



ARTS AND BUSINESS COUNCIL OF NEW YORK 2010 ENCORE AWARD WINNERS

Arts & Business Partnership Award

New York Musical Theatre Festival & TheaterMania.com

232 new musicals—one of which, *Next to Normal*, just won the 2010 Pulitzer Prize. Another 60+ have gone on to productions on and Off-Broadway, in almost every US state, and in twelve other countries.

The New York Musical Theatre Festival (NYMF), founded in 2004, does the impossible: mounting 30 simultaneous new works of musical theater each fall, each with its own artistic and producing teams, alongside an array of readings, concerts, and other special events. This launch pad for the next generation of musicals and their creators insures the continuing vitality of what some consider America's greatest art form. The annual Festival blends the economy of scale and grassroots mechanisms of an independent film festival with a professional support network and technical framework, all situated in the heart of New York City's theater district. Artists—writers, composers, directors, choreographers, designers, performers, and producers—get to realize their shows in three dimensions before a live and responsive audience.

From the start, the challenge was to be able to market and sell both the Festival as a whole and the myriad individual productions under that umbrella. TheaterMania understood the marketing tools that would be needed to enable more people to be involved in the Festival process. They were a founding sponsor and have worked each year to develop affordable ways to promote the platform—the Festival—as well as the individual marketing for each production.

TheaterMania.com, now celebrating its tenth anniversary, was founded to help performing arts organizations market, promote, and process ticket sales. Through the company's website, www.theatermania.com, theater companies of every size receive free editorial coverage and listings, which are now viewed by 750,000 consumers each month. TheaterMania offers effective online advertising and e-mail communications at affordable rates, and owns and operates a web-based ticketing and fundraising system, OvationTix, used by hundreds of organizations and events nationwide.

TheaterMania helped by dedicating editorial resources to covering NYMF, yielding news stories, features, and reviews of compelling interest to their extensive online readership. In addition, TheaterMania created special, low-cost marketing campaign packages for individual productions, through e-mail blasts and elevated placement on TheaterMania's now-annual *Guide to NYMF*, enabling them to connect with TheaterMania's musical theater-hungry audience. Individual productions are empowered to create their own promotions and manage their own seating, without all of this administrative work having to be coordinated by the NYMF staff. At NYMF's request, TheaterMania built a special function to allow individual nonprofit theater company producers to collect their own donations. They also worked with NYMF to create flexible ticket-packaging services—Festival subscription opportunities.

When NYMF developed its "Next Broadway Sensation" competition and performances, now extending the life of the Festival, TheaterMania provided streaming, live video coverage, more editorial, and text voting. NYMF artists are being exposed to an increasingly national and international audience.

With TheaterMania's help, hundreds of thousands of arts enthusiasts are informed of and inspired by the work of NYMF's artists, and tens of thousands of them sell out half a dozen theater venues each fall. The NYMF challenges have inspired TheaterMania in developing its online marketing and ticketing products and services, and individual producers' positive experiences in NYMF have created many lasting partnerships for TheaterMania. The collaboration between NYMF and TheaterMania has yielded results that serve both organizations and the greater creative community (nonprofit and commercial both): a model partnership between arts and business.

Arts & Business Partnership and Creative Business Volunteers Award

Free Arts NYC & Deutsche Bank

Since 1997, Free Arts NYC has delivered one-of-a-kind educational arts and mentorship programs that inspire at-risk children to become healthier and happier, and help them perform better in school and in their personal lives. Free Arts programs train community volunteers to mentor children in 40 schools and social service agencies, reaching 1,600 youth each year.

Deutsche Bank has been a Free Arts NYC corporate partner since 2004, contributing funding and volunteers who work directly with children facing poverty, abuse, neglect, or homelessness. In 2009, Free Arts and Deutsche Bank took this collaboration to a whole new level, by forging a strategic partnership that was truly beneficial for both parties. For the first time, Deutsche Bank invited employees to nominate a worthwhile charity for its annual campaign. Employees throughout the U.S. submitted more than 70 organizations, whose missions ranged from educational access and achievement to basic human services. Free Arts emerged as a clear employee favorite, and the charity won a bank-wide online vote. Positive response to Free Arts' statement of need came at a critical time for the charity: the year's economic downturn caused greatly reduced funding for the arts and greatly increased numbers of low-income children. Through a combination of Deutsche Bank Americas Foundation and business line contributions, employee personal donations, and company matching gifts, Free Arts received an unexpected revenue stream that ensured transformative arts experiences for over 1,000 underserved children.

For Deutsche Bank, the employee-driven collaboration excited and activated staff, inspired new creative projects, and mobilized greater volunteerism. Deutsche Bank employees and their families stepped forward in never-before-seen numbers, embracing the Free Arts artistic mission and directly engaging in programs, fundraising, advocacy, and public relations. Compared with the previous year, ten times the number of bank volunteers (300) engaged in bringing the arts to children, contributing 1,812 hours of service! Employees were mobilized at every level of the corporation.

Through its partnership with Free Arts NYC, Deutsche Bank

- provided long-term volunteers for Free Arts' core Weekly Mentor Program;
- funded two Free Arts Day events for 150 kids and a day of summer camp for another 25;
- organized two Summer of Service days, engaging 200 children with 210 bank interns;
- leveraged their other cultural contacts, and brought Free Arts families to a behind-the-scenes experience at the Guggenheim Museum and to the Big Apple Circus;
- generated PR, ringing the opening bell at the NY Stock Exchange jointly with Free Arts;
- hosted a breakfast to introduce Free Arts board and staff to senior bank employees and other corporate partners ;
- encouraged employees to do their own fundraising: several ran in the NYC Marathon and others competed in the Five Boro Bike Tour for Free Arts; some served as 'guest bartenders' at an after-work Happy Hour whose proceeds supported Free Arts.

During the toughest financial year in the charity's history, Deutsche Bank's engagement gave Free Arts the resources to focus on continued program delivery. The Free Arts campaign gave bank employees extraordinary opportunities to embrace the optimism that is an outcome of creative expression and to experience the uplifting power of the arts themselves. The campaign affirmed Deutsche Bank's long-standing commitment to youth, the arts, and the local community.

Arts & Business Partnership and Excellence in Arts Management Award

WNYC & WQXR

“Saving WQXR is the sonic equivalent of saving Carnegie Hall from the wrecking ball.”

—*Emanuel Ax, pianist and co-chair, the Campaign to Save Classical Music on the Radio in NYC*

Classical music stations have become an endangered species. For many years now, WQXR has been New York's sole 24-hour classical outlet on the radio dial. Since it was founded in 1936, WQXR has been a vital link – from parents to children, from teacher to student – that keeps classical music alive in this city. Millions of New Yorkers have loved this music, grown up on it, and listened to it for free on WQXR. The station has been an essential resource for New Yorkers to discover and deepen their appreciation of classical music.

For much of its history – since 1945 – WQXR thrived thanks to the stewardship of The New York Times Company. Even as the paper decided it was time to sell the station, their dedication to the music remained. Knowing WNYC would preserve the station's unique cultural role, the Times was willing to enter into a creative deal with WNYC and Univision that made the acquisition of WQXR financially viable for WNYC.

WNYC entered the picture as a thriving public radio station with a longstanding history of supporting classical music and opera as cultural legacies and of introducing the highest quality, innovative classical and contemporary classical music to its audiences. WNYC, the country's predominant public radio station, took a leap and invested \$15 million in WQXR because it was unthinkable that New York could lose its only all-classical station. WNYC knew that WQXR was important not only to classical music lovers, but to everyone who cares about the cultural life of the city. WNYC trusted that listeners would travel up the dial from 96.3 to 105.9 FM, and President/CEO Laura Walker believed that WQXR could flourish under the public radio model, which forgoes traditional advertising and relies upon a diverse revenue stream of underwriting and foundation and private donor support, and yes, listener support. The bet is paying off.

Since the re-launch of the “new” WQXR, the station has progressed on all fronts. The programming has benefitted greatly from the non-commercial format, allowing for more music, greater variety, and fewer interruptions, while preserving a tradition of live music from the Met Opera and NY Philharmonic, among others. A link to the WNYC newsroom allows for more cultural reports on air. WNYC's commitment to multiplatform presentation has increased the opportunity for listeners to interact with WQXR. They can tune into the station on 105.9 FM; they can enjoy two webstreams: a simulcast of 105.9 FM and “Q2,” a new stream for listeners with more adventurous tastes; or enjoy live, intimate performance in the station's state-of-the-art broadcast studio and performance venue, The Jerome L. Greene Performance Space.

WQXR is now serving more listeners than ever. In the most recent Arbitron ratings, WQXR has become the public radio station with the highest weekly listenership in the country. The Campaign to Save Classical Music on the Radio in New York City has achieved almost \$10 million of its \$15 million goal in less than nine months. The station's first full membership pledge drive in March 2010 exceeded expectations. And hundreds upon hundreds of listeners have written in with heartwarming tales of how

important WQXR is in their lives, and how grateful they are that the station has been preserved for generations to come.

The early successes of WQXR as a non-commercial station speak to the strength and promise of the public radio model for preserving the classical radio format and ensuring that classical music remains not only a music-hall experience, but an enriching part of New Yorkers' everyday lives. Moving forward, WQXR aspires to combine its deep roots in the local New York City music scene with a global reach. Simply said, WQXR is a classical love letter to and from New York. WNYC considers it a privilege and an honor to have welcomed WQXR into the family.

Excellence in Arts Management Award

Marianne C. Lockwood, President/CEO, Orchestra of St. Luke's

Marianne C. Lockwood is the co-founder and president of Orchestra of St. Luke's, America's foremost chamber orchestra. This unique musical organization began 35 years ago as a chamber ensemble in Greenwich Village, in the Church of St. Luke in the Field, and today comprises the Orchestra of St. Luke's, St. Luke's Chamber Ensemble, and St. Luke's Arts Education Program. St. Luke's performs approximately 100 New York concerts each year, all showcasing the hallmark collaborative spirit that has garnered consistent critical acclaim.

Marianne has led St. Luke's from its humble beginnings to its stature as one of the world's leading chamber music ensembles. The Orchestra has collaborated with leading conductors and soloists and has premiered over 100 new works. St. Luke's regularly performs at Carnegie Hall and Lincoln Center and at venues throughout New York City and beyond. Its operating budget has grown to over \$5 million and its musical legacy is documented on over 70 recordings, four of which have earned Grammy Awards.

Through Marianne's guidance, St. Luke's Arts Education program provides free performances and year-long in-school residencies engaging 20,000 NYC public schoolchildren and their teachers annually. Because of Marianne's commitment to the importance of music education in the lives of children, St. Luke's has served over one million students.

In recent years, Marianne has led St. Luke's to take on its most ambitious project ever: The DiMenna Center for Classical Music. Located at 450 West 37th Street, The DiMenna Center will provide state-of-the-art rehearsal, recording, and education facilities for St. Luke's and for many of the City's other musical groups, relieving the shortage of adequate and affordable space for musicians. It is through Marianne's vision and persistence that St. Luke's has made this dream a reality; the Center is scheduled to open in 2011. With her leadership, St. Luke's has raised over half of its \$50 million capital campaign goal, which will not only support the purchase and renovation of The DiMenna Center, but will also provide endowment funds for St. Luke's artistic initiatives, arts education programming, and general operating expenses.

Throughout her tenure, Marianne has steered a collaborative organization, where musicians and staff enjoy a close working relationship, achieving the highest level of artistic excellence. She has built a fruitful, enthusiastic, and dynamic board of directors, chaired by Norman Benzaquen. In August 2010, after over 35 years at the helm of St. Luke's and as the longest serving head of any US orchestra, Marianne will retire. Her vision, elegance, and passion will live on in St. Luke's future successes.