipped with the professional skills and personal networks they need to succeed.”

PEAL’s mentorship program pairs established arts leaders with emerging leaders, which continues to ensure the next generation of leaders is learning where we’ve been to better leverage where we’re going. Burrell says, “By finding our own professional development opportunities, we’re making ourselves ready to take on more responsibility and authority when the opportunities arise.”

The Multicultural Arts Leadership Institute (MALI)

The Multicultural Arts Leadership Institute (MALI) in San Jose, CA was created by people of color with people of color from the arts, culture, and entertainment sectors distinctly in mind. MALI Co-Founder Tamara Alvarado explains its founding: “We [MALI co-founders] were the three people of color in the area being asked to serve on boards and participate in community meetings. We realized there had to be more people of color who want to be at the table. We had to self-identify our own leadership because no one was going to do it for us.” She continues, “I was in important conversations about the future of my community and in rooms with CEOs. I knew other people of color needed these connections—they just required the opportunity and support.”

MALI removes prohibitive cost barriers to professional development for arts leaders and brings people into a room that would normally never meet. “Unless we develop the leadership pipeline for people of color, arts organizations and programs will go by the wayside,” Alvarado explains. MALI strives to, “decrease isolation between communities of color by creating meaningful relationships across boundaries and provide nuts and bolts training to succeed in the creative sector. We help our participants realize that you can increase your audience if you engage new communities outside your own, and that you can lead when you engage.”

Quick Look

How to Start an Emerging Leaders Network

There are nearly 40 Emerging Leaders Networks nationwide, but if there’s not one in your community, learn how to start one! Join us for a series of virtual conversations on network-building best practices and solutions to common issues. Register now: ArtsU.AmericansForTheArts.org/products/virtual-conversations-emerging-leaders-networks.
ARTS LEADERSHIP FORWARD

The William and Flora Hewlett Foundation’s Performing Arts Program invests in arts leadership because it believes “the vitality of the sector is fundamentally dependent on the quality of its leadership.” As a nationwide arts funder, it has commissioned research to help shape its future investments. But the findings have implications that go far beyond grantmaking. What the research highlights is how generational differences impact engagement, innovation, and other factors critical to the success of individual arts organizations and the health of the field as a whole.

At the heart of the findings is a challenged definition of “leadership.” The Hewlett report notes, “Members of younger generations...believe leadership is rooted in the efforts of many...in contrast to the more traditional, hierarchical structures.” It continues, “Arts organizations must make the most of their talent, or risk driving away potential leaders who are ready to contribute ... Organizations should also consider the diversity of ideas and experiences embodied by their entire staff, embracing perspectives that can help them connect with new audiences and develop innovative programs to serve them.” Based on the research, Hewlett is broadening its support of arts leadership. “Building on six years of work that focused on helping the arts field better prepare and retain emerging arts leaders, we are now broadening our focus to better leverage cross-generational leadership and shared values in order to create a stronger arts ecosystem. In recognition of our broadened set of concerns, this area of work will operate under a new name: Arts Leadership Forward.”
**LEADERSHIP IN PRACTICE**

**TEACHING MOMENTS**

Artists & Communities: Conversations on Passion, Practice, and Engagement

**ARTISTS ARE—AND HAVE LONG BEEN**—on the ground working across sectors to help sustain and maintain healthy, equitable, and vibrant communities. As part of the New Community Visions Initiative, Americans for the Arts is excited to announce a new conversation series that highlights the voices of emerging and established community arts leaders whose practice is deeply committed to community vitality. These inter-generational exchanges illuminate the important work, the successes and challenges, and the nitty gritty of what it takes to make change happen.

Liz Lerman, choreographer, performer, writer, educator, speaker, and founder of Dance Exchange, and Deana Haggag, director of the Baltimore-based nomadic museum The Contemporary, kicked off the series in January. They touched on navigating artistic process and collaboration; what it means to be a young leader of color today; and also wondered about, questioned, and affirmed the important role of the artist in a challenged and changing Baltimore, the city both women call home. Read an excerpt below and find out more at [www.AmericansForTheArts.org/CommunityVisions](http://www.AmericansForTheArts.org/CommunityVisions).

DH It’s weird how many industries tried to go back to normal [after the Baltimore Uprising]. It was everywhere. If you were in a public health conversation or law conversation or policy... all of these sectors. I wonder if that’s how the arts can be the most effective. The industry that will be the first to stand up and go, “No, maybe normal is not where we want to be anymore.” I was hearing it more in the arts than I was in other areas.

LL I think your point is very powerful because it’s one thing to just say, “Let’s not go back to normal.” And it’s another thing to hold the curtains open long enough to try to understand what’s always happening. The arts do that.

From top: Deana Haggag and Liz Lerman. Access the full conversation and explore others as they are released once a month through 2016. Other participants include Marty Pottenger and Jessica Solomon, Vicky Takamine and Kahikina de Silva, and more!
AMIDST THE CURRENT TENSION around racial and cultural equity in every community, field, and industry, Nashville Metropolitan Arts Commission (Metro Arts) is tackling the issue with a fresh approach. Metro Arts, in partnership with Vanderbilt’s Curb Center for Art, Enterprise & Public Policy, launched a year-long program called Racial Equity in Arts Leadership (REAL). “The goal for REAL is honest dialogue about race and institutional racism in the arts. We wanted to create space and trust, and that means ambiguity and discomfort. We didn’t feel like this work was such that we have to jump to metrics. What we want is jumping toward understanding and institutional change,” said Jen Cole, executive director at Metro Arts.

The white paper by Jyoti Gupta, “Holding the Mirror Up,” took in results of interviews with local arts organizations and provided a frame around key observations and practices in Nashville’s cultural community, sparking REAL into being.

In its first year, REAL is bringing together leaders from 20 local arts organizations to begin the challenging work of how to bring about change in the leadership of the arts in Nashville. REAL is intentionally spending a full year focusing on exploring the issues without pressure for action, which gives the group the ability to be more open and delve into the topics.

This will be a transformative year and is expected to inform how the program works in future years. Nashville joins other cities such as San Francisco, Portland, Charlotte, and Seattle in taking action to make change happen around diversity, equity, and inclusion in the arts. For more information, visit www.nashville.gov/Arts-Commission/Community-Engagement/REAL.aspx.

Racial Equity in Arts Leadership (REAL) program participants gather for their monthly convening in Nashville.

LEADERSHIP IN PRACTICE

Speaking of Leadership
David M. Rubenstein and the Relaunch of the David Rockefeller Lecture Series

FIFTY YEARS AGO, David Rockefeller called for the creation of the Business Committee for the Arts. To celebrate this anniversary, Americans for the Arts is relaunching the David Rockefeller Lecture Series on arts and business. We are proud to welcome David M. Rubenstein as our inaugural speaker.

A leader in both business and philanthropy, Rubenstein is the co-founder and co-CEO of The Carlyle Group, one of the world’s largest private equity firms, and plays prominent roles in many leading arts organizations. “Philanthropists are not people who just give away money,” he says, “It’s people who give away their ideas, their time, their energy... so everybody can be a philanthropist.”

Join us for the David Rockefeller Lecture on May 4 in New York City. For details, visit www.AmericansForTheArts.org/RockefellerLecture.
BUILDING BLOCKS
Must-Know Advocacy for This Year

ARTS PROFESSIONALS, AUDIENCES, educators, and supporters should consistently be well-versed advocates. But no time is more important than an election year. As we move into 2016 with presidential, congressional, gubernatorial, state, and local elections, this summer is the perfect time to brush up on your arts advocacy skills.

- The National Endowment for the Arts budget has been increased. Be sure your federal legislators know to support this action!
- With the passage of the Every Student Succeeds Act (ESSA) and its arts-friendly provisions, it is now up to states to take action to properly support arts education in states and communities across the country. Be sure to reach your state and local boards of education.
- The arts contribute to the economy through the creative industries and local, state, and federal tax revenue. Be sure to download your Creative Industry map and tell business leaders and elected officials.
- The arts and arts education contribute to the well-being of individuals and communities, whether through public art, for veterans and their families, or to combat issues of social justice. Be sure to pass the message along to your local elected officials and media.

Learn more about these key ideas by checking out the resources available:
- Download and read the Arts Advocacy Day Handbook to learn about everything from education to public art, to health and well-being. [www.AmericansForTheArts.org/AAD/Handbook](http://www.AmericansForTheArts.org/AAD/Handbook)
- Connect with state leaders through the State Arts Action Network to learn about arts issues in your state. [www.AmericansForTheArts.org/SAAN](http://www.AmericansForTheArts.org/SAAN).
- Create your personal advocacy plan using the Arts Education Navigator for action at the local or state level. [www.AmericansForTheArts.org/Arts-Education-Navigator](http://www.AmericansForTheArts.org/Arts-Education-Navigator)
- Join or take action with the Arts Action Fund and #ArtsVote2016 at [www.ArtsActionFund.org](http://www.ArtsActionFund.org).
THE TOOLBOX

Fast Facts
Local Arts Agencies in America

IN 2015, AMERICANS FOR THE ARTS surveyed the nation’s 4,377 local arts agencies (LAAs) about their budgets, programs, and operations as part of the Local Arts Agency Census, the most comprehensive field survey ever conducted. An impressive 1,127 LAAs responded (26 percent response rate) and we’ve developed the Local Arts Agency Census to help us all better understand the field and its needs. Look for a series of publications throughout 2016 and visit www.AmericansForTheArts.org/LAACensus to check for updates.

LOCAL ARTS AGENCIES...

- Are a mix of private nonprofit organizations (71 percent) and public, government agencies (29 percent).
- Have budgets ranging from $0 (all-volunteer) to $156 million a year (in New York City).
- Serve geographic areas that can cover a single city or county (64 percent), multiple counties (18 percent), regions (16 percent), and others areas such as neighborhoods (2 percent).
- Participate in community cultural planning (28 percent lead the process to assess the cultural needs of their community and map implementation plans).
- Are grantmakers (53 percent provide direct funding to artists and/or arts organizations).
- Collaborate with peers (92 percent partner with other community organizations; 76 percent have three or more ongoing collaborations).
- Deliver arts education (89 percent provide programs and services for arts education in their communities).

THE TOOLBOX

Reporting from the Field
New Arts Education Reports

AMERICANS FOR THE ARTS regularly releases data and reports on the status of equitable access to arts education for America’s students.

- The State Status Report: A Review of State and Regional Arts Education Studies
  A report which provides a review of arts education access by comparing and condensing the data from the 24 existing state studies.

- A Decade of Federal Arts in Education Funding: Trends, Analysis, and the Story Behind the First 10 Years
  A report which gives context and analyzes the federal arts in education funding grant program and its findings over 10 years.

- The State of Arts Education Standards in America
  A report on the status of state arts education standards in light of the publication of the National Core Arts Standards in 2014.

Check out these reports and more at www.AmericansFortheArts.org/ArtsEducation/Research.
When businesses partner with the arts, everyone profi ts. Because the arts inspire new ideas, fresh thinking and creative collaboration. Just think, it’s exactly what you’re looking for from the people who work with you every day.

Join the PARTNERSHIP MOVEMENT today. And see how partnering with the Arts is good business.