

# Arts Service Organizations: A Study of Impact and Capacity

The Boston Foundation



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The Boston Lyric Opera's September 2002 presentation of Bizet's *Carmen* attracted 140,000 people to two free performances on the Boston Common.

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## Preface

One of the primary roles played by the Boston Foundation in the Greater Boston community is to serve as a center of information and inquiry. In the process of listening and sharing ideas, all residents and those working in every sector gain a greater understanding of how this city, state and region work—and are better equipped to meet challenges, identify the levers for change, and develop common agendas for the future.

This was the spirit in which the Boston Foundation convened the Cultural Task Force in early 2003. The Foundation had just released a detailed report, *Funding for Cultural Organizations in Greater Boston and Nine Other Metropolitan Areas*, which helped to develop a broader understanding of the difficult fiscal environment in which arts and cultural organizations operate. Next, we turned to 64 nonprofit, corporate, civic and philanthropic leaders to identify ways to increase investment in our nonprofit cultural sector. A year later, we released their response: *Culture is Our Common Wealth: An Action Agenda to Enhance Revenues and Resources for Massachusetts Cultural Organizations*.

The Task Force identified myriad ways that all of us—foundations, corporations, state and municipal governments, leaders and board members of cultural organizations, and individual donors—could take action to strengthen the cultural organizations we value. It also pointed to three principal strategies that have the greatest potential to strengthen all parts of the sector, including individual working artists, large institutions, and small community-based agencies. These are: first, significant, sustained state investment in cultural facilities; second, greater attention to the growth and development of cultural tourism; and, finally, a greater investment in the sector’s service and advocacy organizations.

Arts service organizations are, in many ways, the unacknowledged gems of the cultural ecosystem. They play an important role in supporting the work of artists and nonprofit agencies and in developing the sector’s cohesion and ability to meet its collective needs. However, many of them fall short in meeting their own operational needs. This, in turn, limits their impact. How can foundation investment be targeted to leverage change and build the capacity of key arts service organizations?

To address this question, the Foundation used several tools—grantmaking and independent research and analysis—to balance the theoretical with the practical, the current reality with what could be. With an eye on the larger nonprofit context, which is one of unparalleled growth and increased competition for resources, the answer came back: consider mergers, strategic alliances, and shared operations.

This is a message that other parts of the cultural sector, and indeed, the entire nonprofit sector should hear. Of course, we realize that mergers, alliances, and shared functional operations are not for every nonprofit, or even for most. These are complex strategies best left to highly motivated nonprofits that are prepared for hard work and significant change. But these options, which hold great potential for improving operational effectiveness, broadening constituencies, and enhancing programs, should be on the table for consideration.

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One of the Foundation’s roles in fostering a deeper understanding of Boston is to make sure that all available alternatives are clearly understood—whether they are faced by nonprofit executives, donors and funders, or civic leaders. With this publication, we’ve asked and answered some important questions about a select segment of the nonprofit cultural sector. Readers will immediately identify other unanswered questions: Which arts service organizations will take up this challenge to consolidate operations? What does this mean for those that don’t? What other parts of the nonprofit sector could benefit by considering mergers, strategic alliances, and shared operations?

Once again, I am pleased to present a publication that frames the issues, asks the right questions, and makes powerful recommendations for targeted change. As our understanding of the cultural sector grows, along with our knowledge of the issues faced by all of Greater Boston’s nonprofits as well as the residents they serve, we will be far better equipped to face up to future challenges.



Paul S. Grogan  
President and CEO  
The Boston Foundation



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## Introduction and Executive Summary

**A**rts service organizations, the topic of this study by the nonprofit management consulting firm TDC, are an important, but poorly understood segment of the arts sector. Indeed, the Boston Foundation Cultural Task Force, meeting from April 2003 through March 2004, spent a good deal of time discussing the sector's service organizations, often without realizing that this was the topic.

The Cultural Task Force, a broadly representative group of 64 leaders from the nonprofit, philanthropic, and corporate sectors, was convened to develop strategies that would enhance the revenues and resources available to Massachusetts' nonprofit cultural organizations. Meeting in five committees, the Task Force explored best practices nationwide, conducted surveys and scans of the current operating and regulatory environment for cultural nonprofits, and conferred with colleagues across the state.

The Collaboration committee's appendix on best practices in collaboration and resource sharing includes arts service organizations as varied as the Pittsburgh Cultural Trust's in-house Shared Services Division, which combines the purchasing power of nearly 10 nonprofits with the ticket operations of about 40 small organizations; the Alliance of Resident Theatres/New York, which provides low cost office and rehearsal space, technical assistance and capital financing; and, the Greater Philadelphia Cultural Alliance, which provides marketing, a grants program, as well as advocacy for its members.

At the same time, the Philanthropy committee noted the need for board training in governance and fundraising, the Facilities group talked about the importance of technical assistance in planning building projects, and Tourism yearned for the kind of collaborative relationships that had raised the tourist profile of Philadelphia and Washington, DC.

Each group was talking about the kinds of activities provided by a robust nonprofit service sector. As a result, service organizations played a key role in the

group's comprehensive set of recommendations. Three principal strategies, those with the greatest potential for positive impact on all parts of the sector, headed the Task Force's action agenda: significant, sustained state investment in cultural facilities; growth and development of cultural tourism; and, "greater investment in service and advocacy organizations to develop the sector's cohesion and enhance its ability to meet its collective needs."<sup>1</sup>

In any given nonprofit sector, service organizations play a significant supporting role by providing technical and management assistance, operational services such as collaborative buying or group marketing, and opportunities for collaborative learning and group solidarity with agencies that share similar characteristics. By handling or supporting the functions that nonprofits may not have the staff or expertise to tackle alone, service organizations help their participants act as if they had achieved a larger scale of operation while freeing them to focus on their core mission and programs.

Greater Boston's arts and cultural sector is relatively underserved by such agencies. Of those that are active here, few are of the necessary scale to operate as the peers of major nonprofits, businesses or governmental agencies.

However, there is increasing recognition of the need for service organizations and a parallel movement among the service organizations themselves to enhance their offerings as well as their own internal management, making this a propitious moment to invest in this part of the cultural sector.

In 2003, with funding from an anonymous foundation, the Boston Foundation launched a two-year Initiative to Strengthen Arts Service Organizations. The goal of this initiative, which provided \$360,000 in new funding to a resource-starved arena, was to enable local arts service organizations (ASOs) to strengthen their own infrastructure while they continued to help other small nonprofits and individual artists manage

<sup>1</sup> "Culture is Our Common Wealth: An Action Agenda to Enhance Revenues and Resources for Massachusetts Cultural Organizations." The Boston Foundation 2004, page 5 and 72.

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better. The collaborating foundations also hoped to learn more about the field in general and about Boston's ASOs in particular.

This study, commissioned as part of the initiative process, reviews the role and impact of arts service organizations operating in other cities as well as at the national level. With a focus on the local arts service sector, the study takes an in-depth look at the organizations funded through the Initiative and outlines a key strategy for the support of this important segment of the cultural sector.

Arts service organizations are commonly understood to be nonprofits that serve and enhance the capacity of arts organizations and/or individual artists, but are not themselves involved in producing or presenting art or artists. They may be national, regional, or local in scope. They may focus their work based on a particular art form (dance, sculpture), type of organizational member (museums, theaters, presenting organizations), or by the services they provide (marketing, advocacy). Alternatively, ASOs may be focused on artists or arts organizations in a particular region, or those with a particular gender, ethnicity or language base.

The services ASOs provide to their constituencies include audience development, research, professional development, and access to shared services such as health insurance, office supplies, and marketing. Some also provide access to grants, loans or other means of financial support, while others include advocacy in their missions. The potential impact of these services is increased public involvement in the arts, more sustainable arts organizations and better supported artists, and the availability of a diverse selection of high quality artistic presentations.

But do Boston's arts service organizations have the capacity to help our cultural sector realize this ideal? For the most part, the answer must be no. Ironically, given that their services help other nonprofits achieve certain economies of scale and function as if they were larger operations, Boston's ASOs—with certain notable exceptions—do not have the budgets or staff capacities for real impact. The programs and services that these agencies offer are of good quality, but because of the ASOs' own limitations, the services are not of the depth or scale to meet the needs of the

market. Nearly a third of the organizations funded by the 2003/2004 Initiative showed deficits that ranged from \$100 to over \$100,000, a range of 1% to 26% of the given agency's budget. Ten of the 14 organizations had two or fewer staff, typically an executive director and assistant. All but three had annual budgets below \$500,000 and half of the group had budgets under \$250,000. Service organizations are caught in a difficult cycle of small budgets, minimal staff, limited programming, and low fees, resulting in curtailed impact.

Revenues, whether earned or contributed, are not available to solve this resource dilemma. Fees for services or memberships are typically minimal, reflecting the ASOs' constituency of small, often under-resourced nonprofits and poorly paid individual artists. Individual donors are not aware of the work of ASOs, and prefer to direct their cultural giving to the larger museums and theaters they patronize. Only the Massachusetts Cultural Council, a state agency, provides grants for general operating support, but these are based on budget size and so tend to be small. Of Boston's private foundations that invest in the arts sector, none make general operating support grants. Instead, these foundations look for targeted opportunities to invest in growth or change, limiting opportunities to apply for project based funding to a few of the higher capacity ASOs. Most ASOs are less competitive for the market's limited resources because they have not achieved the scale or scope of programs to be visible and important to the philanthropic sector. But if limited awareness of their impact reduces contributed income, how can ASOs achieve the scale necessary to expand that impact and recognition?

There is great, if unrealized potential within Metro Boston's arts service organizations. But this potential can only be reached if a select few of these agencies choose to combine their assets to create organizations with greater capacity, stronger impact, and higher visibility through mergers, alliances, or the sharing of back office operations.

By combining functions, these organizations could achieve a larger scale of operations, increase the depth and quality of services, realize quantifiable cost savings, and attract greater visibility in the philanthropic sector. But, the decision to merge or form an alliance must come from the agencies' own

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strategic planning processes, rather than from a need to chase funding. An effective merger or alliance will require too much work and financial investment to be undertaken lightly, and will not be appropriate for many of Boston's arts service organizations.

Organizational restructuring is a complex undertaking that demands a high level of engagement and honesty between funder and nonprofit leadership. While Metro Boston's current funding structures will not change easily or quickly to accommodate the arts sector's need for stronger, better-resourced service organizations, foundations can take the lead in building greater awareness of the service sector and its impact on the arts, while being strategic about deploying their limited grant dollars. At the same time, arts service organizations must think creatively about how they can address issues of financial health and increased capacity by restructuring their operations to achieve the scale and impact necessary to attract the funding they need.

Above all, this study asks both the philanthropic community and the arts service sector to think hard about how these nonprofits can best be moved to the next level by addressing issues of funding, scale, and service through mergers, strategic alliances, and the sharing of back office systems.



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## CHAPTER ONE

# Background and Methodology

### Background

In May 2004, the Boston Foundation Cultural Task Force released its report, *Culture is Our Common Wealth: An Action Agenda to Enhance Revenues and Resources for Massachusetts Cultural Organizations*. One of the group's top three priorities was the recommendation that foundations and other donors make greater investments in the cultural sector's service organizations. According to the recommendation formulated by the Collaboration committee, "service organizations and membership associations ... provide cost-effective shared services to extend the capabilities of small and midsize cultural organizations and individual artists. Investments that support the growth and sustainability of service organizations will lead to increased productivity throughout the sector."<sup>2</sup>

Several years before that document's release, two foundations had acknowledged the important role that service organizations play in the vitality of the arts and cultural sector by working together to assure their stability and enhance their ability to serve the sector. In 2003, with funding from an anonymous foundation, the Boston Foundation administered the two-year Initiative to Strengthen Arts Service Organizations to distribute strategic operating grants totaling \$180,000 each year.

In the first grant cycle, 25 service organizations were invited to submit proposals for projects based on: 1) externally focused activities that enhance or expand service delivery to artists and/or arts organizations; 2) internally focused work or activities that build a service organization's own management and service capacity; or 3) a blend of both. The maximum grant request size could not exceed \$30,000. (Appendix B lists the organizations that were invited, inquired, applied, and were granted funds.)

A review panel<sup>3</sup> assessed proposals based on each organization's:

- Management excellence;
- Capacity to serve and deliver proposed activities;
- Impact on and service to artists and/or small, community-based arts organizations within the Greater Boston area; and
- Benefits to artists of color or service to organizations serving populations of color.

Based on these criteria, in June 2003 the panel awarded \$180,000 to eleven arts service organizations (ASOs), which were defined as "nonprofits with missions and programs that are *substantially* focused on serving and enhancing the capacity of individual artists and/or arts and cultural organizations." Grant sizes ranged from \$5,000 to \$25,000; the average size was about \$16,000. Of the eleven organizations, the majority focused on expanding or enhancing their external services.

The second 2004 grant cycle was based on the same guidelines and criteria, which were publicly announced on the Boston Foundation's website (see Appendix A). This open request for proposals resulted in 26 applications. In addition, 16 additional organizations made inquiries but were discouraged from applying because they did not meet the published definition of a service organization or were outside the Boston Foundation's funding area. Based on panel review, 12 organizations were awarded grants ranging from \$5,000 to \$18,000, with a smaller average grant size of \$15,000.

In total, 14 organizations received funding through the Initiative. Two received funding in the first year, but did not submit proposals in the second year. Three

<sup>2</sup> "Culture is Our Common Wealth: An Action Agenda to Enhance Revenues and Resources for Massachusetts Cultural Organizations." The Boston Foundation 2004, page 19.

<sup>3</sup> The review panel consisted of program staff from the Massachusetts Cultural Council, the Boston Foundation, and an anonymous foundation.

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received funding only in the second year (two of these did not submit proposals in the first year). Nine agencies were funded in both years.

## Methodology

With the conclusion of the two-year Initiative, TDC, a Boston-based nonprofit management consulting firm, was engaged by the Boston Foundation to examine the role and impact that arts service organizations play. This research involved clarifying the definition of arts service organizations, and understanding the role of Greater Boston's ASOs—especially those funded by the Initiative. TDC was also asked to make broad recommendations for future funding strategies. Because final project reports would not be available for review, TDC was not asked to review the impact of the Initiative funding.

In undertaking this task, TDC took the following approach:

- Examined various local and national definitions of arts service organizations in order to clarify the definition of an arts service organization.
- Scanned the landscape of national and local arts service organizations in order to understand the existing types of arts service organizations.
- Researched case studies of selected service organizations to gauge the impact that ASOs have on the arts and public engagement with the arts.
- Scanned funding sources to understand the existing supply of funds available to ASOs.
- Analyzed organizations funded by the Initiative to understand the services offered, impact of services, organizational capacity, and financial management.

Finally, because the data cited here on the organizations funded by the Initiative is drawn from the most recent information—FY02, FY03 or FY04—available from the specific agency at the time of writing, it does not reflect the most current financial or staffing information. In addition, because of organizational differences in characterizing expenses and income, information in some charts may not be strictly comparable. This report provides a snapshot of a set of organizations at a given moment; please contact the organization directly for the most up-to-date information.

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## CHAPTER TWO

# The Role of Arts Service Organizations

### Background

While arts service organizations have a long history in this country, they have only flourished in the last 30 to 40 years. The American Institute of Architects, for example, was founded in 1857. But the majority of ASOs were created between the 1960s and 1980s with support and encouragement from the National Endowment of the Arts.

Arts service organizations in the United States vary dramatically by budget size and type and scope of services. An article published in the *Journal of Arts Management Law and Society* in 2001<sup>4</sup>, identified over 4,000 existing ASOs. These include national, local, and regional membership associations, non-membership service providers, labor unions and guilds, advocacy and special interest groups, and volunteer and avocational membership groups.

**“Organizations that provide vital services to a particular discipline or segment of the cultural community but are not themselves involved in the creative process.”**

– Massachusetts Cultural Council

### Definition

The first step toward understanding the role of arts service organizations is to reach agreement on a common definition.

While there is no standard taxonomy, most definitions *exclude* organizations or individuals that are directly involved in the performance or production of art

and *include* organizations that support those that perform or produce art. In most cases, organizations that preserve, present, and teach art are also excluded. A list of commonly used definitions is included in Appendix D.

Support services provided by ASOs generally include information, training, technical assistance, advocacy, or other needed services identified by a particular

constituency. Because arts service organizations collaborate and network across sectors, other constituents are often served by and benefit from the work of ASOs. For example, in order to promote and build broader audiences for performing arts groups, ArtsBoston provides discount tickets to the general public. Even though the general public benefits from these services, ArtsBoston’s primary mission is to serve the arts community, not the ticket-buying public. In an example of a national service agency, Americans for the Arts’ primary purpose is to build a broader understanding of the arts and secure support for the arts from the public sector. To accomplish this, it conducts research that provides government entities with valuable insight and information into the arts and needs of artists. Although government agencies are significant beneficiaries of Americans for the Arts’ services, its true service population is artists and arts organizations.

The two-year funding program took a somewhat broader view of ASOs by not explicitly excluding organizations that presented and produced art while also providing services to artists and organizations. The Initiative’s definition of an ASO—nonprofits with missions and programs that are *substantially* focused on serving and enhancing the capacity of individual artists and/or arts and cultural organizations—acknowledged the important service component of more traditionally defined cultural nonprofits.

By definition and by practice, service organizations are defined by who or what they serve. ASOs serve the artists and arts organizations that produce and/or present art. For the Initiative, the artist service

**“An organization that has as its central function, the provision of services that assist or promote the arts and/or arts organizations. Not to include presenters or producers of the arts or regional arts organizations”**

– National Endowment for the Arts

<sup>4</sup> Wyszomirski, Margaret J. and Joni Maya Cherbo. “The Associational Infrastructure of the Arts and Culture.” *Journal of Arts Management, Law, and Society* Summer 2001.

population only included working professional artists, thus excluding youth-serving organizations and primarily amateur-focused groups.

## Services

Even though ASOs offer a very wide range of services, it is possible to establish a common framework for understanding the breadth of their work. In one important example, the authors of a recent Urban Institute study described six dimensions of support for artists<sup>5</sup> as follows:

- **Validation:** Acknowledging the value what artists do.
- **Demand/markets:** Fostering society’s appetite for artists and what they do, and promoting the markets that translate this appetite into financial compensation.

- **Material supports:** Providing access to the financial and physical resources artists need for their work including space, employment, health insurance, awards and grants, and equipment.
- **Training and professional development:** Offering conventional and lifelong learning opportunities.
- **Communities and networks:** Building inward connections to other artists and people in the cultural sector and outward connections to people not primarily in the cultural sector.
- **Information:** Providing research about artists and for artists.

Services offered to arts organizations fall into similar categories. The following table summarizes typical programs and services for both artists and arts organizations. The left hand column outlines the avenues or channels through which services are usually offered, while the right hand column indicates the subject matter or content of the service.

### Categories of Services Offered by Arts Service Organizations

#### Advocacy & Policy-Related Action (Validation)

AVENUE/CHANNEL	SUBJECT MATTER/PURPOSE
Studies & research	Political monitoring
Lobbying	Public policy issue identification
Campaigns	Representation of artists/arts organizations to government bodies
Protests	Advocacy
	Challenge government actions, policies, decisions

#### Contracted/Group Services (Material Supports)

AVENUE/CHANNEL	SUBJECT MATTER/PURPOSE
Volunteer Services	Business services
Discounted Services (through group purchasing, subsidies, etc.)	Board training
Referrals	Health insurance
	Financial management and accounting
	Legal
	Marketing
	Space
	Supplies and equipment
	Technology

<sup>5</sup> Jackson, Maria-Rosario. "Investing in Creativity: A Study of the Support Structure for U.S. Artists." *Urban Institute* 2003.

## Categories of Services Offered by Arts Service Organizations – continued

### Convening & Networking (Communities and Networks)

AVENUE/CHANNEL	SUBJECT MATTER/PURPOSE
Conventions	Celebrations
Conferences	Encourage collaborations and build coalitions
Meetings	Mutual support
Special Events	Sector awareness
	Sector concerns
	Sharing best practices

### Education and Training (Training and Professional Development)

AVENUE/CHANNEL	SUBJECT MATTER/PURPOSE
Workshops & seminars	1. Organizational capacity-building
Higher education courses	a. Leadership & managerial
Professional accreditation	b. Financial management
Mentor programs	c. Strategic planning
Master classes	2. Artistic development
Individual technical assistance	a. Setting professional standards
	b. Fostering higher quality

### Financial Support (Material Supports; Validation)

AVENUE/CHANNEL	SUBJECT MATTER/PURPOSE
Grants	Grantmaking
Scholarships	Encourage public and private philanthropy

### Information & Research (Information)

AVENUE/CHANNEL	SUBJECT MATTER/PURPOSE
Directories and guides	1. For artists and arts organizations
Databases	a. Calendar of events
Libraries	b. Job postings & announcements
Surveys	c. Lists of resources
Research studies	d. Peer benchmark information
Publications	2. For policy makers, funders, sector, provide expertise on:
Newsletters	a. Trends in the sector
Websites	b. Survey of the sector
	c. Issues facing the sector

### Promotion & Audience Development (Demand/markets)

AVENUE/CHANNEL	SUBJECT MATTER/PURPOSE
Discount Tickets	Marketing/Raising Visibility
Advertisements	Public Education
Campaigns	Ensuring public access
Lectures & seminars	



## Types of Arts Service Organizations

Given the variety of artists and arts organizations and the multiplicity of their needs, it is no surprise that service organizations also come in all shapes and sizes, offering a broad spectrum of services. Service organizations can be grouped by:

- A particular art form or discipline (e.g., dance, sculpture);
- A specific type of organization working across many disciplines (e.g., museums, performing arts presenters);
- A specific focus (e.g., ethnic, gender, geographic, or linguistic-specific arts);
- A certain set of services provided (e.g., marketing, advocacy);
- A particular purpose or organization type (e.g., government agencies such as art councils, community art centers, unions, guilds, or hobbyist affinity groups).

Dance/USA is an example of a discipline-focused arts service organization, offering a range of services to dance professionals. These include education and

training through professional development programs; information and research through a quarterly journal, member bulletins, and surveys on professional dance; convening and networking through National Roundtables for dance professionals; and, financial support through regional and national programs that support Dance/USA members. National Arts Strategies, on the other hand, is an example of an ASO providing a narrow set of services across multiple disciplines. National Arts Strategies focuses solely on building organizational capacity through leadership development and training, but does so for all types of arts and cultural organizations.

Since service organizations often span multiple categories, understanding the landscape of ASOs is a challenging task. A study of the 710 national arts and culture membership organizations indicated that the majority is focused on the performing arts.<sup>6</sup> Visual arts and museums comprise the second largest category. More specifically, music showed the greatest number of service organizations, followed by visual arts, literature, theatre, and dance.

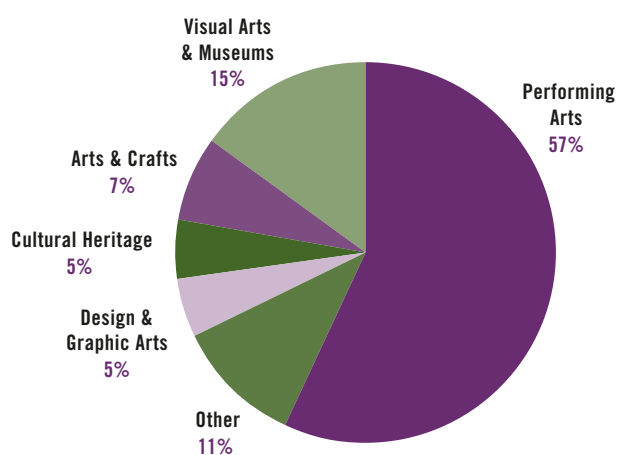
## Impact of National and Regional Arts Service Organizations

Although the number of service organizations is vast and their work important, there is no industry-wide information or statistics documenting their impact on the arts sector. However, by examining a few select national and regional arts service organizations, a sense of their broad and deep impact emerges.

### American Symphony Orchestra League

In the 1970s and 1980s, orchestras began to experience substantial operating deficits as expenses began to exceed income from ticket sales and the industry's share of private-sector giving decreased by a third, even while more orchestras were being created, increasing competition for philanthropic dollars. At the same time, orchestras were criticized for being disproportionately white, upper class, and middle aged—elitist and out of touch with their communities.

### Disciplines of National Membership Organizations



<sup>6</sup> Wyszomirski, Margaret J. and Joni Maya Cherbo. "The Associational Infrastructure of the Arts and Culture." *Journal of Arts Management, Law, and Society* Summer 2001.

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The American Symphony Orchestra League (ASOL) took on a leadership role and launched an initiative, which identified key issues, documented field conditions, and provided recommendations for the field in the areas of repertoire, cultural diversity, musicians, audience development, music education, volunteerism, and leadership. By providing guidelines, information, and support, the ASOL served as a catalyst for industry change.

### Chamber Music America

Founded in 1977 by a group of 34 chamber musicians, this national service organization has grown to have a considerable impact in the world of chamber music. Since its inception, it has:

- Built a membership base of 10,000, including performers, educators, composers, presenting organizations, music festivals and training programs, as well as business members and advocates of the art form.
- Awarded nearly 1,000 grants to ensembles, composers, and chamber music organizations, infusing \$7 million into the chamber music field. Its Residency Program has awarded more than \$4 million to ensembles and community presenters, supporting over 500 residencies nationwide.
- Supported over 100 new works from established figures to emerging composers through its Commissioning Program. Several of these commissions have received additional prizes, including the Pulitzer Prize to Aaron Kernis for his string quartet “Musica Instrumentalis” written for the Lark Quartet.
- Invested nearly \$800,000 in the professional development of chamber musicians and organizations, including over 300 grants designed to provide small ensembles and other artist-run organizations with the resources to acquire the managerial skills and expertise needed to sustain and expand chamber music careers.

### The Greater Philadelphia Cultural Alliance

The Greater Philadelphia Cultural Alliance, established in 1972, provides advocacy, marketing, grants, and other services for the area’s cultural

institutions. The impact of the Alliance’s work in 2003 includes the following:

- Through its *Campaign for Culture*, GPCA launched a half-price ticket e-mail service, which reached 32,500 subscribers in its first year. In its first eight months, the program returned over \$200,000 in revenues to 89 member cultural organizations from the sale of 11,000 tickets and admissions. Based on preliminary surveys, 60 to 80 percent of attendees were first-time patrons.
- Created the Cultural Resource Directory, which includes contact information, mission statements, and staff listings for over 230 nonprofit cultural institutions.
- With the Delaware River Port Authority, established a regional cultural economic development grants program to funnel \$1.7 million into the nonprofit cultural sector.
- Enrolled 90 member organizations in its Blue Cross group health insurance program.

### Society for American Archaeology and the American Association of Museums

Two service organizations, the Society for American Archaeology and the American Association of Museums, along with Native American advocates, had a significant impact on the Native American Graves Protection and Repatriation Act. By working together to identify key issues, including definitions and funding mechanisms, and by lobbying members of Congress, the two groups directly influenced the shape and implementation of legislation.

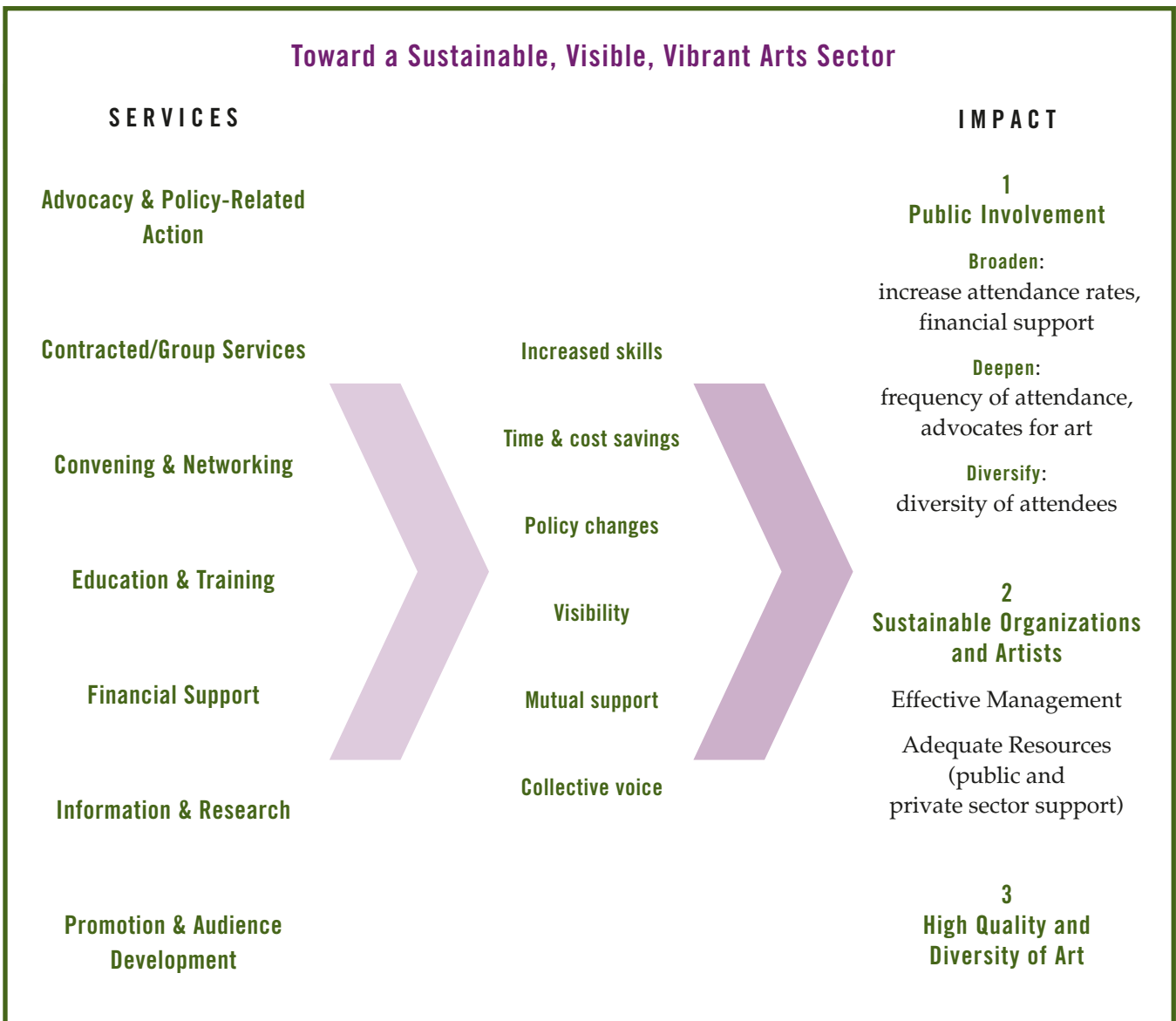
These examples demonstrate that the services offered by ASOs impact the artists and arts organizations in three core spheres that are the foundation of a healthy arts community:

- **Public involvement in the arts.** Marketing and promotion lead to greater visibility, which in turn leads to higher attendance rates and sales. Higher attendance rates and sales impact public involvement in the arts impacting the sustainability of arts organizations and the self-sufficiency of individual artists.

- **Sustainability of arts organizations and artists.** Group services such as health insurance provide individual artists with basic benefits they could not afford on their own. This impacts the ability of the field to attract and retain individuals, a key component of sustainability and health for any sector. Education and training in leadership and management also lead to stronger, healthier organizations that are built to last beyond the next performance.
- **Quality and diversity of art.** Artists' training and professional development, including master classes,

address quality issues by refining existing skills and exposing artists to new techniques and ideas, leading to increased quality and diversity of art.

By impacting the arts in these three critical areas, ASOs often become leaders and key influencers in their fields. They may help change the way a discipline thinks about the quality of their art or increase public involvement in the arts or deepen the level of engagement. The following diagram illustrates how the programs and services offered by arts service organizations contribute to the three core elements of a sustainable, visible and vibrant arts community.



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## CHAPTER THREE

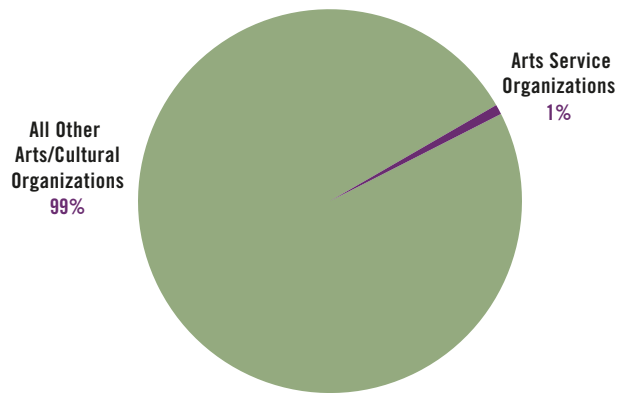
# Greater Boston's Arts Service Organizations

A recent study by the Boston Foundation indicated that among Greater Boston arts nonprofits with budgets of less than \$500,000 in 2002, only 1% were arts service organizations.<sup>7</sup> Although it is difficult to have a complete understanding of the existing arts service organizations in Greater Boston, an initial scan indicates the presence of just over 35 arts service organizations (see Appendix C)<sup>8</sup>, the majority of which fit into the under-\$500,000 budget category.

As with regional and national ASOs, Greater Boston's service organizations have a broad reach, extending into all sectors of the arts. Nearly one-third of the area's arts service organizations are multi-disciplinary, with organizations serving visual and media arts comprising almost half of the currently known service organizations. These agencies offer all types of services from information to convening and networking. Only a few organizations include advocacy among their services, and only MAASH (Massachusetts Advocates for the Arts, Sciences and Humanities) holds advocacy as its primary service.

Area organizations serve both professional and amateur artists as well as organizations. Only a handful of ASOs serve organizations exclusively, while the majority serve individuals or individuals in addition to organizations. Few organizations seem to serve amateurs exclusively, but perhaps due to their target population these organizations may be smaller in size and therefore less easily detected in the scan of ASOs.<sup>9</sup>

### Arts & Cultural Nonprofits in Metro Boston with Budgets Under \$500,000 in 2002



In addition, the Arts Services Coalition, an unincorporated alliance of 11 Boston area arts service organizations, is worth noting. The ASC works to prevent duplication of services and to leverage coalition members' joint capacities by identifying shared issues and concerns, and collaborating across disciplines and services to address those concerns. In this sense, the Coalition functions as infrastructure and support for a core group of service organizations.

<sup>7</sup> *Culture is Our Commonwealth*, The Boston Foundation, 2004, page xxxiv.

<sup>8</sup> It is worth noting that the Massachusetts Cultural Council and the 329 Local Cultural Councils that it funds also offer a range of services and funding opportunities to artists and arts organizations.

<sup>9</sup> Many ASOs also did not specifically state whether they serve professionals or amateurs, therefore in many cases this was inferred from organizational statements.

## Disciplines of Known Arts Services Organizations in Greater Boston

### Multi-Discipline

ACT Roxbury Consortium  
Arts & Business Council of Greater Boston  
Arts Extension Service  
Arts Services Coalition  
Boston Center for the Arts  
Cultural Access Consortium  
Fenway Alliance  
First Night International  
MAASH  
Volunteer Lawyers for the Arts  
VSA arts of Massachusetts

### Architecture/Design

Adaptive Environments  
Boston Society of Architects

### Media Arts

Boston Cyberarts, Inc.  
Color of Film Collaborative  
Filmmakers Collaborative  
The Fund for Women Artists  
Newbury Film Series  
Women in Film & Video/New England

### Museums

New England Museum Association

### History

Bay State Historical League

### Performing Arts

ArtsBoston

### Music

New England Orchestra Consortium  
American Composers Forum

### Theater

StageSource

### Dance

Boston Dance Alliance

### Visual Arts

The Art Connection  
Artists Foundation  
Fort Point Arts Community  
Photographic Resource Center  
Portrait Society of America  
UrbanArts Institute

### Other

League for the Advancement of  
New England Storytelling  
Massachusetts Alliance for Arts Education  
The Society of Arts and Crafts



## Target Population of Greater Boston Arts Service Organizations

	Individual Artists	Individuals & Organizations	Organizations
<b>Professional</b>	<p>Adaptive Environments</p> <p>Artists Foundation</p> <p>Fort Point Arts Community</p> <p>The Fund for Women Artists</p> <p>Massachusetts Alliance for Arts Education</p>	<p>Bay State Historical League</p> <p>Boston Center for the Arts</p> <p>Boston Dance Alliance</p> <p>Fenway Alliance</p> <p>Fort Point Cultural Coalition</p> <p>MAASH</p> <p>New England Museum Association</p> <p>Stage Source</p>	<p>Arts &amp; Business Council of Greater Boston</p> <p>ArtsBoston</p> <p>Arts Services Coalition</p> <p>Cultural Access Consortium</p> <p>New England Orchestra Consortium</p>
<b>Professional &amp; Amateur</b>	<p>The Art Connection</p> <p>Color of Film Collaborative</p> <p>Filmmakers Collaborative</p> <p>League for the Advancement of New England Storytelling</p> <p>Newbury Film Series</p> <p>Photographic Resource Center</p> <p>Portrait Society of America</p> <p>The Society of Arts and Crafts</p>	<p>ACT Roxbury</p> <p>Arts Extension Service</p> <p>UrbanArts Institute</p> <p>Volunteer Lawyers for the Arts</p> <p>VSA arts of Massachusetts</p>	<p>First Night International</p>
<b>Amateur</b>			

## CHAPTER FOUR

# Initiative to Strengthen Arts Service Organizations

The two-year Initiative to Strengthen Arts Service Organizations funded 14 ASOs, a little less than half of the identified ASOs in the Greater Boston area. An overview of the scope and impact of their services is considered in the following sections.

## Services Offered

ASOs participating in the Initiative received funding to provide a wide range of services in each of the six service categories established in the previous section.

### Advocacy & Policy-related Action

MAASH (Massachusetts Advocates for the Arts, Sciences and Humanities) received funding to encourage the cultural community to advocate for greater public support. This was accomplished through forums, speeches, tours, and meetings in which MAASH taught cultural leaders how to tell their stories effectively, what economic details to include, how to set up legislator visits, and how to make advocacy an integral part of their organizations' missions.

### Contracted/Group Services

The Arts & Business Council of Greater Boston received funding to hire a part-time program director to interview, train, and match business volunteers with arts and cultural organizations. The program director focused her efforts on diversifying and increasing volunteers in the Business Volunteers for the Arts program, increasing the number of projects volunteers engaged in, and monitoring the projects.

### Convening & Networking

The Fenway Alliance received funding to help its member organizations better understand their local audience and conduct more effective community outreach. Alliance organizations worked together to compile and synthesize existing community and audience assessments, and convened community representatives in focus groups to gather their perceptions of the area's cultural institutions. Then, based on their findings, the Alliance helped member organizations develop strategies for changing institutional policies, procedures, and programming, to develop better collaborative relationships with community members.

StageSource, a key factor in Boston's theater renaissance, provides information on resources, services, and venues to over 2,000 individual members and more than 200 theater, film and casting companies through its website—[www.StageSource.org](http://www.StageSource.org)—and *The Source*, a bi-annual publication.

The image shows two overlapping items. On the left is the cover of 'The Source 2005-2006 The Greater Boston Theatre Resource Guide', featuring a collage of theater-related photos and the text '20TH ANNIVERSARY EDITION'. On the right is a screenshot of the StageSource website. The website header includes the StageSource logo, contact information (100 HANOVER STREET SUITE 704, BOSTON, MA 02108, 617.252.6264, 617.252.4275), and navigation links (My Account, View Cart, Contact Us, Logout). The main content area has a navigation bar (ABOUT US | PERFORMANCE & EVENTS | GIVING | IN THE NEWS | RESOURCES | STORE) and two columns: 'ORGANIZATIONS' and 'INDIVIDUALS'. Below these are sections for 'WHAT'S HAPPENING' and 'GET THE STAGESOURCE E-NEWSLETTER' with a sign-up form.

## Education & Training

Volunteer Lawyers for the Arts received funding to design and implement “The Artist Survival Series,” seminars and one all-day symposium to address a wide range of legal and life skills topics including copyright and trademark issues, contract negotiation, and conflict resolution in collaboration with the UrbanArts Institute.

## Information & Research

StageSource received funding to develop and implement an online version of its theatre resource guide—a listing of individual artists, companies, rehearsal and performance spaces, casting agencies, and training resources—which has a print circulation of 2,000 and is updated every two years. The online guide allows for up-to-the-minute information, easier access for users, and fewer associated expenses and resources.

## Promotion & Audience Development

ArtsBoston received funding to revitalize and expand ArtsMail, an advance-purchase ticket discount catalog, expand affordable advertising opportunities through “Ticket to the Arts,” and develop an online advertising guide for its performing arts member groups. By strengthening its own service infrastructure, ArtsBoston helps maximize tickets sales and build audiences for the performing arts.

## Number of Artists and Arts Organizations Served

Organizations funded by the Initiative, less than half of which are member-based agencies, impacted up to 10,000 artists and arts organizations in the Greater Boston area and Massachusetts in 2002-2004. The table on page 20 provides a summary of the scope of individuals and organizations being served through organizations funded by the Initiative.



ArtsBoston helps its 170 member organizations reach a broader audience in a cost-effective manner through such programs as *ArtsMail*, a free catalog offering discount tickets to performing arts events that is mailed to 25,000 people throughout Greater Boston. Now available on-line at [www.artsboston.org](http://www.artsboston.org), *ArtsMail* helps performing arts companies of all sizes maximize ticket revenue. Since it was founded in 1975, ArtsBoston’s ticket programs have generated over \$38.5 million for its member groups.

Behind these numbers, there was also an emphasis on increasing the diversity of artists whose works are seen and experienced. The Art Connection, for example, focused on reaching younger, more diverse artists to donate their artwork for placement in nonprofit agencies. To do this, they established a framing fund to remove the high cost barriers of donating art, a problem for many younger artists. Dance Alliance has made concerted efforts to broaden its membership to include hip-hop and social dance organizations. The Arts & Business Council has made an effort to diversify its business volunteers to include a greater number of minorities. As a result of these Initiative-funded projects, a larger number and broader range of artists and arts organizations were served.

## Artists and Arts Organizations Served

Organizations	Artists & Arts Organizations Served	Number
ACT Roxbury Consortium	Artists through the Roxbury Arts & Film Series	200
	Artists through Business of Cultures Series	100+
	Playwrights through a mentoring program	10
American Composers Forum New England (ACF-NE)	Composers (Members)	200
The Art Connection	Visual artists	125
Arts & Business Council of Greater Boston (A&BC)	Small to mid-size arts organizations	170
ArtsBoston	Performing arts groups (Members)	165
Cultural Access Consortium	Arts organizations developing access-related programs	14
Boston Dance Alliance	Dance-related artists and organizations (Members)	200
Fenway Alliance	Cultural organizations in the Fenway cultural district (Members)	22
MAASH	Arts, science, and humanities-related individuals and organizations (Members)	1,000
StageSource	Theater artists and organizations (Members)	2,090
UrbanArts Institute	Artists in slide registry	2,000
Volunteers Lawyers for Arts (VLA)	Artists & arts organizations	3,500
VSA arts of Massachusetts	Artists with disabilities	70
	Artists in career counseling program	10
Young Audiences of Massachusetts	Artists/educators	100+

## Leveraged Resources

A key strategic role of service organizations is their ability to leverage relationships with businesses, government agencies, community groups, education-related organizations, arts organizations, and other public and private entities, as well as the general public to maximize benefit to artists and arts organizations. For example:

- Through the Dannette Jones Business of Culture Series, ACT Roxbury brings in well-established artists, art business owners, and technical specialists to provide workshops for artists. Boston Cyberarts provided a workshop on new technology for documenting art, and the City of Boston Home Center and the Boston Redevelopment Authority collaborated to present property-buying workshops.
- Volunteer Lawyers for the Arts leverages its relationships within the legal field to create a network of over 400 attorneys offering pro bono service to artists. As a result, for every dollar in its budget, the organization calculates that it is able to generate six times the dollar amount in services to artists.
- The Arts & Business Council of Greater Boston engages 80 business professionals to provide

volunteer consulting and business services to arts organizations.

- As a consortium of cultural, academic and arts organizations, the Fenway Alliance is able to pool its collective audience surveys, work with local community organizations, and conduct joint research in order to effectively encourage greater community participation in all of the area’s cultural organizations.
- Cultural Access Consortium trained approximately 20 volunteers in sighted guide and expressive description in order to help disabled individuals access the arts. In addition, it received support to train 50 individuals from the American Sign Language community as interpreters.

Arts service organizations serve a broad range of artists and arts organizations in a cost-effective

manner by leveraging their relationships and volunteer networks.

## Impact

### Public Involvement

A crucial direct impact of arts service organizations is their ability to increase and deepen public involvement in the arts. With artists and arts organizations spending the bulk of their time in the creation and presentation of art, service organizations fill the gap by increasing awareness of the arts and removing barriers that prevent people from experiencing the arts. The table below provides a few numbers representing the extensive reach of Initiative-funded ASOs into the public sphere.

Public Audience Reached		
Organizations	Outreach Mechanism	Number Reached
ACT Roxbury	Roxbury Arts Series in 2003 Roxbury is Rich Guide	3,000 Attendees 55,000 Residents
American Composers Forum New England	Attended performance of new musical compositions over the last 9 years	18,000 Attendees
The Art Connection	Received framed art works over 9 years	145 Nonprofits
ArtsBoston	Attended performing arts event by purchasing a ticket through ArtsBoston in last 28 years Currently receive ArtsMail	3,200,000 Attendees 25,000 Households
Cultural Access Consortium	Attended performing arts events in the past year	400 Disabled <sup>10</sup> Individuals
Fenway Alliance	Participated in cultural activities during the Alliance’s “Opening Our Doors Day” over the last two years	20,000 individuals
VSA arts of MA	Readers to date of <i>Access Expressed</i> (newsletter of accessible cultural opportunities for the disabled) Received Cultural Access Directory to date	20,000 Individuals 40,000 Individuals

<sup>10</sup>Includes members of the deaf, blind, low vision, and deaf-blind community.



## Staff & Budget Size of Funded Organizations, FY 2002/2004

Organization	Budget Size (Revenues)	Staff (FTE)
ArtsBoston	\$1,126,864	10.00
Young Audiences of Massachusetts	\$887,547	6.00
VSA arts of Massachusetts	\$583,375	5.00
Fenway Alliance	\$256,600	1.50
Arts & Business Council of Greater Boston	\$251,851	2.00
StageSource	\$239,302	3.00
The Art Connection	\$210,561	2.80
MAASH <sup>11</sup>	\$209,738	2.50
Cultural Access Consortium	\$206,110	1.50
ACT Roxbury Consortium <sup>12</sup>	\$162,735	1.50
Volunteers Lawyers for the Arts	\$124,403	1.25
UrbanArts Institute <sup>13</sup>	\$116,815	2.00
American Composers Forum New England	\$75,562	1.50
Boston Dance Alliance	\$30,821	0.50

participants to renowned playwright Ed Bullins for work that resulted in staged readings and presentations at the African-American Theatre Festival and the Boston Theater Marathon at the Boston University Playwright's Theatre. Here, it is clear that artistic development opportunities have increased the quality of participating artists' work and furthered their careers.

### Staffing and Budget

Arts service organizations have a significant impact on artists and arts organizations, despite having very limited resources of their own. Ten of the 14 organiza-

tions have two or fewer full time equivalent (FTE) staff members. ArtsBoston, employing 10 FTEs, is one of the few ASOs with extensive staff. The Boston Dance Alliance relied on part-time staff and its working board until early 2005, when it hired its first full-time executive director, a position funded, in part, by the Initiative. The majority of the funded organizations have only an executive director and an assistant.

Small staff size is reflected in these agencies' budgets. Of the funded organizations, all but three have annual budgets under \$500,000; seven have budgets of \$250,000 or less. Budgets range in size from a high of \$1.1 million (ArtsBoston) to a low of \$30,000 (Dance Alliance). The average organization's budget size was \$320,000 while the median is \$210,000.<sup>14</sup>

<sup>11</sup>All MAASH information in this document accounts for both MAASH and MAASH-Ed.

<sup>12</sup>The ACT Roxbury Consortium is a program of the Madison Park Development Corporation. However, its financials are reported here as if it were a stand-alone organization.

<sup>13</sup>UrbanArts Institute has an alliance with the Massachusetts College of Art, but retains its independent 501(c)(3) status. Its financials are reported here as a stand-alone organization.

<sup>14</sup>All financial data in this report is drawn from the most recent information available from the specific agency, either FY02, FY03 or FY04. In most cases, data reflects actual income and expenses, rather than budgeted figures.

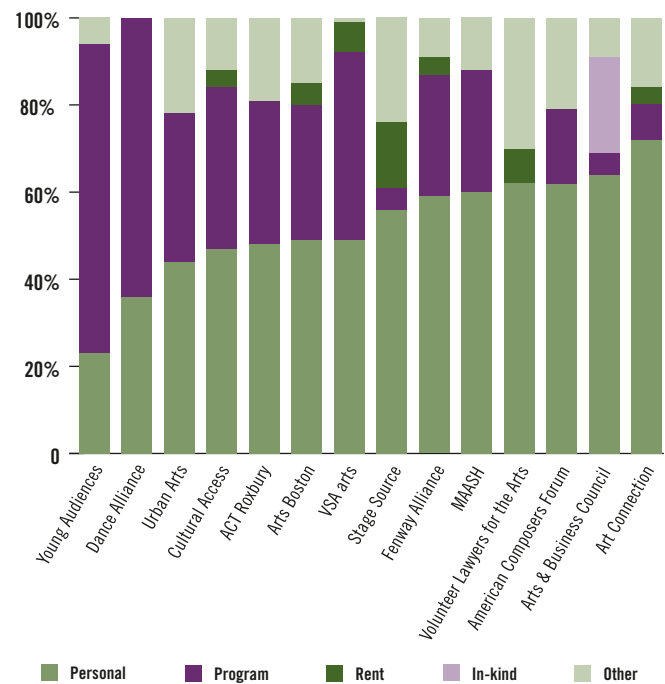
## Expenses

Staff and related expenses range from 23% to 72% of the budgets of Initiative organizations. Even though most arts service organizations have fewer than 2 staff members or FTEs, staffing still accounts for over half of total expenses.

Only seven organizations have a line item for rent, with an average rent expense of \$26,275. Three pay yearly rent of between \$30,000 and \$60,000 while the other four pay only between \$8,000 and \$9,500. The remainder has secured in-kind space.

Note: Due to organizational differences in categorizing expenses, "Program" expenses were only categorized as program expenses by TDC if budgets explicitly stated so. It is highly likely that "Other" also includes program expenses. Of course, most "Personnel" costs are also program expenses.

## Expense Distribution of Initiative Grantees



## Staff & Budget Size of Funded Organizations, FY 2002/2004

Organization	Expenses	FTEs	Personnel	Program	Rent	In-Kind	Other
ArtsBoston	\$1,159,858	10.00	49%	31%	5%	–	15%
Young Audiences	\$1,054,612	6.00	23%	71%	–	–	6%
VSA arts of Massachusetts	\$581,570	5.00	49%	43%	7%	–	1%
Fenway Alliance	\$265,700	1.50	59%	28%	4%	–	9%
Arts & Business Council	\$245,090	2.00	64%	5%	–	22%	9%
StageSource	\$213,372	3.00	55%	5%	16%	–	24%
MAASH	\$206,242	2.50	61%	28%	–	–	11%
Cultural Access Consortium	\$202,290	1.50	47%	37%	4%	–	12%
Art Connection	\$194,760	2.80	72%	9%	4%	–	15%
ACT Roxbury	\$183,245	1.50	48%	33%	–	–	19%
UrbanArts	\$147,484	2.00	44%	34%	–	–	22%
Volunteer Lawyers for the Arts	\$118,673	1.25	62%	–	8%	–	30%
American Composers Forum of New England	\$75,562	1.50	62%	17%	–	–	21%
Boston Dance Alliance	\$30,413	0.50	36%	64%	–	–	–

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Just as ASOs seek to serve a broad range of artists and arts organizations, they also work to ensure that a diverse segment of the population can enjoy the work of these artists and arts organizations. For example:

- Cultural Access Consortium works with performing arts organizations to create, modify or interpret performances so they can be enjoyed by those in the deaf, blind, low vision, and deaf-blind communities.
- VSA arts of Massachusetts publishes newsletters and directories of accessible cultural opportunities in order to encourage the disabled to participate in the arts.
- ACT Roxbury creates a *Roxbury is Rich* guide to local artists reaching over 55,000 residents and drawing shoppers who may have never explored the arts in Roxbury to the area.
- As a direct impact of the work of service organizations, participation in the arts, along with audience diversity and the number of those who will become supporters and advocates of the arts, is increasing.

### Sustainable Organizations & Artists

Service organizations strengthen the sustainability of arts organizations by providing a supportive infrastructure for artists and arts organizations in a variety of ways. Organizations like Volunteer

Lawyers for the Arts and StageSource focus specifically on providing services, including health insurance and legal advice, that small and mid-sized arts organizations and individual artists may not have the resources to acquire directly. Education and training, such as the Art & Business Council's board training or ArtsBoston's guide to advertising, are critical in providing organizations with the tools and skill-sets for a sound operational infrastructure. Information services, such as Dance Alliance's Dance Directory, and networking opportunities as offered through American Composers Forum, all provide a supportive and collaborative community that ensures the sustainability of arts organizations and artists.

The direct link between services and sustainability is not easily measured or quantified, but the impact is clear. In one example, after participating in a website design seminar offered by ACT Roxbury, six artists developed their own websites, which will be linked to ACT Roxbury's website. Although these artists' futures are unknowable, their new ability to create and manage a website is an important marketing tool that will likely contribute to their success.

### High Quality Art

Within the pool of funded organizations, only a few, including ACT Roxbury, American Composers Forum, the Dance Alliance, and VSA arts of Massachusetts, focused on professional artistic development. ACT Roxbury's Business of Culture series included a playwright mentorship program that linked five



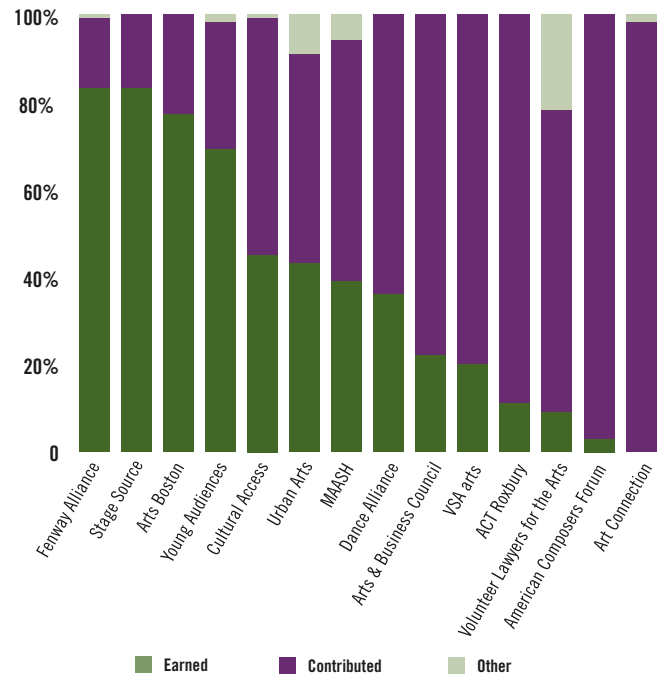
The Cultural Access Consortium provides the technical assistance that cultural organizations need to make their offerings available to people of all abilities. With the help of interpreters trained by CAC, the Wheelock Family Theatre brought deaf-blind audience members on stage for a tactile tour prior to the performance of "The Beanstalk, the Giant, and Jack." Here, a participant encounters the chicken that laid the golden egg, an experience that increased her understanding and enjoyment of the play.

## Revenues

Because service organizations differ significantly in size, services, and business model, it is difficult to benchmark the “appropriate” distribution of revenue between contributed and earned income. In looking at national models, service organizations such as the Theatre Communications Group receive only 16% of their \$6.9 million budget from contributed income; on the other hand, the American Symphony League Orchestra receives 67% of their \$9.5 million budget from grants and other contributions.

Variations among Initiative organizations’ earned and contributed incomes are likewise dramatic: 83% of The Fenway Alliance’s income is earned from membership fees, while none of The Art Connection’s income is earned. The majority of service organizations rely predominantly on contributed income; only four of 14 organizations received a majority of income from earnings.

## Contributed vs. Earned Income of Initiative Grantees



## Contributed vs. Earned Income of Initiative Grantees with Budget Size

Organization	Revenues	Earned	Contributed	Other
Fenway Alliance	\$265,600	83%	16%	1%
StageSource	\$239,302	83%	17%	–
ArtsBoston	\$1,126,864	77%	23%	–
Young Audiences	\$887,547	69%	29%	2%
Cultural Access Consortium	\$206,110	45%	54%	1%
UrbanArts	\$116,815	43%	47%	10%
MAASH	\$209,738	39%	55%	6%
Boston Dance Alliance	\$30,821	36%	64%	0%
Arts & Business Council	\$251,851	22%	78%	–
VSA arts of Massachusetts	\$583,375	20%	80%	–
ACT Roxbury	\$162,735	11%	89%	–
Volunteer Lawyers for the Arts	\$124,403	9%	69%	22%
American Composers Forum New England	\$75,562	3%	97%	–
Art Connection	\$210,561	–	98%	2%

Although four organizations are able to rely on earned income for over half of their revenues, these opportunities are limited for most organizations. With 82% of Boston's arts and cultural sector in 1999 represented by organizations with budgets under \$500,000<sup>15</sup>, most arts organizations cannot afford to pay the full cost of services offered by ASOs. Affordability, of course, is also an issue for individual artists. As a result, many organizations deeply discount their services or offer them without costs, leading to a reliance on contributed income.

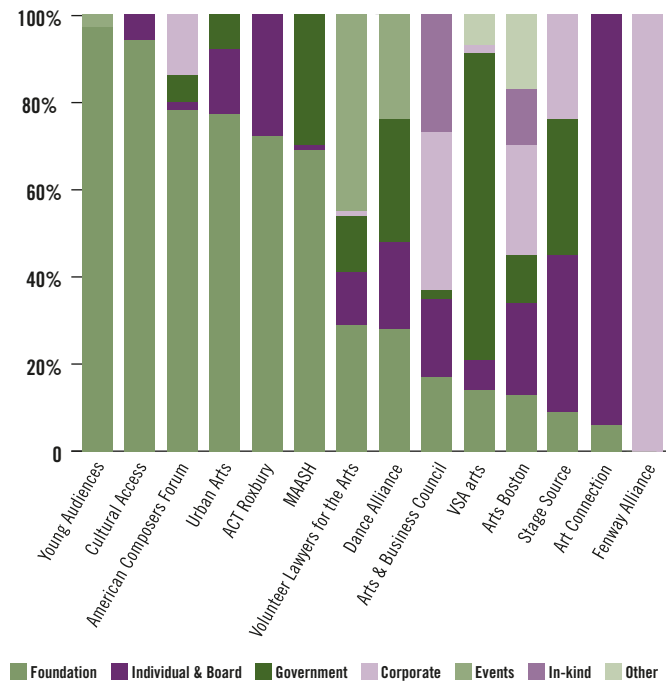
Initiative-funded organizations raised just over \$2 million in total contributed income<sup>16</sup> with 60% of this income coming from foundation or government grants. Six of the fourteen organizations received over two-thirds of their revenues from foundation grants while the remainder showed more diversified contributed income streams. Individual and board giving accounts for almost all of two organizations' contributed income.

Although some organizations have been successful in diversifying their contributed income sources, these sources are often limited. Government arts funding, for example, has been subject to well-publicized cutbacks. Board members are often important sources of contributed income, but unaffiliated individuals often prefer to give directly to artists or arts organizations, rather than to service organizations. Many potential donors simply do not know of or recognize the importance of service organizations. While corporations could be a source of contributions, given the environment of large-scale mergers and the difficulty of making the case for service organizations, this is not a significant source of support. Foundations remain one of the few available funding sources.

## Available Funding Sources

Although no general survey of grant funding sources for arts service organizations is known, a few statistics can be gathered from examining national, regional, state, and city funding priorities, as well as the funding sources of the Initiative-funded organizations.

## Distribution of Contributed Income of Initiative Grantees



- Nationally, in 2004 the National Endowment for the Arts distributed \$2,525,000 in 72 grants for services to artists and arts organizations. This represents 2.8% of the \$91.3 million that the NEA awarded, and 3.7% of the 1,952 artists and organizations that were awarded funding in 2004. Other large national foundations, including American Express, Ford Foundation, Pew Charitable Trusts, William and Flora Hewlett Foundation, John S. & James L. Knight Foundation, Andrew W. Mellon Foundation, Helen F. Whitaker Fund, MetLife Foundation, Doris Duke Charitable Foundation, and the Wallace Funds also support ASOs. However, given the national reach of the funders, funded service agencies tend to be those with large national membership and reach.

<sup>15</sup> *Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas*, The Boston Foundation, 2002

<sup>16</sup> As indicated in their most recently reported fiscal years.

## Distribution of Contributed Income of Initiative Grantees, FY 2002/2004

Organization	TOTAL Contributions	Foundation	Individual & Board	Government	Corporate	Events	In-kind	Other
Young Audiences	\$258,572	97%	–	–	–	3%	–	–
Cultural Access	\$110,500	94%	6%	–	–	–	–	–
American Composers Forum New England	\$73,418	78%	2%	6%	14%	–	–	–
UrbanArts	\$55,215	77%	15%	8%	–	–	–	–
ACT Roxbury	\$145,156	72%	28%	–	–	–	–	–
MAASH	\$116,271	69%	1%	30%	–	–	–	–
Volunteer Lawyers for the Arts	\$86,083	29%	11%	13%	1%	46%	–	–
Boston Dance Alliance	\$19,791	28%	20%	28%	–	24%	–	–
Art & Business Council	\$196,439	17%	18%	2%	36%	–	27%	–
VSA arts of Mass	\$463,849	14%	7%	70%	2%	–	–	7%
ArtsBoston	\$260,931	13%	20%	11%	25%	–	13%	18%
StageSource	\$41,852	9%	36%	31%	24%	–	–	–
Art Connection	\$206,572	6%	94%	–	–	–	–	–
Fenway Alliance	\$42,700	–	–	–	100%	–	–	–

- Regionally, while the New England Foundation for the Arts has no specific grant programs for ASOs, its creative economy research and support for presenters and producers of dance, performing arts, and public art means that it, in effect, acts as both a funder and service organization.
- Statewide, the Massachusetts Cultural Council is an important source of support for ASOs. In both the 2003 and 2004 fiscal years, the MCC awarded 13 grants totaling \$92,250 each year to service organizations. This represents about 3% of the \$3 million grants awarded to nonprofit organizations in those two fiscal years<sup>17</sup>. This is significantly

decreased, however, from roughly \$300,000 awarded in FY01 and FY02.

- Locally, 14% (or \$13,500 of \$95,000) of the Boston Cultural Council's Programming Grants in FY04 went to ASOs<sup>18</sup>. The Boston Cultural Agenda Fund awarded grants to 7 service organizations out of a total of 39 organizations or roughly 18% of all grants. According to Americans for the Arts, roughly 49.3% of local arts agencies (LAAs) fund ASOs. Local cultural councils with more than one million in their area's population are 50% more likely to fund service organizations.<sup>19</sup>

<sup>17</sup> This figure excludes grants made to schools, municipalities and individual artists. In FY04, the Massachusetts Cultural Council awarded a total of \$7.3 million in grants.

<sup>18</sup> The Boston Cultural Council is one of 329 Local Cultural Councils across the state funded by the Massachusetts Cultural Council.

<sup>19</sup> "United States Urban Arts Federation 2000: An Annual Statistical Report on the Budgets and Programming of Arts Councils in the 50 Largest U.S. Cities (Fiscal Year 1999)." Americans for the Arts, April 2000.



From national and regional sources then, roughly 3% to 14% of arts grants are awarded to service organizations. However, as the majority of Boston's ASOs are small organizations, they are unlikely to attract national funding. The most likely source of funding for Boston's ASOs is, therefore, local.

The Massachusetts Cultural Council and the Boston Foundation are the only consistent sources of revenue for Initiative grantees<sup>20</sup>. While Initiative grantees have secured grants from other sources, these opportunities seem limited.

### Sample Sources of Funding for Selected Initiative Organizations

Source	Applicant/Recipient <sup>21</sup>
American Express	Arts & Business Council of Greater Boston
AT&T	Arts & Business Council of Greater Boston
City of Boston Cultural Agenda Fund	Fenway Alliance UrbanArts Institute Volunteer Lawyers for the Arts
Boston Foundation	American Composers Forum New England Arts & Business Council of Greater Boston MAASH UrbanArts Institute VSA arts of Massachusetts
Cherbec Foundation	American Composers Forum New England
Cloud Foundation	UrbanArts Institute
Fidelity Foundation	Arts & Business Council of Greater Boston MAASH
Gunst Foundation	American Composers Forum New England
Massachusetts Cultural Council	American Composers Forum New England Artists Foundation Arts & Business Council of Greater Boston Boston Dance Alliance MAASH UrbanArts Institute Volunteer Lawyers for the Arts
Massachusetts Rehabilitation Commission	VSA arts of Massachusetts
Massachusetts Bar Foundation	Volunteer Lawyers for the Arts
Ratshesky Foundation	American Composers Forum New England Arts & Business Council of Greater Boston
Sovereign Bank	Arts & Business Council of Greater Boston Fenway Alliance

<sup>20</sup> Sources of income are based on grantee proposals; not all proposals indicated sources of contributed income.

<sup>21</sup> In some cases, grants were received and in others, only applied for.

## Funding Gaps

Limited funding opportunities are evident in certain organizations' financial records. Although the majority of organizations funded by the Initiative have been able to meet their yearly operating expenses, nearly a third showed deficits that ranged from \$100 to over \$100,000, or 1% to 26% of the given agency's budget. In looking at trends over the last three reported fiscal years of each organization, four organizations have consistently had negative incomes. Of the remaining organizations with consistently positive incomes, yearly incomes are typically minimal.

Unlike large national membership service organizations, the majority of Greater Boston's arts service organizations have very small, economically weak membership bases that cannot afford high fees for membership, workshops, or other services. Boston's small and mid-sized arts organizations are in great need of services to extend their capacity, but they are likely to struggle to pay for them. Larger arts organizations, which could pay higher dues or fees, generally hire outside consulting services to handle work their larger, higher capacity staffs can't handle directly. With limited earned income opportunities

from membership or consumer bases, service organizations must rely on contributed income.

Potential sources of contributed income are corporations, individuals, federal, state, and local government, and foundations. Service organizations have an extremely difficult time making the case to corporate and individual donors and are likely to garner very limited support from these sources. Some service organizations, especially those with links to businesses such as the Arts & Business Council, are able to take advantage of corporate support. But, given the indirect role that service organizations play in the arts sector, many corporations and individuals have difficulty understanding the potential impact and worth of their philanthropic contribution. As noted government sources are also very limited.

Foundations remain one of the few funding sources for service organizations. However, in the Greater Boston area foundation funding is very limited. Arts service organizations are able to secure occasional project funding from foundations such as the Ratskesky Foundation or a corporation such as American Express, but these opportunities are few and far between. The Boston Foundation is one of



Nonprofit cultural organizations benefit from having business professionals on their boards, but don't always have contacts in that arena. Business executives don't necessarily have a deep understanding of the differences between nonprofit and for profit ventures and often need an introduction to the region's smaller cultural treasures. The Arts & Business Council of Greater Boston bridges these differences through its Business on Board program. Here, graduates of the spring 2005 program are joined in their class picture by A&BC executive director Celeste Wilson and board chair Robert Fraser (third and fourth from left, back row). Ed Toomey (far right, front row), then President of the New England Aquarium and now chief operating officer at Lesley University, was the day's host and speaker.

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the few foundations that routinely considers ASOs in its regular discretionary grants process and, with funding from an anonymous foundation, provides the only targeted grants initiative for ASOs.

The significance of this tenuous financial structure is even more striking when considering the importance of these services and the highly leveraged impact that arts service organizations make with very few dollars. Two examples listed below emphasize the need to further strengthen existing ASOs:

- Municipalities, public agencies, community groups and private clients across the state typically lack the expertise to develop public art projects on their own. A service organization, UrbanArts Institute, fills this gap by working to ensure that the arts continue to have a vital role in the public realm. Its activities include administering public arts commissions, which totaled over \$1.25 million in 2004, and initiating and managing neighborhood design projects. UrbanArts had a projected budget of only \$166,600 in FY05, however, and a staff of 2.08 FTEs. It is only through their Initiative-funded project that they were able to replace a ten-year old printer and seven-year old computer and update their servers, technology that is critical to their work.
- The Boston Dance Alliance is the region's only organization focused solely on promoting the interests of the dance community. Since 63% of its member organizations report annual budgets of less than \$50,000, however, they clearly have few resources to support their professional or artistic development, a limitation that also impacts the Alliance itself. Although established 20 years ago in 1985, the Dance Alliance was unable to secure funding for a full-time executive director to provide the services needed by this fragile community until the launch of the funding Initiative.

Although Boston's ASOs have been able to do significant work on very limited budgets, their ability to sustain such efforts over the long-term without consistent funding is doubtful. Even their ability to network and collaborate with each other to coordinate and eliminate duplicate services is negatively impacted by lack of funding.

These service organizations are caught in a very difficult cycle: their small budgets result in minimal staffing able to produce solid, but limited programming that attracts low fees from smaller nonprofits and individual artists. The larger nonprofits go elsewhere for their services, and so do not increase income by contributing to membership or program fees. And, because these larger agencies are, for the most part, not part of the ASOs' constituency, they do not lend their visibility or clout to the ASO. Most sources of contributed income also go elsewhere, seeking greater visibility for their giving or more direct impact.

How can this cycle be broken?

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## CHAPTER FIVE

# Strategies for Change

First, if this cycle of small operating budgets, limited programs, low membership and program fees, and minimal donations is to be broken, those concerned with the health and viability of arts service organizations—and, certainly, the ASOs themselves—must begin by facing reality. Earned income opportunities are limited, and will likely remain so in the near-term. Contributions from individuals and corporations will continue to be focused on direct support for Boston’s large number of arts and cultural organizations<sup>22</sup>. Boston’s foundations, only a few of which make significant investments in the arts, are not the answer either. Even those foundations that do understand the sector’s need for services are, in general, unwilling to use their limited resources to support a number of small, low-capacity arts service organizations. Instead, these foundations look for targeted opportunities to invest in growth or change, which necessarily limits opportunities for project based funding to a few higher capacity ASOs.

Despite this harsh reality, it is important to restate one of the central findings of this report: nonprofit arts service organizations are important contributors to the health and vitality of the arts community. They provide services that are key to the nonprofit community, including advocacy, financial management, marketing, training, resource listings, and opportunities for collaboration.

For the most part, Boston’s ASOs are providing these services with very tight budgets and minimal, hard-pressed staffs that typically number less than two FTEs. But, unless these organizations can increase their own organizational capacity by bringing operations to scale, it is doubtful that they can match the growing demand for increased depth and quantity of services. Even sustaining current operations will continue to be a challenge.

Simply calling for new and larger philanthropic investment in arts service organizations is a too easy, and very unrealistic, response to this dilemma. ASOs are less competitive for the market’s limited resources than other types of nonprofit cultural organizations because they have not achieved the scale or scope of programs to be visible and important to the philanthropic sector. But if limited awareness of their impact reduces contributed income, how can ASOs achieve the scale necessary to expand that impact and recognition? How can Boston’s ASOs be strategic about maximizing what limited funding is available?

There is great, if unrealized potential within the current under-resourced group of service organizations. But this potential can only be reached if a select few of these agencies choose to combine their assets to create organizations with higher capacity, stronger impact, and greater visibility through mergers, alliances, or the sharing of back office operations.

By combining operations, these organizations could achieve a larger scale of operation, increase the depth and quality of services, realize quantifiable cost savings, and attract greater visibility in the philanthropic sector.

This region’s diverse service organizations can not be casually matched and merged. All must recognize that any effective merger or alliance will require a tremendous amount of work and significant financial investment. It must also be acknowledged that mergers and alliances will be appropriate for only some of Boston’s arts service organizations.

The impact of a successful merger or alliance on a small agency can be significant. UrbanArts merged with the Massachusetts College of Art in the late 1990s, after a thorough planning process. Today, the UrbanArts Institute benefits from the college’s financial and infrastructure support, as well as from its intellectual and artistic environment. In turn, UrbanArts’ staff

<sup>22</sup> According to the Boston Foundation 2002 report, *Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas*, Metro Boston has more cultural organizations per capita than its peers, including New York, Chicago and San Francisco



contributes to the college's curriculum. ACT Roxbury Consortium, a program of Madison Park Development Corporation, could not have achieved its success or developed the Roxbury Center for the Arts at Hibernian Hall without being an imbedded part of a community development corporation.

The decision to merge or form an alliance must come from the agencies' own strategic planning processes, rather than from a need to chase funding. This kind of organizational restructuring is a complex undertaking that demands a high level of engagement and honesty among alliance partners, as well as the nonprofits' leadership and their funders. Clear measures of impact and success must be mutually agreed upon. Direct indicators of impact on service organizations could include improved financial health, strengthened management and governance, and expanded or improved services. It is also important to define more global measures of success in increasing public involvement in the arts and creating a more supportive environment for working artists or arts organizations.

Both the philanthropic and the arts service sectors must consider how they can be part of the solution for building a stronger arts service sector. While Metro Boston's current funding structures will not change easily or quickly to accommodate the arts sector's need for stronger, better resourced service organizations, foundations can take the lead in building greater awareness of the service sector and its impact on the arts, while also being strategic about deploying their limited grant dollars. At the same time, arts service organizations must think creatively about how they can address issues of financial health and increased capacity through collaborations, alliances, and mergers to achieve the scale and impact necessary to attract the funding they need. The philanthropic and arts services communities each have a role to play to bring Boston's arts services to the next level.

The UrbanArts Institute at the Massachusetts College of Art facilitated the artist selection process for the playground in the renovated Sheehy Park, which resulted in an interactive fountain designed by Ross Miller. The fountain was commissioned by the Boston Department of Parks and Recreation in partnership with Mission Hill Main Streets and funded by the Edward Ingersoll Browne Trust Fund of the City of Boston.



PHOTO: ROSS MILLER

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## Appendices



Current Activities	
<b>Upcoming Events</b>	<b>Boston Foundation Initiative to Strengthen Arts and Cultural Service Organizations</b>
<b>Arts Education and Artists</b>	Service organizations play a significant role in the health and stability of the arts and cultural sector by providing important services to arts and cultural organizations as well as to individual artists. In 2003, to assure their stability and enhance their ability to serve their sector, the Boston Foundation, working with funds provided by an anonymous foundation, launched a targeted two-year initiative distributing \$180,000 a year in strategic operating grants to these service organizations.
<b>New Economic Initiatives</b>	This funding program seeks to have a positive impact on the work of the artists and organizations these agencies help by enhancing the internal capacity of service organizations and expanding their programmatic activities.
<b>Arts Education Guidelines and Related Focus</b>	<b>Focus</b>
<b>The Arts Fund</b>	For the purpose of this funding opportunity, arts and cultural service organizations are defined as nonprofits with missions and programs that are substantially focused on serving and enhancing the capacity of individual artists and/or arts and cultural organizations. To be eligible, the applicant organization must be a 501(c)(3) agency that provides services to artists and/or cultural nonprofits within Greater Boston, defined as the <b>Boston Foundation service area</b> .
<b>Arts Fund Grants</b>	Organizations may submit proposals in either of two categories:
<b>Arts Fund Grants</b>	<ul style="list-style-type: none"> <li>externally focused activities that enhance or expand service delivery to artists and/or cultural organizations; or</li> <li>internally focused work or activities that build a service organization's own management and service capacity.</li> </ul>
<b>Arts Fund Grants</b>	Proposals that blend the two approaches are also welcomed.
<b>Arts Fund Grants</b>	The criteria for an agency's selection include management excellence, capacity to serve, and impact on and service to artists and/or small, community-based arts organizations within the Greater Boston area.
<b>Arts Fund Grants</b>	Awards will range from \$10,000 to \$30,000 each, based on the project budget and the agency size. Because this is a special initiative, applications or awards under this RFP do not impact an agency's ability to apply to the Boston Foundation's regular discretionary grants program.
<b>Arts Fund Grants</b>	<b>Deadline and Proposal Requirements</b>
<b>Arts Fund Grants</b>	Guidelines for a 2005 Request for Proposals have not yet been released. When the RFP is available, arts services organizations will be contacted directly.
<b>Arts Fund Grants</b>	<b>Documents Library</b>
<b>Arts Fund Grants</b>	<ul style="list-style-type: none"> <li>Webpage</li> <li>The Grant Seeker's Guide to the Boston Foundation</li> <li>Word Versions</li> <li>The Grant Seeker's Guide to the Boston Foundation</li> <li>Funding Request Cover Sheet</li> <li>Organization Demographic Profile</li> <li>Final Report Form</li> <li>PDF Versions</li> <li>The Grant Seeker's Guide to the Boston Foundation</li> <li>Demographic Profile</li> <li>Final Report Form</li> <li>Application Checklist</li> <li>Funding Request Cover Sheet</li> <li>Cover Letter</li> <li>Executive Summary</li> <li>Proposal Narrative</li> <li>IRS Letter</li> <li>List of Staff and Board</li> <li>Financial Information</li> <li>Coalitions/Partnerships</li> <li>Organization Demographic Profile</li> </ul>

## APPENDIX A

# Guidelines for the 2003/2004 Funding Initiative

## The Boston Foundation's Initiative to Strengthen Arts and Cultural Service Organizations

Service organizations play a significant role in the health and stability of the arts and cultural sector by providing important services to arts and cultural organizations as well as to individual artists. In 2003, to assure their stability and enhance their ability to serve their sector, the Boston Foundation, working with funds provided by an anonymous foundation, launched a targeted two-year initiative distributing \$180,000 a year in strategic operating grants to these service organizations.

This funding program seeks to have a positive impact on the work of the artists and organizations these agencies help by enhancing the internal capacity of service organizations and expanding their programmatic activities.

### Focus

For the purpose of this funding opportunity, arts and cultural service organizations are defined as nonprofits with missions and programs that are substantially focused on serving and enhancing the capacity of individual artists and/or arts and cultural organizations. To be eligible, the applicant organization must be a 501(c)(3) agency that provides services to artists and/or cultural nonprofits within Greater Boston, defined as the **Boston Foundation service area**.

Organizations may submit proposals in either of two categories:

- externally focused activities that enhance or expand service delivery to artists and/or cultural organizations; or
- internally focused work or activities that build a service organization's own management and service capacity.

Proposals that blend the two approaches are also welcomed.

The criteria for an agency's selection include management excellence, capacity to serve, and impact on and service to artists and/or small, community-based arts organizations within the Greater Boston area.

Awards will range from \$10,000 to \$30,000 each, based on the project budget and the agency size. Because this is a special initiative, applications or awards under this RFP do not impact an agency's ability to apply to the Boston Foundation's regular discretionary grants program.

### Deadline and Proposal Requirements

Guidelines for a 2005 Request for Proposals have not yet been released. When the RFP is available, arts services organizations will be contacted directly.

Proposals must include the following:

- Cover sheet (available in pdf and Word );
- Cover letter signed by the agency's executive director or board chair that clearly states that this is an application to the Foundation's Initiative to Strengthen Arts and Cultural Service Organizations;
- Executive Summary — one-page overview of your entire proposal, briefly stating your organization's mission; describing the project, including the objective and approach, target population and overall budget; and the amount requested.
- Narrative of no more than five (5) pages that includes a one (1) page organization description, including numbers and characteristics of artists/organizations served and track record to date, and a four (4) page description of the proposed project or activity. The narrative project description should address the following questions:
  - Who or what will be served by the project?
  - What is the issue or need that the project seeks to address?
  - What is the rationale for the project's particular approach or strategy in addressing this issue?

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- Who are the project leaders?
  - What is the timeline?
  - What are the anticipated quantitative and/or qualitative outcomes and how will these outcomes be measured and documented?
  - If this is an application for a second year of support of activities funded under the first year of the Initiative, the five (5) page narrative may summarize the above information and address the following additional questions:
    - What activities have occurred to date?
    - What are the outcomes of those activities?
    - What are the lessons learned from those activities?
    - How will those lessons impact work going forward?
    - What specific activities will occur in the next year?
    - How will this work be sustained in the future?
  - Attachments:
    - A copy of the IRS letter confirming your tax exempt 501(c)(3) status;
    - A list of the members of your agency's board of directors and officers and their affiliations;
    - Financial information including the agency's most recent annual budget and its budget for the coming fiscal year and, if funding is requested for a discrete project, the proposed project budget. If the agency has not applied to the Boston Foundation within the last year, please also include a copy of the audited financial statements;
    - Letters detailing the commitment of collaborating partners, if relevant;
    - Select attachments that should include any relevant membership forms, newsletters or flyers outlining services; and
    - An organization demographic profile form (available in pdf and Word).

There is no need to submit a pre-application form nor is it necessary to talk with anyone at the Foundation prior to submitting a proposal. However, if you have questions, please call or email Ann McQueen, Program Officer (mcq@tbf.org or 617-338-2773).

The Boston Foundation will require that successful applicants complete a **Final Report Form** at the conclusion of the grant year, to be submitted no later than July 31, 2005. Funded agencies that are applying for a second year of support will be required to submit a draft final report with their second application in addition to addressing the first year's work in their application narrative.

### Previous Awards

In May 2003, the Boston Foundation convened a panel of local foundation professionals to review proposals. Eleven grants were made on June 20, 2003, as follows:

- **American Composers Forum, Boston Area Chapter**, \$7,000 to implement a strategic plan
- **Arts & Business Council of Greater Boston**, \$20,000 to increase staff capacity to implement Business Volunteers for the Arts and Business on Board programs
- **Arts/Boston**, \$20,000 to enhance advertising and marketing services to member performing arts organizations
- **Boston Dance Alliance**, \$20,000 to develop a strategic plan that prepares for the hire of an executive director
- **Cultural Access Consortium**, \$20,000 to work with five theater companies to develop and implement access strategies
- **Madison Park Development Corporation**, \$18,000 for ACT Roxbury Consortium's Danette Jones Business of Culture Series, a program to develop the business skills of individual artists
- **Massachusetts Advocates for Arts, Sciences and Humanities**, \$25,000 for a state-wide education and advocacy campaign
- **StageSource**, \$15,000 to enhance current and launch new professional development and job resource programs for theatre artists
- **The Art Connection**, \$10,000 to frame works of art, facilitating donations from and placements to less affluent artists and nonprofit agencies
- **UrbanArts Institute of the Massachusetts College of Arts**, \$20,000 to enhance bilingual and web-based access to its Artist Resource Center and Slide Registry
- **VSA arts of Massachusetts**, \$5,000 for Access Art, a program providing training and technical assistance to cultural organizations

## APPENDIX B

### Applicant Organizations

The following tables list the organizations that inquired, applied, and/or received funding from the Initiative to Strengthen Arts Service Organizations in 2003 and 2004.

#### Awarded Funding

Organization	Year 1		Year 2		Total Amount
	Count	Amount	Count	Amount	
1. ACT Roxbury Consortium	✓	\$18,000	✓	\$18,000	\$36,000
2. American Composers Forum New England	✓	\$7,000		N/A	\$7,000
3. Arts & Business Council of Greater Boston	✓	\$20,000	✓	\$18,000	\$38,000
4. ArtsBoston	✓	\$20,000	✓	\$15,000	\$35,000
5. Boston Dance Alliance	✓	\$20,000	✓	\$18,000	\$38,000
6. Cultural Access Consortium	✓	\$20,000	✓	\$15,000	\$35,000
7. Fenway Alliance		N/A	✓	\$15,000	\$15,000
8. MAASH	✓	\$25,000		N/A	\$25,000
9. Stage Source	✓	\$15,000	✓	\$15,000	\$30,000
10. The Art Connection	✓	\$10,000	✓	\$5,000	\$15,000
11. UrbanArts Institute	✓	\$20,000	✓	\$15,000	\$35,000
12. Volunteer Lawyers for the Arts		N/A	✓	\$15,000	\$15,000
13. VSA arts of Massachusetts	✓	\$5,000	✓	\$15,000	\$20,000
14. Young Audiences of Massachusetts		N/A	✓	\$16,000	\$16,000
<b>TOTAL</b>	<b>11</b>	<b>\$180,000</b>	<b>12</b>	<b>\$180,000</b>	<b>\$360,000</b>

**Applied – Not Awarded Funding**

Organization	Year 1	Year 2
1. Agassiz Neighborhood Council	N/A	✓
2. Arlington Center for the Arts	N/A	✓
3. Artists for Humanity	N/A	✓
4. Artists Foundation	✓	N/A
5. Boston Center for the Arts	N/A	✓
6. Boston Film/Video Collaborative	✓	N/A
7. Brookline Arts Center	N/A	✓
8. Brookline Community Center for the Arts	N/A	✓
9. Cambridge Community Television	N/A	✓
10. Cambridge Multicultural Arts Center	N/A	✓
11. Color of Film Collaborative	✓	N/A
12. Japan Society	N/A	✓
13. MIT Heritage for the Arts of South Asia	N/A	✓
14. Newbury Film Series	N/A	✓
15. Nonprofit Finance Fund	✓	N/A
16. Origination, Inc	N/A	✓
17. Project Think Different	N/A	✓
18. Somerville Arts Council	N/A	✓
19. Volunteer Lawyers for the Arts	✓	N/A
<b>TOTAL</b>	<b>5</b>	<b>14</b>

**Did Not Apply – Invited or Inquired Only**

<b>Organization</b>	<b>Invited Year 1</b>	<b>Invited Year 2</b>
1. Bay State Historical League	✓	N/A
2. Center for the Arts in Natick	N/A	✓
3. City of Lawrence Office of Planning and Development	N/A	✓
4. Cyberarts, Inc.	✓	N/A
5. East Middlesex Association of Retarded Citizens	N/A	✓
6. Ecclesias Ministries	N/A	✓
7. Eliot School for the Fine and Applied Arts	N/A	✓
8. Fenway Alliance	✓	N/A
9. Fort Point Arts Community	✓	N/A
10. Fort Point Cultural Coalition	✓	N/A
11. French Library	N/A	✓
12. Golandsky Institute, NYC	N/A	✓
13. Greater Boston Cultural Network	✓	N/A
14. Greater Egleston Community High School	N/A	✓
15. House of Seven Gables, Salem, MA	N/A	✓
16. International Association of Art Critics - Boston Chapter	N/A	✓
17. League for the Advancement of New England Storytelling	✓	N/A
18. Lowell Parks and Conservation Trust	N/A	✓
19. Management Consulting Services	N/A	✓
20. Massachusetts Alliance for Arts Education	✓	N/A
21. New England Museum Association	✓	N/A
22. Orchard House, Concord, MA	N/A	✓
23. Partners for Youth with Disabilities	N/A	✓
24. Portrait Society of America	N/A	✓
25. Writer's Room	N/A	✓
<b>TOTAL</b>	<b>9</b>	<b>16</b>

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## APPENDIX C

# Arts Service Organizations in Massachusetts

The following list of known arts service organizations operating across the state is not intended to be a comprehensive inventory. Mission statements and other information are, in most cases, drawn from the organization's materials or website.

### ACT ROXBURY CONSORTIUM – MADISON PARK DEVELOPMENT CORPORATION

[www.actroxbury.org](http://www.actroxbury.org)

*Mission:* The ACT Roxbury Consortium is the cultural economic development program of Madison Park Development Corporation. ACT Roxbury's mission is to use arts and culture to enrich and strengthen the physical, economic and social revitalization of the Dudley Square Business District and Lower Roxbury community by engaging and cultivating cultural businesses, artists and institutions as economic resources and community assets.

*Target Population:* Roxbury artists, cultural institutions, and arts-related businesses

*Services Offered:* The Roxbury Art Series (including a film festival, open studios, a literary publication, and staged readings), workshops, arts shopping tours, and guides (art shopping and art & culture)

### ADAPTIVE ENVIRONMENTS

[www.adaptenv.org](http://www.adaptenv.org)

*Mission:* Adaptive Environments is a 25-year-old educational nonprofit organization committed to advancing the role of design in expanding opportunity and enhancing experience for people of all ages and abilities. Adaptive Environments' work balances expertise in legally required accessibility with promotion of best practices in human centered or universal design. Projects vary from local to international. All are characterized by collaboration and user participation.

*Target Population:* Artists, designers, architects

*Services Offered:* Education, training, consulting, conferences, sponsoring awards and competitions

### AMERICAN COMPOSERS FORUM NEW ENGLAND

[www.composersforum.org](http://www.composersforum.org)

*Mission:* American Composers Forum New England supports composers and develops new markets for their music through granting, commissioning, and reading programs; provides composers at all stages of their careers with valuable resources for professional and artists development; and links communities with composers and performers, developing the next generation of composers, performers, and audiences.

*Target Population:* Diverse composers (chamber, orchestral, opera, experimental performance art, etc.)

*Services Offered:* Networking, facilitating collaboration between composers and artists, promoting communication among composers, advocating for composers and building support from funders

### THE ART CONNECTION

[www.theartconnection.org](http://www.theartconnection.org)

*Mission:* The Art Connection enriches under-served communities by expanding access to original works of art.

*Target Population:* Greater Boston visual artists and nonprofit agencies with an interest in diversifying the pool of artists

*Services Offered:* Free placement of artwork into qualifying nonprofit agencies



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## ARTISTS FOUNDATION

[www.artistsfoundation.org](http://www.artistsfoundation.org)

**Mission:** The Artists Foundation nourishes excellence in the arts by enhancing the public role and economic position of artists; builds community among practicing artists and new communication between this vital community and the public; supports access to essential resources for artists in all disciplines, particularly low income and under served artists' access to health care and other social services; and sponsors exhibitions of art for art's sake as well as innovative uses of art to promote public consideration of issues vital to diverse social, political, and economic groups.

**Target Population:** Artists in the Greater Boston area

**Services Offered:** Advocacy and public policy initiatives, developing needed resources and services for artists that are of no cost or little cost to artists, community-building, supporting and sponsoring the presentation of the arts, fostering collaborations and non-traditional partnerships

## ARTS & BUSINESS COUNCIL OF GREATER BOSTON

[www.artsandbusinesscouncil.org](http://www.artsandbusinesscouncil.org)

**Mission:** Arts & Business Council of Greater Boston links the strength of arts and business promoting community growth and vitality through the arts. The programs of the A&BC/Boston provide resources and technical assistance to arts organization in the greater Boston area and professional development opportunities through training.

**Target Population:** Small to medium size arts organizations, business professionals

**Services Offered:** Board training, pro bono consulting, marketing workshops, forums on topics of interest

## ARTSBOSTON

[www.artsboston.com](http://www.artsboston.com)

**Mission:** ArtsBoston promotes the performing arts of Greater Boston.

**Target Population:** Performing and presenting organizations

**Services Offered:** Marketing, ticketing, and capacity-building programs that increase revenue, expand audiences, and enhance professional development to performing arts groups

## ARTS EXTENSION SERVICE

[www.umass.edu/aes](http://www.umass.edu/aes)

**Mission:** The Arts Extension Service strives to achieve access to and integration of the arts in communities through continuing education for artists, arts organizations and community leaders

**Target Population:** Artists, community and state arts leaders nation-wide

**Services Offered:** Professional education through workshops, courses, conferences, publications, and consulting to teach on how to manage the arts

## ARTS SERVICES COALITION

**Mission:** The mission of the Arts Services Coalition, an ad hoc group of service organizations, is to provide responsive leadership and comprehensive training and resources to strengthen the infrastructure for arts organizations and artists in Greater Boston, in order to sustain a vital and empowered arts and cultural community.

**Target Population:** Greater Boston arts service organizations

**Services Offered:** Identifying shared issues and concerns that face the arts sector across all disciplines; leveraging the joint capacities of members to offer information and quality programs; and serving as a collective and influential voice for the arts community

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## **BAY STATE HISTORICAL LEAGUE**

[www.masshistory.org](http://www.masshistory.org)

*Mission:* The League promotes the enjoyment of history through its preservation, interpretation and presentation.

*Target Population:* Massachusetts historical organizations and individuals that share a commitment to the preservation, interpretation, and presentation of Massachusetts history

*Services Offered:* Workshops, conferences, seminars, newsletters on administering non-profit history organizations, preserving, presenting, and interpreting history, and caring for collections; loan library including equipment loans

## **BOSTON CENTER FOR THE ARTS**

[www.bcaonline.org](http://www.bcaonline.org)

*Mission:* Boston Center for the Arts is a nonprofit performing and visual arts complex that supports working artists to create, perform, and exhibit new work; builds new audiences; and connects arts to community.

*Target Population:* Artists, arts organizations, Boston community

*Services Offered:* Exhibitions, performances, concerts, poetry readings and special outreach; subsidized work space in the form of studios, rehearsal space and three small theaters to artists and arts groups

## **THE BOSTON DANCE ALLIANCE**

[www.bostondancealliance.org](http://www.bostondancealliance.org)

*Mission:* The Alliance supports the thriving dance community that invigorates Greater Boston through a living and dynamic art form. Toward that end, it provides services to a mosaic of individuals and organizations that raise the profile of dance, foster artistic quality, and enhance the effectiveness and vitality of its members.

*Target Population:* Dance professionals including both organizations (dance companies, schools, studios) and individuals (choreographers, performers, teachers, administrators, and students)

*Services Offered:* Information resources (directory, newsletter, and website), brokering services (insurance), professional development, networking opportunities (conferences, forums), audience development and marketing

## **COLOR OF FILM COLLABORATIVE**

[www.coloroffilm.com](http://www.coloroffilm.com)

*Mission:* The mission of the Color of Film Collaborative is to support and create new and diverse images of people of color by providing an environment in which filmmakers, actors, performing artists and their supporters can share and develop their ideas and creations.

*Target Population:* Filmmakers, actors, performing artists and their supporters

*Services Offered:* Seminars, screenwriting workshops, drama and production classes, film screenings, staged readings, cast and crew calls, and networking events

## **CULTURAL ACCESS CONSORTIUM**

[www.culturalaccess.org](http://www.culturalaccess.org)

*Mission:* Cultural Access Consortium champions the belief that the arts must be accessible to all regardless of physical or cognitive abilities or financial means.

*Target Population:* The disabled (blind, hearing impaired, physically handicapped), and cultural organizations

*Services Offered:* Technical support services, information and referral services, and outreach initiatives that link human services and art organization

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## CYBERARTS, INC.

[www.bostoncyberarts.org](http://www.bostoncyberarts.org)

**Mission:** Cyberarts exhibits and promotes the media and digital arts of Boston, New England and the world to audiences in the New England region and beyond and by doing so, helps to promote a sense of media and digital literacy, locally and regionally.

**Target Population:** Artists working with new technologies

**Services Offered:** Its major programs are: the Boston Cyberarts Festival; VideoSpace, an artist run collective devoted to the presentation of media arts in New England; and a number of web based projects including Faces of Tomorrow, and HyperArtSpace, a virtual gallery. Two programs focus on the needs of new media artists: Apropos is an artists' proposal database designed to encourage collaboration, and ARTCOM (Artists in Residence at Technology Companies of Massachusetts) matches artists who work in new technologies with high-tech companies.

## FENWAY ALLIANCE

[www.fenwayculture.org](http://www.fenwayculture.org)

**Mission:** The Fenway Alliance, founded in 1977, is a consortium of academic, cultural, and arts organizations working collaboratively to enhance the cultural, environmental, and economic vitality of the Fenway area

**Target Population:** Twenty-two cultural, scientific and religious member institutions located in the Fenway neighborhood

**Services Offered:** Promoting the arts and the Fenway Cultural District, and working with the governmental community to design and reconstruct infrastructure projects within the physical boundaries of the Cultural District

## FILMMAKERS COLLABORATIVE

[www.filmmakerscollab.org](http://www.filmmakerscollab.org)

**Mission:** The Collaborative supports independent filmmaking in Massachusetts by sponsoring film and video projects, providing a collaborative environment for experienced and emerging filmmakers, and offering programs for the community at large.

**Target Population:** Independent filmmakers

**Services Offered:** Sponsors film and video projects, provides an administrative framework for receiving grants for filmmakers, and public outreach programs

## FIRST NIGHT INTERNATIONAL

[www.firstnight.com](http://www.firstnight.com)

**Mission:** First Night seeks to foster the public's appreciation of visual and performing arts through an innovative, diverse and high quality New Year's Eve program which provides a shared cultural experience, accessible and affordable to all.

**Target Population:** All First Night celebration organizations, including international festivals

**Services Offered:** Help fledgling organizations start First Night festivals in their community, assist all First Night celebrations through an annual conference, workshops and seminars, shared ideas, a member's newsletter, marketing and management models, in-service training, a comprehensive web site and much more

## FORT POINT ARTS COMMUNITY

[www.fortpointarts.org](http://www.fortpointarts.org)

**Mission:** The Fort Point Arts Community has four goals: to promote the work of its artists to a broad and diverse audience; to preserve the artists' community in the Fort Point Channel area by assisting artists in their interactions with landlords and city officials; to provide permanent, affordable studio space; and to increase the visibility of the artists of the Fort Point Channel neighborhood as large-scale development threatens the community.

**Target Population:** Local artists in the Fort Point Community

**Services Offered:** Assist artists' lease negotiations, advocacy for Fort Point artists, exhibitions, and events (outdoor movie series, art walk)

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## **FORT POINT CULTURAL COALITION**

[www.fortpointdc.com](http://www.fortpointdc.com)

*Mission:* The Coalition preserves, promotes, and protects the unique cultural community of the Fort Point Neighborhood of Boston. Goals are to secure affordable live/work space for artists and affordable facilities for the arts organizations in its membership, to encourage collaboration in the Fort Point community, and to raise the visibility of Fort Point as New England's largest and most established arts community.

*Target Population:* Local artists in the Fort Point Community

*Services Offered:* Develops permanent, affordable live/work space and cultural facilities in Boston's Fort Point neighborhood and sponsors local public art projects

## **THE FUND FOR WOMEN ARTISTS**

[www.womenarts.org](http://www.womenarts.org)

*Mission:* The Fund for Women Artists is founded on the belief that women artists have the power to change the way women are perceived in our society. The Fund wants to make sure that artists have full access to the financial and other resources they need to do this crucial work. It focuses mainly on women in theatre, film, and video, and has two main goals: to challenge stereotypes and increase opportunities.

*Target Population:* Female artists

*Services Offered:* Providing fellowships for female artists, increasing the visibility of female artists through the WomenArts Network, providing funding information and sources, and advocating for female artists

## **LEAGUE FOR THE ADVANCEMENT OF NEW ENGLAND STORYTELLING**

[www.lanes.org](http://www.lanes.org)

*Mission:* The League for the Advancement of New England Storytelling is dedicated to the appreciation and promotion of the art of storytelling in all its aspects: traditional, creative, educational, cultural, personal, and therapeutic. It believes that sharing stories creates understanding between people. Its purpose is to nurture family, community, and professional storytelling throughout New England and Upstate New York.

*Target Population:* Storytellers and the general public in New England and Upstate New York

*Services Offered:* Publications, conferences, workshops, newsletter, and events

## **MASSACHUSETTS ADVOCATES FOR THE ARTS, SCIENCES AND HUMANITIES (MAASH)**

[www.maash.org](http://www.maash.org)

*Mission:* MAASH is a broad-based, statewide organization that serves as a unified voice for the cultural community of Massachusetts. MAASH identifies significant issues of importance to the industry and works to influence legislation and public opinion. MAASH was founded in 1992 to respond to threats in the state legislature to eliminate state support for the cultural community and funding for the Massachusetts Cultural Council.

*Target Population:* Artists, nonprofit cultural and scientific organizations, elected officials

*Services Offered:* Advocacy for Massachusetts arts, sciences and humanities through legislation and education, assisting the Massachusetts Cultural Council increase funding for its budget, and advocating for funding of cultural facilities expansion and improvements through state grants and loans

## **MASSACHUSETTS ALLIANCE FOR ARTS EDUCATION**

[www.massarted.com](http://www.massarted.com)

*Mission:* The mission of the Massachusetts Alliance for Arts Education is to represent, inform and support art educators, and to promote art education throughout Massachusetts.

*Target Population:* Massachusetts art educators

*Services Offered:* Annual conference, newsletter, arts award programs, school curriculum, and an electronic media interest group

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## NEW ENGLAND MUSEUM ASSOCIATION

[www.nemanet.org](http://www.nemanet.org)

*Mission:* For more than 75 years the New England Museum Association has been the only organization in New England serving museums of all sizes and the people who work for and with them.

*Target Population:* New England museums and their employees

*Services Offered:* Professional development opportunities, publications (quarterly journal, bimonthly job listing, and an e-publication), information (salary and benefits survey, employers handbook, and a product and service directory), an annual conference, group purchasing, and professional affinity groups

## NEW ENGLAND ORCHESTRA CONSORTIUM

*Mission:* The Consortium's principal function is the mutual support of its member organizations.

*Target Population:* Affiliates of New England based orchestras

*Services Offered:* Implementing community, resource, and professional development programs for its member organizations; facilitating dialogue among orchestra administrators; and representing the field's interests to the media and current and potential audiences of classical music

## NEWBURY FILM SERIES

[www.newburyfilmseries.org](http://www.newburyfilmseries.org)

*Mission:* The Newbury Film Series was originally created to provide an opportunity for independent filmmakers to screen their work in a relaxed social setting and meet others in the film community. Today, the NFS is focused on providing opportunities and resources to local filmmakers that encourage them to realize their artistic goals in Boston.

*Target Population:* Local independent filmmakers

*Services Offered:* Film screenings, discussion panels and educational forums, a national youth film and video festival, a grant program, and a quarterly e-newsletter providing event updates, announcements and other related film happenings information

## NORTHEAST DOCUMENT CONSERVATION CENTER

[www.nedcc.org](http://www.nedcc.org)

*Mission:* The Northeast Document Conservation Center is the largest nonprofit, regional conservation center in the United States. Its mission is to improve the preservation programs of libraries, archives, museums, and other historical and cultural organizations; provide the highest quality services to institutions that cannot afford in-house conservation facilities or that require specialized expertise; and offer leadership to the preservation field.

*Target Population:* Libraries, museums, universities, and town and state archives in New England, NY, NJ, MD, and DE

*Services Offered:* Conservation and preservation (paper, book, photographs, and microfilm), publications on preservation, conferences, and international exchange programs

## PHOTOGRAPHIC RESOURCE CENTER

[www.bu.edu/prc](http://www.bu.edu/prc)

*Mission:* The Photographic Resource Center is guided by a philosophical inquiry into the role of photographic media in the formation of human knowledge and experience. By emphasizing new work, ideas, and methods, and by creating opportunities for interaction among the diverse communities that it serves, the Center strives to be a vital international voice in understanding the past and shaping the future of photography.

*Target Population:* Artists, photographers, and students

*Services Offered:* Exhibition programs, a bi-monthly newsletter (in the loupe, circulation 3,000), adult and youth education programs, a membership program, volunteer opportunities, special events and a 4,000-volume resource library

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## PORTRAIT SOCIETY OF AMERICA

[www.portraitsociety.org](http://www.portraitsociety.org)

**Mission:** The purpose of the Portrait Society is to foster and enhance an understanding of the practice, techniques and applications of traditional fine art portraiture and figurative works. The activities undertaken by the corporation are educational in nature. Its projects increase the aesthetic and technical knowledge for the practicing artist, the aspiring amateur, the student artist as well as the general public.

**Target Population:** Artists (professional, amateur, and student) across the United States

**Services Offered:** A national conference with lectures, demonstrations, and exhibitions, a newsletter, organization of exhibitions, and awards for distinction in the field

## THE SOCIETY OF ARTS AND CRAFTS

[www.societyofcrafts.org](http://www.societyofcrafts.org)

**Mission:** The mission of The Society of Arts and Crafts is to support excellence in crafts by encouraging the creation, collection, and conservation of the work of craft artists and by educating and promoting public appreciation of fine craftsmanship.

**Target Population:** New England arts and crafts artisans

**Services Offered:** Sponsors exhibitions, educational programming, and the Excellence in Crafts Award, and promotes the work of over 400 craft artists in both their galleries on an ongoing basis

## STAGESOURCE

[www.stagesource.org](http://www.stagesource.org)

**Mission:** StageSource, The Alliance of Theatre Artists and Producers, is committed to providing leadership and resources for the advancement of theatre in the Greater Boston/New England area. Its mission is to unite the theatre community by addressing issues that affect our community.

**Target Population:** Theatre artists and producers in New England and New York

**Services Offered:** Member message boards, ticket discount program, a theatre resource guide, an e-hotline (providing audition announcements, job opportunities, classes, workshops, free ticket offers and community events), a calendar of theatre events and performances, a low cost group health plan, a library (containing resumes, actor headshots, play scripts, directories, and periodicals), education initiatives, bi-monthly socials, professional workshops, annual auditions, and a production and administration job expo

## URBANARTS INSTITUTE AT MASSACHUSETTS COLLEGE OF ART

[www.urbanartsinstitute.org](http://www.urbanartsinstitute.org)

**Mission:** UrbanArts works to promote excellence in public art and urban design. This mission is accomplished through services that facilitate public art and design projects, educational programs for professionals and students, and public policy advocacy.

**Target Population:** Visual artists, urban youth, urban planners, landscape architects, architects, city and state officials, community grassroots organizations, galleries, curators, corporations, public sector clients, and consultants

**Services Offered:** Services to implement public art projects for private and public-sector clients, creating neighborhood-based collaborative design projects that involve citizens in planning for the future of their communities, educational programs for the public and access to resources for artists, community groups and design professionals seeking to implement public art programs



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## VOLUNTEER LAWYERS FOR THE ARTS

[www.vlama.org](http://www.vlama.org)

*Mission:* Volunteer Lawyers for the Arts of Massachusetts, Inc. is a nonprofit organization established to meet the legal needs of the state's artistic community.

*Target Population:* Massachusetts artists and art organizations from all creative disciplines including, among others, visual arts, music, literary arts, performing arts, and film and video

*Services Offered:* Legal referrals, seminars and workshops

## VSA ARTS OF MASSACHUSETTS

[www.vsamass.org](http://www.vsamass.org)

*Mission:* The mission guiding VSA arts of Massachusetts is to provide the highest quality service to individuals with disabilities by creating opportunities for participation in the arts and access to the cultural educational mainstream of communities. Through programs, resources and advocacy, it promotes systemic change in the quality and accessibility of cultural and educational resources. VSA arts provides leadership and forges partnerships with individuals, organizations, and institutions locally, nationally, and internationally.

*Target Population:* People with disabilities and educators of people with disabilities

*Services Offered:* Educational programs (pre-K through high school), information on accessible cultural venues, a National Cultural Access Institute conference, art exhibitions and festivals, professional development opportunities and support, mini-grant program for organizations developing innovative ways to include people with disabilities in cultural programs, and workshops

## WILLIAMSTOWN ART CONSERVATION CENTER

[www.williamstownart.org](http://www.williamstownart.org)

*Mission:* The Williamstown Art Conservation Center treats objects ranging from family photographs, antiques and heirlooms to some of the most important paintings, sculpture and furniture in the country. The organization was founded in 1977 to address the conservation and collection care needs of a small consortium of collecting institutions in the Northeast.

*Target Population:* Museums and historical societies in New England, New York, the Mid-Atlantic, and the Southeast

*Services Offered:* Information on all aspects of collections care, workshops, conservation treatment, and scientific analysis

## WOMEN IN FILM & VIDEO/NEW ENGLAND

[www.womeninfilmmvideo.org](http://www.womeninfilmmvideo.org)

*Mission:* Women in Film & Video/New England is a nonprofit membership organization dedicated to supporting the accomplishments of women working in the film, video and new media industries. The organization provides an educational forum for media professionals and a valuable network for exchange of ideas and resources. The organization works to promote proactive images of women to the public and to empower all women in film and video to achieve their professional potential.

*Target Population:* Female filmmakers in New England

*Services Offered:* Film socials, screenings, media mentors, film festivals, and workshops

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## APPENDIX D

### Sample Definitions of Arts Service Organizations

1. “A nonprofit entity that provides program services or technical assistance to arts organizations and/or individual artists and whose primary mission is not to perform, produce, present, or exhibit artistic work.”  
– Arts & Business Council
2. “Organizations, not restricted to one discipline area, serving the needs of individual artists or nonprofit arts organizations usually through technical assistance or the provision of other services such as mailing labels, newsletters, equipment rental, group insurance, etc.”  
– California Arts Council
3. “Organizations that provide vital services to a particular discipline or segment of the cultural community but are not themselves involved in the creative process.”  
– Massachusetts Cultural Council
4. “An organization that has as its central function, the provision of services that assist or promote the arts and/or arts organizations (e.g. statewide assemblies, arts discipline specific service organizations, arts education alliances, etc.). Not to include presenters or producers of the arts or regional arts organizations.”  
– National Endowment for the Arts
5. “Arts service organizations exist not to produce, present, or preserve art, but to help others do so by providing information, opportunities to communicate, advocacy, public education, professional and volunteer training, and various forms of technical, managerial, and support services.”  
– National Endowment for the Arts (1984)
6. “Organizations that provide services and support for individuals, groups, and institutions engaged in the creation, production, distribution, and preservation of the arts and culture.”  
– Wyszomirski and Cherbo, *The Associational Infrastructure of the Arts and Culture*
7. “A nonprofit organization serving the people or institutions within the arts community who create, produce, distribute, diffuse, present, and/or conserve the arts. ASOs provide artists in various disciplines and communities with a public voice, opportunities to grow and develop as artists, access to audiences, and a range of support services. They also increase the public’s access to the province’s cultural resources through a variety of mechanisms including important arts and education initiatives.”  
– Ontario Ministry of Culture

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## APPENDIX E

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