

ARTS AND CULTURE REPORT

November 2009



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EXECUTIVE SUMMARY

Introduction

Metropolitan Chicago is home to a rich, robust, and diverse cultural ecosystem, with a varied tapestry of artists, nonprofit cultural organizations, for-profit commercial enterprises, arts service organizations, funders, institutions of higher education, and “unincorporated arts” including street fairs and festivals.

The region’s artistic and cultural community continues to earn national and international acclaim, on both the non-profit and for-profit sides. Its world class museums, dance companies and cultural institutions attract millions of visitors each year. A “musical omnivore’s paradise,” it offers every style of music to every style of fan in every style of venue. Its architecture and public arts have made history. And it is emerging as a key player in creative industries, from advertising to fashion.

In fact, its historical and cultural narrative is imbued with a richness and intensity equaled by only a handful of other metropolitan areas around the world. In the process, it has become one of the leading creative regions in the world.

Chicago’s arts and cultural resources are not only cause for great pride, but they also contribute significantly to the region’s economic health; for example, it is estimated that directly and indirectly, nonprofit arts organizations pump more than \$1 billion into the area’s economy every year. These resources serve as an economic engine for investments, a magnet for cultural tourism, and a key component in improving the quality of life in the region, which helps attract the kind of talent that’s highly prized in the 21st century – creative talent capable of tackling complex problems and helping to envision a brighter future.

As one columnist wrote, “Your ability to act on your imagination is going to be so decisive in driving your future and the standard of living of your country. So the school, the state, the country that empowers, nurtures, enables imagination among its students and citizens, that’s who’s going to be the winner.” Many of the fastest-growing jobs and emerging industries rely on creativity and the ability to think unconventionally, question the herd, imagine new scenarios and produce astonishing work. And that is what arts and culture nurture.

Unfortunately, even given the strength and robustness of the region’s artistic and cultural community, artists and arts organizations in the region face unprecedented challenges and uncertainty as they look forward. A myriad of forces seriously threatens the long-term stability of the creative sector, including:

- Extraordinary funding challenges;
- Erosion of the region’s cultural infrastructure;
- Rapidly changing technology;
- An impending leadership transition to the next generation of arts professionals;
- Inequities and gaps in arts education;

- A decline in participation in arts and cultural activities;
- Shifting demographics;
- Shrinking access to capital;
- Limited availability of affordable space for artists and other creators to live and work;
- Limited access by artists and arts organizations to appropriate health insurance options;
- Declining arts coverage in newspapers.

But perhaps the greatest challenge to the region’s creative ecology is the marginalization of the arts – the myth that the arts are an enjoyable “extra” for the well-off, but not a necessity for all people. While the arts in recent years have always been viewed positively, they have been seen – and treated and funded – as less important than the fields of business, finance, development, and even academics.

In fact, study after study has revealed that the arts are an important tool for community development – a stimulus for economic investments, tourism, recruitment of a creative, knowledge-based workforce, improving the quality of life, neighborhood revitalization, building community identity, and promoting cultural diversity.

The arts and cultural sector believes current challenges provide a window of opportunity for the cultural sector to gain respect and position itself as a central economic engine and thus one that deserves great protection. In this moment of transformational change, the leadership and skills of artists and arts professionals can and must be part of the solution to redefining the region, in keeping with this era’s evolution to a creative, knowledge-based society.

Therefore, the GO TO 2040 Arts and Culture Advisory Committee offers the following vision and recommendations for action.

Vision Statement

- **Diverse and Open Region:** The Chicago region will rely on collaboration across its rich cultural and ethnic diversity as the foundation for economic, educational, and artistic development.
- **International Reputation and Competitive Edge:** The Chicago region will be nationally and internationally recognized as a center for innovation and cultural ingenuity.
- **Democratization of the Arts:** Residents of all ages and from all walks of life will have access to, and will be engaged in, a wide variety of opportunities for cultural interaction, civic participation and active art making.

- **Sector Strength and Unification:** The region will experience unparalleled public and private support for the arts and culture as seen through increased funding, promotion, and policy.
- **Arts Education:** Arts education will serve as a powerful catalyst for creativity and a key component of our region's robust cultural landscape.
- **Advocacy and Positioning of the Arts:** Arts and creativity will be widely recognized as central to all conversations where development, quality of life and the allocation of resources are involved.

Recommendations

This vision can be achieved if the following recommendations are implemented:

Diverse and Open Region

1. Ensure that all individuals, regardless of age, race, ethnicity, income, gender, religion, sexual orientation or ability, have access to the region's cultural life and to opportunities for meaningful arts engagement.
2. Ensure that the Chicago region's creative sector serves, represents and is led by all who live and work in the region.

International Reputation and Competitive Edge

3. Expand employment and financial opportunities in the cultural sector and increase the percentage of the region's workforce that is employed in the creative industries.

Increase the Capacity and Resiliency of Nonprofit, Public, and Commercial Arts-Related Enterprises

4. Strengthen and increase the presence of non-arts venues with arts and cultural programming – parks, libraries, ethnic associations, societies, and centers.
5. Strengthen and increase the presence of post-secondary institutions preparing individuals for success in the creative sector.

Democratization of the Arts

6. Increase attendance and engagement at the region's nonprofit, public, and commercial arts-related organizations.
7. Increase the region's participation in collective, community, and amateur art making and festivals.
8. Increase discourse about the arts, culture and creativity in both traditional and new media.
9. Increase the number of young people participating in after-school arts programs.
10. Increase cultural tourism and reinforce the Chicago region's reputation as one of the world's top travel destinations.

Sector Strength and Unification

11. Increase public and private funding for the arts and cultural sector.
12. Increase collaboration of arts and culture with other policy areas and promote a corresponding allocation of resources (e.g., Illinois Department of Commerce and Economic Opportunity, Illinois Commission on Volunteerism, education, parks and recreation, etc.)
13. Enact policies that support the widespread availability of the arts and culture in public venues including parks, libraries, and other public places.
14. Enact municipal policy levers and incentives (such as percent for art legislation, zoning ordinances and entertainment districts) to sustain and grow arts-centric enterprises.
15. Strategically market and promote the Chicago region as a cultural destination of national and international standing.

Arts Education

16. Significantly increase opportunities for every preschool through post-secondary student in the region – particularly those who are currently underserved – to participate in, learn from, and enjoy the arts.
17. Develop a strategic plan for comprehensive arts education in every school district in the region and measure the effectiveness of each district's arts education programs, identify areas for improvement and establish a realistic timeline for improving arts education programs in each district.
18. Adequately fund arts education at the district and state level.
19. Collaboratively develop with key stakeholders meaningful ways to measure student and school performance in arts education (such as assessment tools and arts report cards) and empower the Illinois State Board of Education to require schools to report certain arts education measurements annually.

Advocacy and Positioning of the Arts

20. Empower policy makers and the media with solid and reliable data about the presence, value and impact of the arts and arts education in the Chicago region.
21. Build a strong network of thousands of arts advocates in the Chicago region to ensure that elected and appointed leaders support policies and funding for the arts and culture.
22. Foster more powerful alliances between non-profit and for profit commercial arts-centric enterprises in the Chicago region.
23. Include arts advocates and leaders on key boards, authorities, and commissions in the Chicago region and statewide.

Chapter One

ISSUES, CHALLENGES AND OPPORTUNITIES

“The future is always beginning now” is not only a forward-thinking concept by poet and essayist Mark Strand but also one that is germane to the spirit of the Chicago Metropolitan Agency for Planning’s GO TO 2040 long-range plan. The GO TO 2040 plan provides the Chicago metropolitan area arts and culture community the opportunity to embrace a vision for its future cultural narrative.

Richard Florida, one of the world's leading social theorists, intellects on economic competitiveness, and best-selling authors writes, “We live in a time of great challenge but also of great promise and opportunity.”¹ He cites the nation’s historical account — from the rise of an agriculture-based economy to the Industrial Revolution and Franklin Delano Roosevelt’s New Deal, to the post-industrial age and, now, to the rise of the knowledge-skilled, creative economy — as a testament to America’s evolutionary and transformative powers. It is this shift from the industrial era to the creative era that underscores the significance of creativity, innovation, and diversity.²

The historical and cultural narrative of the Chicago region is imbued with a richness and intensity equaled by only a handful of other metropolitan areas around the world. Diversity, innovation, and creativity are chronicled throughout this history. The region’s distinction can be traced to its beginnings, from the first permanent settler, Jean Baptiste Point DuSable,³ and its hosting of the 1893 World Columbian Exposition,⁴ to originating the first comprehensive American city development blueprint⁵ and, most recently, to bidding to be the host of the 2016 Summer Olympic Games. The narrative also includes the accomplishments of legendary architects such as Mies van der Rohe, Philip Jackson, Daniel Burnham, Louis Sullivan, and Frank Lloyd Wright, who have made invaluable contributions to the area’s architectural aesthetic. Throughout the region’s evolution, artists, cultural organizations, and creative industries have played, and continue to play, pivotal roles in shaping the direction of an integral cultural narrative.

The Chicago metropolitan region’s footprint consists of 283 municipalities in the large seven-county area including Cook, DuPage, Kane, Kendall, Lake, McHenry, and Will Counties. The GO TO 2040 plan provides the region with a portal to shape and advance a cultural economic platform intrinsically connected to the broader social and fiscal policy reform for the next 30 years.

Description of the Arts and Culture Sector in Metro Chicago

Metropolitan Chicago is home to a rich, robust, and diverse cultural ecosystem, which has established the area as one of the leading creative regions in the world. The region’s cultural ecosystem represents a varied tapestry of artists, nonprofit cultural organizations,

for-profit commercial enterprises, arts service organizations, funders, institutions of higher education, and “unincorporated arts” including street fairs and festivals.

The region’s artistic and cultural community has earned national and international acclaim. Its world class museums, dance companies, and cultural institutions attract millions of visitors each year. Just last year, the Chicago Symphony Orchestra was named one of the top three orchestras in the world. The recent opening of The Illinois Holocaust Museum and Education Center was reported worldwide, while the recently unveiled Renzo Piano designed Modern Wing has not only elevated the Art Institute to become the second largest art museum in the country but also instantly placed the Institute “well ahead of the Met in terms of contemporary art. And its spacious architecture and design galleries, which lead off with a cache of rare architectural drawings, outrank the Museum of Modern Art” (*New York Times*, May 13, 2009). The National Museum of Mexican Art gained critical praise for its exhibition the *African Presence: From Yanga to the Present*, the most comprehensive project ever organized about African contributions to Mexican culture.

The array of festivals held throughout the region is astounding and attracts spectators from across the Midwest. These festivals, ranging from the Ethnic Arts Festival and Art on the Plaza to the Sugar Creek Arts Festival and the Hinsdale Arts Festival, provide an index to the cultural and social milieu of the area. Film festivals such as the Black Harvest Film Festival, Latino Film Festival, Chicago International Film Festival, The Underground Film Festival and the Gay and Lesbian Film Festival provide audiences with a rich and diverse landscape of cinematography.

“Chicago is a musical omnivore’s paradise.”⁶ In addition to Chicago’s plethora of live music clubs, Chicago is home to Jam Productions, Metro Chicago, Double Door, Lollapalooza, Pitchfork Music Festival, the Blues, Gospel, Jazz and Latin Music Festivals to name only a handful. Blues, jazz and gospel festivals alone draw nearly 1,500,000 music lovers every summer. Chicago edged out all other cities in total tickets sold for the 25 top-grossing concerts and ranks number one for total small-scale venues offering live music. According to the Chicago Music Commission’s 2004 report, “*A Report on the Music Industry In Chicago*,” there were 1,093 live performances in Chicago in 2004 by touring performers, generating around \$80 million in revenue.

The Chicagoland region is widely recognized as the birthplace of modern architecture, and its public art has garnered international praise. Throughout the region, from the libraries and parks to street corners and corporate headquarters, this public art can be seen as sculptural images, monuments, murals, graffiti, and diverse memorials. Chicago was one of the first and largest municipalities to include public art funding in its requirements for the renovation or construction of municipal buildings, with the passage of the Percentage-for-Arts ordinance in 1978.

In other creative industries, the region is emerging as a key player, as well. Chicago ranks second in the advertising industry and in publishing and is steadily solidifying its place within the fashion industry. There are some 250 designers working in Chicago. “Shopping is Chicago’s No. 1 tourist activity,” according to Melissa Gamble, who has been Mayor Richard Daley’s point person on the city’s fashion industry since 2005.”⁷

Chicago is no longer considered the “second city” when it comes to live theater. The region is home to a diverse landscape of more than 200 theater companies that have helped position Chicagoland as one of the leading theater communities in the world today. In 2008, Steppenwolf Theatre picked up five Tony Awards for its Chicago-bred Broadway production of Tracy Letts’ “August: Osage County”. That same year, The Chicago Shakespeare Theater was feted with the “Best Regional Theater” Tony award. And this year, the Pulitzer Prize winner for drama is Chicago’s own Lynn Nottage who won for “Ruined,” her play set in an African brothel. The region sports many diverse theatre companies, such as eta Creative Arts Center, one of the oldest African American Theater companies in America.

The region’s dance community is thriving and expanding with The Joffrey Ballet opening a state-of-the-art facility downtown, while the Muntu Dance Theatre, nationally acknowledged as one of the leading African dance companies in the country, is planning to open a new performing arts center.

The range of festivals and street fairs held throughout the region is astounding and has helped magnify community distinctiveness and provide opportunities for connections among residents and visitors. Among cultural celebrations in the summer of 2009 were the Fiesta Puertorriquenas, Taste of Greece, African-Caribbean International Festival of Life, Irish American Heritage Festival, Armenian Fest, and more. Among arts fairs and festivals, which occur throughout the city, are the 57th Street Art Fair, Old Town Art Fair, Belmont Arts and Music Fest, Chicago Tribune Magnificent Mile Art Festival, and Bucktown Arts Fest. Many of these events are free, and according to the Chicago Office of Tourism, attract more than 6,000,000 visitors a year.

The Chicagoland region is also home to many institutions of higher learning that are preparing young minds for careers in which creativity, innovation, and cultural aptitude are key factors for nurturing a competitive edge in a global economy.

The sector’s landscape in the Chicago region is both vast and diverse and can be categorized into numerous subsets. A sampling of these classifications includes arts-related nonprofit and commercial enterprises, public activities, retail arts venues, media outlets, schools, education organizations, festivals and parades, informal enterprises, and individual artists.⁸ It is important to note that the classifications do not account for all of the possible subsets of individuals and organizations, as defined by Richard Florida, which comprise a “creative class.”⁹ Further, in many cases, they do not include arts and cultural programs that are embedded within organizations that are not usually viewed as producers or distributors of arts and culture.¹⁰ These would include entities such as churches, parks, bars, libraries, and coffeehouses, to name a few.

Six distinct categories emerge as most reflective of the Chicago region’s cultural community and can be extended to include many of the other arts and cultural subsets.

- Nonprofit arts and culture enterprises;
- Arts service organizations and local arts councils;
- For-profit, commercial enterprises;
- Informal arts and cultural activities;

- Individual artists;
- Arts education programs.

NONPROFIT ARTS AND CULTURE ORGANIZATIONS

The Chicago metropolitan region has an impressive scope of nonprofit arts and culture enterprises that provide local, national, and international cultural consumers with a range of experiences that include theater, ballet, contemporary dance, museums, opera, choral music, symphonic music, contemporary music, blues, jazz, media arts, literature, and the visual arts.¹¹

The 2005 Arts Scan Project conducted by the Gaylord and Dorothy Donnelley Foundation reports that prior to 1990, more than half of all active nonprofit arts enterprises were located in the suburban areas surrounding metropolitan Chicago. However, since then, a noticeable shift has occurred, with more than half of these enterprises now located within Chicago's city limits.¹² Donnelley's scan records a total of 1,158 arts and culture nonprofit enterprises located within the geographic boundaries of the Chicago region.¹³ The sheer number of these nonprofit arts organizations is striking.

Of all of the nonprofit cultural entities within the Chicago metropolitan region, theaters represent, by far, the largest segment, comprising more than one-third of all nonprofit arts institutions. Included in this figure are theater producers and presenters. Producers are defined as organizations that develop their own productions of original or existing works. Presenters are organizations that, for the most part, offer guest or travelling productions. The Arts Scan Project reports that more than half of the region's theater enterprises produce original or existing works.¹⁴

Arts Participation

Despite the vast number of opportunities offered by the region's arts and culture community, over the past several decades, efforts to broaden, deepen, and diversify¹⁵ its audience base have been fraught with challenges. *The Mapping Cultural Participation Study* conducted by The University of Chicago reveals that within Cook County, the majority of cultural consumers supporting the largest institutions is white and lives in high-income areas. The study also finds that audience participation rates are lower throughout much of the remaining metropolitan area. Interestingly, organizations that are younger and culturally specific serve a more diverse audience base. Other local studies such as *Get in Step with Chicago Dance Audiences*,¹⁶ *Diversifying Chicago's Arts Audience*,¹⁷ *Barriers and Motivations to Increased Arts Usage Among Medium and Light Users*,¹⁸ and *Expanding the Market for the Arts in Metro Chicago*¹⁹ have analyzed the barriers to audience engagement and advanced strategies to cultivate new cultural consumers.

National organizations, such as the National Endowment for the Arts, The Wallace Foundation, and The Pew Charitable Trusts, have conducted extensive research on audience engagement that mirrors findings on the local level. Cultivating cultural consumers within the Chicago metropolitan region represents a stimulating challenge and an invigorating opportunity for nonprofit enterprises.

Claudine K. Brown, director of the Arts and Culture Program at Nathan Cummings Foundation, candidly sums up the creative sector's engagement of art participation this way:

"I have never experienced any art or cultural offering that would appeal to all people. But I do believe that cultural institutions should strive to reach different audiences using a variety of strategies. ... I often pose the question: 'Who are the intended beneficiaries of the work of a nonprofit cultural institution? The lay public? Scholars? Other artists? Social historians? Critics?' If the organization's mission suggests that its purpose is to educate the public and the public is apathetic, should the mission be reconsidered? Finally, should the organization exist if it has no constituency? While I value research and scholarship, I ask to what end? It is incumbent upon organizations to define their constituency and to acknowledge that if that constituency is narrow, their sources of support may be equally narrow."²⁰

Age

The sheer number of arts organizations within the region is an indicator of its cultural health and vitality. Age also plays a factor in this equation. The Chicago metropolitan region's nonprofit cultural landscape consists of institutions whose histories span more than a century to those that are in their nascent development. Organizational maturity is certainly a factor in the comparative well-being of these institutions, which show no signs of decelerating their vitality. However, arts organizations less than a century in age are achieving significant milestones in their cultural histories. For example, Pegasus Theater, at thirty years of age, has received more Joseph Jefferson Award Citations than any other Chicago theater in its award category.

The Arts Scan Project reveals that newer nonprofit arts organizations are more concentrated within the city of Chicago than they were a decade ago.²¹ The more established commercial and nonprofit arts enterprises have passed the critical test of resiliency,²² while the verdict is still pending for emergent enterprises in the field.

Budgets

The budgets of these organizations run the gamut from more than \$50 million to under \$50,000²³. A study conducted by the City of Chicago's Department of Cultural Affairs²⁴ reports that in Chicago, very small and small arts organizations with budgets under \$300,000 comprised 66% of the local arts and culture universe. Another study conducted by The Chicago Community Trust²⁵ reveals a similar percentage breakdown for Chicago nonprofit arts and culture budgets. The nonprofit arts and culture budgets throughout the region parallel that of the City of Chicago.

Economic Vitality

In 2008, *Fast Company* magazine hailed Chicago as the City of the Year, "not for its past but for its present — and its future."²⁶ The article states that Chicago's economy is growing faster than that of either New York or Los Angeles, solidifying the city as an international tourism mecca. There is no question that the role of arts and culture contributed significantly to the magazine's decision.

Christopher G. Kennedy, President of the Merchandise Mart Properties, Inc., located in Chicago, eloquently frames the importance of the arts as a stimulus for economic vitality by stating:

“The Arts have a fundamental and profound role to play in our economy. We think art, particularly contemporary art, has a tremendous capacity to help form our civic outlook and to help shape the point of view from which Chicagoans approach every problem and issue. I am convinced that a city that is willing to embrace contemporary art and architecture is more likely to embrace change and new concepts in the future than is a city this mired in the stilted traditions of the past. The arts have the potential to be a transforming force in our community; ensuring that we'll continue to embrace new ideas, welcome fresh concepts and fear no change. A city which embraces contemporary art embraces new ideas; a city that embraces new ideas embraces its future.”²⁷

This sentiment is echoed by numerous business leaders throughout the region. In an interconnected and globally competitive world, two of the key drivers to maintaining a vibrant and spirited economy are skills and innovation, which are both stimulated by a healthy arts environment.

In a 2005 study by the Americans for the Arts,²⁸ arts related businesses comprise 4.3% of all businesses and account for 2.2% of all jobs in the United States. Illinois ranked fifth in the nation in both arts businesses and arts jobs, strategically positioning the region as a magnet to attract new talent and investments within the area. Currently, Illinois is home to nearly 24,000 nonprofit and for-profit arts businesses that employ an estimated 133,000 people. Reports indicate that in Illinois, commercial art enterprises grew 15%, with employment up 7.3% from 2007.²⁹ These increases are a direct indicator of the appeal and competitive edge that attracts businesses and an innovative workforce to the region.

In the city of Chicago alone, nonprofit arts organizations spend \$658,827,812 annually. The sector also leverages a sizeable amount of event-related spending, referred to as an economic multiplier effect, which leverages an additional expenditure of \$423, 952,855.³⁰ Overall, nonprofit arts organizations directly and indirectly stimulate more than one billion dollars -- \$1,082,780,667 -- into the local economy.

A recent presentation³¹ by the Metropolitan Chicago Information Center (MCIC) states that economic vitality can be measured by several distinct variables, including the economic value of the arts and culture industry, attractiveness of places, and components of community development, each of which has an associated multiplier effect. *Gifts of the Muse, Reframing the Debate About the Benefits of the Arts*,³² a report commissioned by The Wallace Foundation, describes the economic multiplier effect as the broad range of non-arts goods and services such as food, lodging, transportation, parking, childcare, retail stores, etc., that are connected to cultural consumers' expenditures for arts-related activities. In addition, the report notes the multiplier effect includes “spillover benefits resulting from the additional non-arts economic activity produced by the economic activity in the arts sector.” Not factored into this equation are for-profit art enterprises, informal

arts, and individual artists' contributions to the regional economy. If all of these variables are taken into account, the contribution of creative industry as an engine to the region's economic vitality and prosperity is even more formidable.

The Chicago Office of Tourism reports that in 2007, the tourism industry had an estimated \$11.51 billion economic impact on the city. Tourists' top destinations included entertainment (29%), museum/art exhibit (19%), concert/play/dance (15%) and festival/crafts fair (4%).

In addition to the economic vitality that the arts bring to Illinois, the sector's impact on the region's cultural vibrancy is one of the principal determinants measuring quality of life. The arts, combined with other factors such as safe neighborhoods, robust K-12 educational systems, sound infrastructures, accessible recreational and outdoor attractions, "create more viable, desirable and livable communities."³³

In sum, the arts community in Illinois is a force that not only contributes to the region's GNP, but also serves as an economic engine for investments, a magnet for cultural tourism, a stimulus for attracting a creative, knowledge-based workforce, and a key component for improving the quality of life of the region.

ARTS SERVICE ORGANIZATIONS AND LOCAL ARTS COUNCILS

Arts Service Organizations (ASOs) play a critical role in the dynamism of the arts and cultural sector. ASOs provide essential support for nonprofit arts organizations and individual artists in the areas of fundraising, advocacy, technical and management assistance, operational services, marketing, and collaborative learning. They also engender cohesion within the arts and culture sector.³⁴ A report by the Urban Institute describes six dimensions of how ASOs assist individual artists:

- Validation: Acknowledging the value of what artists contribute;
- Demand/Markets: Fostering society's necessity for artists and what they do, and promoting the markets that translate this demand into financial compensation;
- Material supports: Providing access to 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.

ASOs offer a broad portfolio of services and can be classified into several categories: by artistic discipline (dance, music, theater, etc.), type of organization (museum, presenter,

etc.), specific focus (gender, geographic, specific arts, etc.), type of services (marketing, advocacy, etc.) and purpose (arts council, union, guild, affinity group, etc.).³⁵ By providing a supportive infrastructure for artists and arts organizations, ASOs strengthen the capacity of the arts field as a whole.

In Chicago, more than a dozen service institutions — such as the Chicago Artists’ Coalition, the League of Chicago Theatres, the Arts & Business Council of Chicago, and Arts Alliance Illinois, complemented by the City’s Department of Cultural Affairs and the Illinois Arts Council — have risen to the allied causes of arts advocacy, leadership training, board development, and the promotion of organizational collaboration.

In addition, there are many social service groups, not normally thought of as arts service organizations, that provide vital arts programs in their communities and help maintain cultural identity, contribute to economic and social well-being, and strengthen the region’s ethnic communities. Some of these institutions include the Arab-American Action Network, the Korean American Resource and Cultural Center, and the American Indian Center, to name just a few.

In addition, unions serve an important role in advocating and providing services for the creative knowledge based workforce. Some of these unions include the American Federation of Television and Radio Artists, Screen Actors Guild, Actors Equity, Motion Picture Studio Mechanics, United Scenic Artists, and the Chicago Federation of Musicians. There are currently 64 music, 47 visual art and 22 dance unions, alliances, guilds and associations with Chicago affiliates.

Local arts councils play a vital role in the overall cultural, social and economic development of communities. Americans for the Arts identifies four critical roles shared by all local arts councils:

- Embody the relationship between art, creativity, and democracy every day as liaisons to major decision-makers in both the private and public sector in their communities;
- Possess a passion for place and the people who live there;
- Catalyst for community building;
- Committed to excellence.³⁶

There are more than 70 local arts councils within the state of Illinois. A local arts council, as defined by the Illinois Arts Council (a state agency), is a nonprofit or regional organization, or an agency of city or county government, which provides financial support, services or other programs for arts organizations and individual artists in a particular community or region. Local arts councils strive to develop, support, promote, and coordinate the arts at the local level. Arts councils that respond to the unique cultural needs of their communities are well positioned to receive the support of local residents and organizations.

Here in Illinois, the Illinois Arts Council and Arts Alliance Illinois provide support for a statewide network called the Local Arts Network (LAN). The LAN is designed to build capacity and excellence among local arts agencies so they can better serve their

communities and provide opportunities for validation and support. The LAN works to accomplish this goal through:

- Encouraging statewide and regional communication;
- Providing professional development;
- Convening, networking, and bringing together – giving people opportunities to share.

FOR-PROFIT (COMMERCIAL) ENTERPRISES

The Chicago metropolitan region has a robust presence of for-profit (commercial) arts related enterprises. The commercial sector is comprised of creative industries that range from theaters, recording studios, advertising firms, and auction houses to small but locally important enterprises, such as artisanal bakeries, costume and ethnic dress makers, instrument makers, wedding singers, mariachi bands, ethnic food producers and vendors, and small clothing designers that are bringing creative fashion to the forefront.

Home to several of the biggest and most critically acclaimed music festivals, from the multi-day, arena style rock shows of Lollapalooza (2008 attendance: 225,000) to the avant-garde endorsed Pitchfork (which spawned from one of the earliest and most widely read Chicago-born music blogs, www.pitchforkmedia.com) to Jam Productions, the largest producer of live entertainment in the United States to the Ravinia Festival (which at more than 100 years is the oldest outdoor music festival in North America, lauded for presenting world-class music), Chicago offers every style of music to every style of fan in every style of venue.

Chicago's music industry is also an imposing asset for the cultural commercial sector. In terms of live music, Chicago is nearly tied with Los Angeles as the number two music mecca behind New York. A recent study, "Music Industry in Chicago," by the Chicago Music Commission and the Cultural Policy Center at the University of Chicago reported that the city ranks in the top five states in terms of the number of musical groups and artists employed.

Americans for the Arts, using the Standard Industrial Classification (SIC)³⁷ codes of the nation's arts-related businesses, indicates that more than 525 codes are assigned to this sector. The growth of these creative industries within the Chicago region is becoming nationally recognized, with the city of Chicago ranking second in both the advertising industry and in publishing and steadily solidifying its place within the fashion industry; however, data on nonprofit and for-profit commercial cultural enterprises are often collected separately, making them, in many cases, difficult to compare.³⁸ An accurate comparison is further stymied by the fact that nonprofit and commercial enterprises are usually organized in very different ways.³⁹

Nonetheless, one doesn't need to look far to see the breadth and depth of Chicago's commercial artist market. The region has served as a training ground for our national jesters: "Saturday Night Live" cast members Bill Murray, Dan Aykroyd, Mike Myers, Rachel Dratch and Tina Fey all hail from Chicago's vibrant comedy sector. Chicago's independent film industry, both in size and recognition, is the fastest growing segment of the film

industry. In 2008, film and TV production brought in \$141 million. Additionally, the creation of television commercials contributes an estimated \$200 million each year. Filmmaking, in all forms, provides thousands of local jobs to an ever increasing pool of technicians, crew, talent and support industries. Steady growth has ranked Chicago among the most important and respected production centers in the country, according to the Chicago Film Office.

Commercial theaters represent a formidable force within the Chicago metropolitan region's for-profit cultural sector, with the majority located in Chicago's downtown theater district. These enterprises include the Schubert Theater, the Chicago Theatre, the Ford Center for the Performing Arts Oriental Theatre, the Cadillac Palace Theatre, and the Bank of America Theater.⁴⁰

INFORMAL ARTS AND CULTURE ACTIVITIES

"The breadth of informal or unincorporated arts activities in the region demonstrates the depth of commitment of people from all walks of life to maintaining a connection to creative expression. This creative potential is the soul of our region and it must be allowed to flourish and fill every nook and cranny so that sustainable economic development is enduring and inclusive. At the moment, much of this creative potential is still largely latent and under-utilized; bringing it to the forefront and tapping its vast energy will lead to unimagined and wonderful directions for our region."

---Alaka Wali, The Field Museum

The informal arts and cultural sector, sometimes called "the unincorporated arts," provides significant opportunities for arts experiences outside of the nonprofit and commercial sectors. A recent report conducted by the Urban Institute and MCIC identifies three distinct subcategories of informal arts activities: professional, mid-range, and amateur. The latter two subcategories are where the majority of informal arts and culture activities occur. The mid-range sector includes semi-professional performances such as musicals, spoken word events, drumming circles, community plays, church choirs, public readings, dance groups and poetry clubs. (The now internationally-practiced genre of poetry slam was born in Chicago in 1984.) These activities may take place in settings as varied as places of worship, park district facilities, public libraries, community cultural centers, book and music stores, bars and coffee houses. The amateur sector is defined as "performances or public presentations by amateurs or hobbyists, including displays of photography, quilts, or antiques that might take place in completely informal settings such as parks, on the street, or at home."⁴¹

Research indicates that the informal arts provide important conduits for participation in the arts. In addition, the informal arts provide people with "hands-on" experiences that connect to their individual creative potential beyond the role of a traditional audience member.⁴² Paul DiMaggio, renowned sociology professor at Princeton University, states that informal arts are the most elusive of the arts and culture endeavors, primarily due to the fluidity of their boundaries.⁴³

Informal associations, artist collectives, and networks flow between the more formal and informal arts and culture spheres, such as arts programs hosted in a church basement or social service agency, a community block club, or an unofficial artist group. Given that the art component is, in most cases, relatively small compared to the primary functions of these entities, the informal arts within these institutions are undercounted in general surveys of arts and culture enterprises.⁴⁴

Within the region, informal arts activities occur in a variety of spaces and places. For instance, in Cook County, the Skokie Public Library hosts ongoing poetry readings and live performances, while the Chicago Park District offers year-round after-school arts programs, which in many cases are provided via contracts with local arts organizations and artists. The Chicago Department of Cultural Affairs, throughout the year, provides audiences with concerts, arts activities, and workshops, often through collaborative programming.

The park districts and libraries in DuPage, Kane, Kendall, Lake, McHenry, and Will counties offer comparable types of informal arts activities for residents. Local community centers across the region present a multitude of arts-based activities from dance and music to collage-making and writing. Coffeehouses now serve as meeting places for book clubs. It is not unusual to see bars and restaurants exhibiting works by local visual artists, along with hosting performances by local entertainers. Across the region, houses of worship have arts and culture activities integrated into offerings for their congregations.

A study by Wali, Severson and Longoni⁴⁵ reports that neighborhood-based newspapers contain listings of a variety of informal arts activities. However, “despite the growing in its popularity, informal arts practice remains largely hidden from view.”⁴⁶ The report concludes that “being creative is part of what makes us human.” Acknowledging and claiming informal arts practice as an expression of creativity will fully recognize its value. As individuals, agencies, arts organizational staff, or as policy makers, we must find a way to see and talk about these arts activities as central to civic life.”⁴⁷

INDIVIDUAL ARTISTS

In their 1995 book, *The Creative City*, Landry and Bianchini state that “creativity involves thinking a problem afresh and from first principles; experimentation; originality; the capacity to rewrite rules; to be unconventional; to discover common threads amid the seemingly disparate; to look at situations laterally and with flexibility.” This definition, in many respects, speaks directly to what Richard Florida terms the super-creative core and the creative professional.⁴⁸

The MCIC study reports that there are 467,760 super-creative core workers in the Chicago area’s economy alone.⁴⁹ The creative core comprises computer and mathematical professionals; architects and engineers; life, physical, and social scientists; education, training, and library professionals; and arts, design, entertainment, sports, and media occupations. The creative professional consists of managers and administrators, business and financial professionals, legal professionals, health care practitioners, high-end sales professionals, and community and social service workers.

Without this creative-knowledge-based workforce, there would be no creative industry. Their contributions to the sector are definitively qualifiable. However, due to the dearth of comprehensive quantifiable data, the scope and breadth of this workforce remains underrated and underestimated.

Statewide, the Illinois Arts Council maintains an *Artstour Program Artists Roster* and an *Arts-In-Education Program Artists Roster*. Artist rosters are updated every two years and are available on the agency Web site. Inclusion in these rosters provides artists with increased visibility, job opportunity and networking support. Artists may apply for inclusion in both or either of the rosters.

The Artstour Program is the Illinois Arts Council's fee support grants program linking arts presenters with Illinois' wealth of touring artists, companies, and ensembles. The Artstour Program is designed to provide a variety of high-quality touring performances and exhibitions in various price ranges to Illinois communities throughout the year. In order to be considered for the Artstour Program, artists, companies, and ensembles must apply for inclusion in the Artstour Program Artists Roster.

The Arts-In-Education Program provides support to primary and secondary educational institutions, community colleges, and not-for-profit local arts and community organizations to work with artists from one to six months. Residencies involving performing arts companies range from two weeks to six months. In order to be considered for the program, artists must apply for inclusion in the roster.

These rosters, along with Chicago Artists Resource, an artist resource sponsored by the Chicago Department of Cultural Affairs, and the Chicago Artists Coalitions, a service organization for visual artists serving the Chicago metropolitan area, identify many of the artists within the region, but are by no means comprehensive. Given the intrinsic value and contributions that artists perform within the creative sector, much more information is needed about this invaluable and essential component of the arts and culture landscape.

ARTS EDUCATION

K-12

It is widely believed by our nation's leaders that arts education is a fundamental catalyst and incubator for learning, creativity, and achievement in America. As Dana Gioia, former National Endowment for the Arts chairman, noted, "The purpose of arts education is not to produce more artists, though that is a byproduct. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society."⁵⁰ First lady Michelle Obama recently stated, "My husband and I believe strongly that arts education is essential for building innovative thinkers who will be our nation's leaders of tomorrow." President Barack Obama has publicly asserted that the arts should be a central part of effective teaching and learning. He stated as part of his arts policy platform that "in addition to giving our children the science and math skills they need to compete in the new global context, we should also encourage the ability to think creatively that comes from a meaningful arts education."

The President's arts platform includes the following arts education planks:

- Expanding Public/Private Partnerships Between Schools and Arts Organizations: Increase resources for the U.S. Department of Education’s Arts Education Model Development and Dissemination Grants, which develop public/private partnerships between schools and arts organizations. Foundation and corporate philanthropic community will be tapped to support these public/private partnerships.
- Creating an Artist Corps: Creation of an artist corps will train young artists to work in low-income schools and their communities. Studies in Chicago demonstrate that test scores improved faster for students enrolled in low-income schools that link arts across the curriculum than scores for students in schools lacking such programs.
- Championing the Importance of Arts Education: The White House will serve as the “bully pulpit” and the example to promote the importance of arts and arts education in America.⁵¹

The majority of Americans echo these sentiments — that arts education produces positive long-term effects on the lives of their children. A recent Harris Study Poll reveals that “93% of all Americans agree that the arts are vital to providing well-rounded education for children,” and more than three out of four agree that incorporating the arts into education is the first step in “adding back what’s missing in public education today.”⁵²

The intrinsic value of the need for arts education is continuously echoed by parents, teachers, school administrators, education experts, and elected officials. However, there is an expanding gap between this fundamental principle and the allocation of funds, faculty, and time for curriculum planning and evaluation within the public school system to support arts education for children in grades K-12.

The 2009 U.S. Government Accountability Report to Congress on Arts Education finds:

“District officials and school principals in Chicago attributed funding shortages for arts education to the school district’s arts personnel funding policy. The Chicago school district funds personnel positions on the basis of student enrollment and supports one half-time position for an arts teacher in primary schools with fewer than 750 students. To employ a full-time arts teacher on the staff, a school principal must supplement the arts teacher’s salary from discretionary funds.”⁵³

The Partnership for 21st Century Skills, which works with policymakers at every level to craft and implement 21st century skills policies and strategies, states in its resource and policy guide that “our ability to compete as a nation — and for states, regions and communities to attract growth industries and create jobs — demands a fresh approach to public education. We need to recognize that a 21st century education is the bedrock of competitiveness — the engine, not simply an input, of the economy. More important than the amount of education are the kinds of skills required by the new economy.”

Creativity, innovation skills, problem solving, communication and collaboration skills are at the heart of 21st century skills, all of which study after study show are best achieved through an education rich in arts exposure and training.

“Strong skills in English, mathematics, technology and science as well as literature, history, and the arts will be essential for many; beyond this (students) will have to be comfortable with ideas and abstractions, good at both analysis and synthesis, creative and innovative, self-disciplined and well-organized, able to learn very quickly and work well as a member of a team and have the flexibility to adapt quickly to frequent changes in the labor market as the shifts in the economy become ever faster and more dramatic.”⁵⁴

Arts Alliance Illinois, and its signature arts education initiative, Illinois Creates, conducted the first comprehensive statewide assessment of the arts in our public school system entitled: *Arts at the Core: Every School, Every Student*.⁵⁵ The survey reveals that where students live is the most significant factor in determining the amount of arts education they receive. Students residing in rural areas and/or attending classes in small school districts receive the least amount of arts instruction, regardless of socio-economic indicators, level of social problems, or the prevalent race of the student body. The report finds that urban and suburban schools generally receive more arts education than schools in rural areas; however, disparities do exist among urban and suburban schools. Interestingly, a recent study by the Conference Board reveals that on a national level, 80% of school superintendents (K-12) believe that schools are responsible for cultivating creativity.⁵⁶ Although there is strong support of arts education, nearly 20% of participants surveyed do not offer arts programs in their schools. Those surveyed reveal that time in the school day is a significant issue in relation to accommodating arts education programs. The superintendents and principals overwhelmingly agree that the most significant barrier to arts education in the schools is the lack of arts education funding.

Reinvestment in arts education is key to the present and future development of a creative class knowledge-skilled workforce. To remain competitive in the global economy, the K-12 education system must be reinvigorated not only to give children the science and math skills required in the new global context but also to forge their ability to think creatively, which comes from a meaningful arts education.

Higher Education

The creative industries present a portal of professional opportunities. A creative-knowledge-based work force is heterogeneous. It comprises a diverse set of professionals engaged in the creation, production, presentation, distribution, and preservation of and education about aesthetic, heritage, and entertainment activities, products and artifacts that can be found in the commercial realm, nonprofit sector, or the public sector.⁵⁷

The creative industries are one of the fastest growing sectors of the economy. The contributions that creative professionals make to the economy parallel the evolution of these industries. Higher education is the channel that prepares the majority of these professionals for careers in this industry. However, findings from a recent study⁵⁸ by the American Academy of Arts and Sciences, that measures the vitality of humanities in higher

education in America, reveals that the humanities have endured a rocky road during the past 40 years. The period of 1966-1971 marks a peak in the number of bachelor's degrees awarded. However, the report shows a steady decline in humanities degrees awarded during the mid 70s through the mid 80s. A change occurs in the late 1980s, in part due to improvements in humanities curricula. By 2004, the number of bachelor's degrees awarded peaks once again. The study also finds that graduate and post-doctoral studies in the humanities mirrored the same trajectory as undergraduate studies. In addition, the report finds that post-graduate studies, particularly master's degrees, started to rise again in 2002, while Ph.D.s rose slightly from a pivotal downturn in the late 1980s.

The Chicago region is home to more than 100 accredited institutions of higher education that include the University of Chicago and Kendall College to Lake Forest College and Chicago State University. A recent *USA Today* article ranks Northwestern University and the University of Chicago among the top 20 universities in the nation.⁵⁹ The region possesses a range of institutions with diverse curricula in the arts and humanities to prepare minds for successful careers in the creative industries. In Chicago alone, there are more than 110 art and arts related undergraduate and graduate degree programs. These elite schools, aimed at furthering the talent pool of new creative thinkers for a creative, knowledge-based workforce include DePaul, The Art Institute of Chicago, Northwestern, the University of Chicago and Columbia College Chicago. They draw students from around the world and foster a rich, creative community of performers, designers, directors, producers, academics, curators, and arts organization leaders.

Daniel Pink, author of the best-selling book, *A Whole New Mind: Why Right Brainers Will Rule the Future*, argues that "the MFA is the new MBA." Pink, like many others, believes that the new creative economy will increasingly require right brain functions such as artistry, imagination, big-picture thinking, and empathy.⁶⁰

Current Conditions

The Chicago Metropolitan Agency for Planning's Arts & Culture Advisory Committee, as part of its mission to shape a cultural economic platform for social and fiscal policy reforms, identifies six areas that provide a contextual framing of its vision, policies, and strategies for the next 30 years. These areas include the economic climate, funding landscape, technology, shifting demographics and arts participation, leadership, and the relevancy of the arts.

ECONOMIC CLIMATE

National Overview

One of the key findings of Arts Alliance Illinois and Americans for the Arts study on the arts and economic prosperity in the city of Chicago is that "communities that invest in the arts reap the additional benefits of jobs, economic growth, and quality of life that position those communities to compete in our 21st century economy."⁶¹ The report concludes that the Chicago nonprofit arts and cultural sector is a \$1.09 billion industry. This impressive figure does not take into account the vigorous contributions of the nonprofits arts and culture economic engines throughout the state. When the collective impact of the arts community

is taken into account, it represents a muscular arm and potent force that serves as a key driver for the region's economic prosperity.

The recent economic downturn is challenging the arts sector's ability not only to sustain this role, but to fortify its position as a vital economic driver. Lead stories across the country read:

"It was the Dow's worst year since 1931. The broad Standard & Poor's 500-stock index did even worse, down 38.5% for 2008, its worst year since 1937."⁶²

"As the historic economic downturn takes root, confusion and consternation abound -- not just about what is going on in the economy but about what to call it."⁶³

"With the economy performing worse than hoped, revised White House figures point to deepening budget deficits, with the government borrowing almost 50 cents for every dollar it spends this year."⁶⁴

The headlines for the arts appear to be even more ominous.

"Will Act for Food"⁶⁵

"Doors close as funding for the arts plummets"⁶⁶

"Arts organizations try weathering economic storm"⁶⁷

"The Arts Need Better Arguments"⁶⁸

"Artless Ideas in Tough Times"⁶⁹

And, the content of the reports are, quite frankly, overwhelming.

- "When asked what they expect their biggest challenge in 2009 to be, corporate grant makers most frequently indicated an increase in grant requests, followed by inadequate financial resources, a decline in their corporate foundation endowment, and measuring results/outcomes."⁷⁰
- "Artist unemployment rates would be even higher if not for the large number of artists leaving the workforce. The U.S labor force grew by 800,000 people from the fourth quarter of 2007 to the fourth quarter of 2008. In contrast, the artist workforce shrank by 74,000."⁷¹
- More than 2,000 applications have poured in to the National Endowment for the Arts from cultural organizations all over the country seeking a piece of the stimulus pie.

Individual artists are confronting even harsher realities. A recent report by the National Endowment for the Arts⁷² states that unemployment for artists during the fourth quarter of 2008 reached 129,000 -- a 63% increase compared to the same quarter of the previous year. Although the unemployment rate for artists parallels the general workforce figures, it is twice the rate of the "professional workers" category in which all artists are grouped.

The nation's artists and arts community and its survival are at a critical juncture. Americans for the Arts, a Washington-based advocacy group, estimates that by 2009,

10,000 arts organizations could vanish, and by 2010, another 10,000 art organizations could be closing their doors. If the rise of the creative class and a knowledge-skilled economy has arrived, as described by Richard Florida, this is the moment when the arts community must coalesce and tackle the turbulence — not with yesterday’s reasoning, but with tomorrow’s logic.

The economic downturn appears to be taking no prisoners. Ben Cameron, Program Director of Arts at the Doris Duke Charitable Foundation, in a recent address at Arts Alliance Illinois’ Annual Meeting, stated:

“With the devastating plunge in our national economy, we now face a future that feels more uncertain, more paralyzing and more daunting than any in my lifetime at least -- and certainly the arts industry feels the plunge as acutely as any.”⁷³

Regional Overview

The ramifications of the current economic climate are, to say the least, daunting for the Chicago metropolitan region’s arts and cultural sector. Economic issues have precipitated a slow but steady decline in the Illinois Arts Council’s General Revenue Funds budget, from a high of \$21.9 million in FY2000 to \$19.8 million in FY07. In FY08, the Illinois Arts Council received a cut of \$4.6 million in program grants lines, resulting in a 30% reduction to programs.⁷⁴ The budget for FY09, with an added 3% reserve, was \$15.9 million. The reserve further reduces the budget dollars available for programming and administration. In addition to these budget cuts, the arts and culture sector is experiencing a downward trend in philanthropic giving. Reports indicate that these contributions are being diverted to buttress the social safety net, thus further reducing arts funding dollars.

Seemingly secure endowments of cultural institutions are being negatively affected by the downturn of the stock market. In response to the dramatic economic shift, some organizations are employing the usual fiscal solutions in these unusual economic times, such as taking pre-emptive budget cuts in the range of 10-15%,⁷⁵ freezing new hires, cutting back staff hours, eliminating positions, reducing employee benefits, scaling back programming, and raising ticket prices. Many organizations have developed traditional contingency plans as their fiscal response to change that include tapping into lines of credit, using cash reserves to offset expenses and forecasted deficits, and revising projected income and expense figures.

A recent 2009 survey of nonprofit arts organizations by the ArtsWork Fund finds that the “majority of [nonprofit arts] organizations are not sure, at this point, what the effects of the recession will mean for them, and thus are having difficulty predicting and making long-term changes to accommodate the new economic climate.”⁷⁶ In addition, the report finds that nonprofit arts organizations, in many cases, possess net assets that are primarily fixed, which translates into having only small amounts of cash to manage when “income is unpredictable and lower.”⁷⁷ The report reveals that the most drastic drops in revenue are in philanthropic giving. More than one-third of those surveyed are experiencing sizeable decreases in ticket sales and admissions, “causing organizations to scramble week to week.”⁷⁸

FUNDING LANDSCAPE

National Overview

During the mid to late 1990s, the nation's economic swell and upward surges of the stock market were credited with the expansion of philanthropic giving. In addition, the nation's low 2% annual inflation rate created new wealth, which translated into unprecedented giving by corporations, individuals, and foundations.⁷⁹ In 2008, local arts funding by the government reached an all-time high, with an estimated 5% growth to \$858 million, marking the fourth consecutive year of growth. This growth parallels state arts appropriations, which increased for the fourth consecutive year — 2.7% to \$359.6 million.⁸⁰ In a flash, however, this landscape dramatically changed.

Political Overview

In a recent article, Chris Jones, theater critic for the *Chicago Tribune*, sums up the current state of arts funding in the political arena:

“In less than 75 years, the arts have gone from the single largest priority in a government stimulus package to a toxic joke, with a popular special amendment keeping them out. It is a stunning turnaround. ... Economic stimulus is dependent on the human spirit. The arts create confidence and self-worth, and those qualities in turn foster fiscal activity. The arts build neighborhoods and can help stem the decline in property values. The current recession is most devastating in inner cities, precisely where the arts are at their best.”⁸¹

Politically, during this decade, arts funding continues to be under siege. The most recent display of this struggle was illustrated in the assertive campaign launched by The National Endowment for the Arts (NEA) and the Americans for the Arts to ensure that an additional \$50 million was incorporated into its annual appropriation to protect jobs in the nonprofit arts sector endangered by decreases in philanthropic support. And, in May the President Obama proposed a \$6 million increase in the NEA's budget for 2010 bringing it to \$161 million. However, the arts community is now rallying again to encourage the total appropriation of \$200 million. This too, will be an uphill struggle.

Private Funding

From 1994 to 1999, philanthropic giving reached an all time high, ranging from \$129.8 to \$159.4 billion, in all categories of donors — individuals, corporations, and foundations. The strength of the economy and the upward surge of the stock market are, in part, responsible for the growth in giving. However, during this same period, roughly 35% of arts and culture income was dependent on philanthropic gifts. Less than ten years later, private funding decreased to 5.2% in 1992 to 8.4% in 2005.⁸² The erosion in government and private funding places the nonprofit creative arts sector at a perilous crossroads. And as the economy worsens, philanthropy experts say arts groups could have a harder and harder time competing for donations, especially against social service groups.⁸³

The Chicago region, like other regions throughout the country, is not immune to the impact of these national trends. The regional economy is not expected to begin to recover until after 2010. Individual giving within the region is expected to continue its precipitous decline because donors have a predisposition to defer giving in a climate of economic uncertainty.

In FY2008, the Illinois Arts Council experienced a devastating cut in government funding by former Governor Rod Blagojevich, who cut the Illinois Arts Council's budget by \$4.5 million. The ripple effect on local arts councils, municipalities, and cultural organizations has been significant, given the limited re-granting dollars for local organizations, many of which greatly depend on the state support.

Compounding the impact of these budget cuts on Illinois' arts and culture community, local private (and public) funding has slumped and philanthropic giving for the arts is falling concurrently. Artists and arts organizations report that corporate and foundation support is shifting to shore up the social safety net and away from arts funding.

The realignment of these funding priorities by foundations and corporations, and the limited dollars allocated for arts funding, place arts organizations in direct competition with each other for those limited dollars. In the 1990s, Amoco announced it would merge with British Petroleum (BP), the world's largest industrial merger. Amoco was a strong support of the region's cultural community and with the relocation of its headquarters to London, this support dramatically declined. More recently, corporations such as Kraft Foods have eliminated their arts funding to focus on health and nutrition, while the Sara Lee Corp. has dramatically reduced its arts and culture support. In terms of foundations, The Woods Fund of Chicago just recently suspended its arts and culture program, while several other foundations considered cutting back their support to the arts and culture sector. Foundation and corporate liquidity is another part of the funding equation. With the stock market reaching all time lows, endowments and investment portfolios have lost value, thus decreasing available philanthropic dollars.

Recent mergers of financial institutions such as JP Morgan Chase's acquisition of Bank One, Bank of America's merge with LaSalle Bank, Bank of America's acquisition of Merrill Lynch, Wells Fargo and Wachovia, and most recently PNC Financial's acquisition of National City Corporation, continue to reduce the availability of corporate dollars previously available to the arts sector.

Weathering the current economic climate is a challenge, especially for artists and arts organizations. If the situation worsens, there will be casualties in the sector.

TECHNOLOGY

"Technology is like the air we breathe."⁸⁴ The usage of technology is expansive and global. Although national and regional variations do exist, for the purpose of this section, technology is examined in its broadest context in relation to the creative sector.

The technology and information architectural landscape is becoming synonymous with the word "change." Innovations in this landscape are constantly emerging, providing

opportunities and challenges for the global community of which the local, national, and international arts sector plays a vital role.

Technology and the digital age are irrevocably changing the boundaries of arts and culture and the relationship between arts organizations and audiences. Online, audiences can create playlists for their iPods, develop videos for YouTube, play video games, write blogs, add new terms to language through Wikipedia, and vote for their favorite American Idol with a click of a button. In essence, digital media and the Internet are creating a new arena and transforming the cultural sector into an “e-culture,” with the process of expression, reflection, and sharing in a digital domain.⁸⁵

This technological arena is providing creative industries and artists with new patterns and methods of distribution, opportunities to exercise their creative voices, and approaches for collaboration and partnership. As the technological landscape continues to intensify, “... a profound shift in the interrelated relationships between people, space, time, and arts changes in the ways that people create, consume, commune, and communicate,”⁸⁶ according to Michiel Schwarz, consultant on contemporary technological culture and cultural research and development.

Schwarz says that “e-culture leads to crossover or cultural convergence, between different disciplines and domains in the field of arts and culture. It fosters new collaborations and connections between “music, architecture, industrial and graphic design, fashion, television and radio, but also, for instance, in relation to computer games, software development, online education, advertising, libraries and so on.” Schwarz observes that e-culture provides innovative ways to engage audiences within the creative industries, changing the traditional methods of arts participation.⁸⁷ Although at the nascent stage, these types of crossovers are occurring regionally.

The nation and the region are in a period of cultural realignment, with technology at the forefront of this change. One report on the arts and technology sums it up this way:

“Technology is omnipresent and expanding daily. It can be a valuable tool for arts creation as well as for organizational administration and development. It is in the individual artists’ and arts organizations’ best interests to stay current and to understand the capabilities and benefits that technology can bring them.”⁸⁸

SHIFTING DEMOGRAPHICS AND IMPACT ON ARTS PARTICIPATION

Demographic Shifts—National Overview

The transformation in America’s demographic landscape is happening now.⁸⁹ Since 2000, the U.S. population has grown by 19.8 million people, with the Latino population accounting for more than half (10 million) of the overall population growth.

In the first half of the 20th century, America’s population is considered relatively young. However, since 1950, the country has been in the “...midst of a profound demographic change: rapid population aging, a phenomenon replacing the earlier young age-sex with that of an older population.”⁹⁰ A government report projects that by 2050, the oldest of the

old, aged 80 and above, and including the youngest of the baby boomers, will be the most populous age group. The aging of the baby boomer generation will continue to be one of the most important defining characteristics of the population.

In 2000, Caucasians were estimated to represent 81% of the population. By 2040, this figure is anticipated to fall to 74%. Aside from the significant increases by the Latino population, increases will be dramatic within the Asian population, which is expected to rise by 22.7 million, representing an increase of 213%, while the African American population is projected to increase by 13%, compared to the 12.1% projected in 2000.

In sum, the nation will “look different, live differently, and govern and serve differently.”⁹¹

Demographic Shifts—Regional Overview

The Pew report ranks Cook County as the fourth largest county in terms of its Latino population (2007 US Census data), while the county ranked 13 out of 25 counties with the largest Latino population growth from 2000-2007. Kendall County ranks number four of 25 counties, in terms of the largest Latino population growth.

An examination of the growth patterns of all U.S. counties finds that Kane, Lake, and Will Counties were the top three fastest growing counties in the Midwest during the 1990s and between 2000 and 2007, with McHenry County ranking number eight.⁹² Interestingly, DuPage County ranks number one for fastest growth in the Midwest during the 1990s, but not the 2000s.

A study by the University of Notre Dame’s Institute for Latino Studies finds that “at more than 1.6 million, or 20% of the population, Latinos recently emerged as the largest ethnic or racial minority group in metropolitan Chicago. Latinos have deep roots in the area, as Chicago has been home to a sizeable Latino community for more than eighty years. Metropolitan Chicago’s Latino population currently is the third largest in the nation; for the Mexican-origin population, it is the second largest. Even more remarkably, 29% of Chicago-area children are of Latino origin, as are 38% of the students enrolled in Chicago Public Schools.”⁹³ And more recently, a report by the Council on Foreign Relations finds that “the Mexican population, at 1.3 million, is already the largest ethnic group in the Chicago metropolitan area, and is expected to more than double by 2030. Chicago’s future workforce will be composed to a significant degree of the children of today’s Mexican immigrants.”⁹⁴

CMAA population projections⁹⁵ reveal that the Chicago metropolitan area’s population distribution mirrors, in many respects, the nation’s current and projected growth.⁹⁶ The notable exception is a higher proportion of African American and Latino populations within the region. CMAA projects that the region will continue to follow this growth pattern, sharing similar characteristics of the nation, until the year 2040. Here is a glimpse into Chicago metropolitan regional characteristics, based on CMAA’s data.

Growth by Race

The region's:

- Latino population will experience the most significant growth of more than 120% by 2040, rising from 17% in 2000, to 29% in 2040.
- Mexicans are 80% of the Chicago Latino community.
- Overall population will increase from 8.1 million in 2000 to 10.9 million in 2040.
- Black population will have its highest growth in the age segment of 50 years and above.
- White population will experience significant declines within the age range of 35-50 years, with an overall decline from 57% in 2000 to 40% in 2040.

Growth by Age

The region's:

- Number of children ages 0-4 is projected to increase 33% by 2040, with growth being highest in the Latino population, while the number of African American children within this age range will increase only slightly.
- Population between the ages of 5 and 19 is projected to increase to 2.2 million by 2040. The 20% growth rate within this segment is lower than the overall regional population.
- Number of adults between the ages of 20 and 64 is forecast to increase from 4.9 million in 2000, to 6 million in 2040, with the Latino population being the fastest growing.
- Number of adults ages 65-84 is projected to nearly double from 770,000 in the year 2000 to more than 1.5 million in the year 2040.
- Number of adults over 85 years of age is projected to more than triple. All racial groups will experience significant growth in this age range.

Impact on Arts Participation

The change in the demographic profile of the country presents new possibilities for the growth of arts participation for all nonprofit creative industries. Diane Ragsdale, Associate Program Officer at the Andrew W. Mellon Foundation, indicated in a recent speech that to increase arts participation, nonprofit arts and culture organizations must first “see” their 21st century communities {audiences}.

“We need to bring our missions into the 21st century. This is less a failure to sell well, and more a failure to see well -- a failure to see that our communities have changed, and that art and artists have changed, and that we, perhaps, as institutions that exist to broker a relationship between the two (communities and artists) have not changed in response.”⁹⁷

Dana Gioia, former chairman of the National Endowment of the arts expanded upon this sentiment when he stated:

“Art is an irreplaceable way of understanding and expressing the world—equal to but distinct from scientific and conceptual methods. Art addresses us in the fullness of our being—simultaneously speaking to our intellect, emotions, intuition, imagination, memory, and physical senses. There are some truths about life that can be expressed only as stories, or songs, or images.”⁹⁸

“We have a society in which the arts have become marginal. We are not producing another generation of people who attend theater, opera, symphony, dance, jazz and other art forms. Most of these audiences have declined in the last decade, some of them precipitously.”⁹⁹

Michael Kaiser, president of the John F. Kennedy Center for the Performing Arts, examines the lack of arts education and its implications on audience participation. He states:

“The audiences have been grey for many, many decades. Mostly because people ages 20-45 tend to have very little discretionary time or money. I am more worried about the next twenty years because we have a generation coming up who have had little or no arts education in the schools and are less likely to become arts patrons when they hit 45 or 50.”¹⁰⁰

Achieving arts participation and audience diversification are significant challenges for most nonprofit arts and culture institutions. Key findings in local studies provide a snapshot of the current arts participation and engagement conditions in the region.

- Participation in Chicago’s largest arts and cultural organizations is highest in predominately white, high-income areas of the metropolitan area.¹⁰¹
- Socio-economic factors are more relevant predictors of arts participation than ethnicity. However, for more traditional institutions, ethnicity is still a key predictor for participation.¹⁰²
- Ethnic, diverse, and small organizations successfully reach a different audience than do major institutions. This is especially true for organizations whose missions target particular ethnic and diverse audiences. Communities with predominately African

American and Latino populations appear to be well represented in these smaller organizations.¹⁰³

- Dance audiences can be characterized as highly educated, generally Caucasian, with well-above-average income and an average age in the 40s, mainly female, and married.¹⁰⁴
- Primary reasons cited by cultural consumers for not attending dance performances include: a preference for other performing arts, being too busy, not being aware of available performances, not finding the performances appealing, the cost of the evening being too expensive, too much hassle getting to and from performances, and lack of enjoyment of dance performances.
- There is a clear split between people who participate in the traditional arts and those that do not. About 35% of all adults in the region represent 88% of the total audience. Of this segment, 16% (frequent attendees) attend an average of 19 performances annually, make the most visits to cultural institutions, are most likely to participate in the arts, and display a strong commitment to the arts. The other 19% attend occasionally for an average of five performances annually across multiple disciplines and 11 visits to cultural institutions. Twenty-nine percent of the region's population attended one or two performances annually. These individuals tend to be under 35, married, have children, and represent an underdeveloped market for the arts. The final third are inactive not only in the arts but also in a wide range of other leisure pursuits.¹⁰⁵

Ronne Hartfield, educator, advocate and former Executive Director of Museum Education at the Art Institute of Chicago, views audience engagement from a more philosophical perspective.

“The inclusion of new ideas, of new sets of eyes and ears, is a critical element in changing boundaries. Not only must the faces and names change...but they must emerge from and represent diverse cultural backgrounds and diverse cultural awareness. Such change will require us to recognize the world any one of us, of any group of us, inhabits; it is not the only world conceivable. This calls on us to accept new definitions not only of art but of society, connotations which are far more relational, dynamic, multivalent, far more ambiguous than those to which we have been accustomed. This mean[s] that those of us engaged in the creation of image must seriously engage questions of aesthetic hegemony, ethnographic authority, context as content and other culturally oppositional questions. We must move toward a new possibility, where cultural meanings are always in process, constantly reshaping themselves vis-a-vis that which is encountered.”¹⁰⁶

LEADERSHIP

National Overview

Without a creative knowledge-based workforce, there would be no creative sector. The skills and talents possessed by individuals are far-reaching and multi-faceted. These professionals are the human capital that drives the industry, making them its number one asset. For the arts and culture nonprofit sector, the challenge is to ensure that it is nurturing and providing opportunities for younger professionals to lead.

According to a recent study commissioned by The William and Flora Hewlett Foundation, “the world of nonprofit arts organizations must act now to forestall a looming crisis of leadership that will occur as the current baby boom generation of administrators and volunteers starts to retire.”¹⁰⁷ The study reveals that a vast number of arts organizations have a dearth of young people on their boards of directors and staffs and have even smaller numbers of young advocates and financial supporters. Other key findings point to the demographically shrinking pool of younger people, and the increases in competition for their attention. The bottom line, as the study reports, is that nonprofit arts and culture organizations can no longer let this issue be “left to a vague future date.”¹⁰⁸

Regional Overview

Arts Alliance Illinois is at the forefront of championing the development of new leadership and succession planning on a regional and national level. In 2001, the Arts Alliance, with support from The Chicago Community Trust, modified a job satisfaction survey conducted by CompassPoint and administered it to executive directors and emerging leaders in Illinois. With an unprecedented 65% response rate, the results reveal relatively high job satisfaction levels. One respondent sums up her dedication to a job that often creates a great deal of stress: “This is a job I love, but I wouldn’t wish it on anyone else.” The survey also warns of an upcoming generational transfer of leadership that organizations are clearly not prepared for: 70% of executives planned to leave their current posts in the next five years, but 75% of organizations have no succession plan in place.

Findings from other Arts Alliance studies reveal:

- Baby boomers are stepping down from leadership positions, leaving board and staff members in their wake who are lost as to how to effectively find a new leader.
- The region has a great number of gray hairs — seasoned arts professionals — baby boomers and pre-boomers who are moving toward retirement.
- 70% of executive directors reported they will be leaving their current jobs within five years.
- Of this group, only 30% plan to be an executive director again in the next phase of their career.

- Only 5% of these organizations where the executive director is leaving have a succession plan.
- Other nonprofit professions, including education and healthcare industries, are experiencing similar challenges.

In sum, “a generation of idealistic baby boomers that helped build-up culture...are now graying and preparing to move on, and no one's there to replace them.”¹⁰⁹

Amina Dickerson, former Senior Director for Global Corporate Contribution at Kraft Foods and long time advocate for the arts and culture, who recently stepped down from this position as part of a succession plan, states:

“It is time for us to give our attention to stewardship of generational succession. To work with intent on offering this next generation the wisdom of our experience, the historic context for our work, and the positions at the table that will provide them the power to advance inclusiveness, to use the techniques, methods and tools of their time and in the process, honor our legacy by leading us forward.”¹¹⁰

ADVOCACY AND POSITIONING THE ARTS

Perhaps the greatest challenge to the region’s creative ecology is the marginalization of the arts - the myth that the arts are an enjoyable “extra” for the well-off but not a necessity for all people. Throughout our lifetime, the arts have been positioned positively, but also as less important than the "essential" fields of business, finance, development, and even academics. The current generation of artists, regardless of their discipline, role, or even commercial success, has grown accustomed to feeling marginalized. Overcoming this perception is necessary to positioning the arts as fundamental to the lives of individuals, families, and communities.

Susan V. Berresford, former president of the Ford Foundation states:

“I worry about the devaluation and marginalization of the arts. Apart from artists themselves, too few communities seem concerned about support for artists and their work. We neglect arts education in schools, a practice that became particularly clear after the tax revolts of the 1980s. We fail to provide sustained support for developing artists and arts groups. And, too often, we subsume the arts into a broad, generalized category of entertainment — as just another nonessential, market-driven leisure activity.”¹¹¹

Suzanne Connor, Senior Arts and Culture Program Officer at the Chicago Community Trust, further elucidates on the arts within the context of America’s landscape, by stating:

“Throughout America’s history, the positioning of the arts has been predetermined as undeniably positive, but clearly less important than the "essential" fields of business, finance, development, and even academics. Over the course of the 20th century, arts advocates

trudged along the uphill road towards significance: documenting the dollar amounts of direct investment and ancillary economic impact of arts organizations on the local and regional economy, arguing for arts as a missing component of a useful core curriculum, and struggling to highlight and explain why the informal arts continue to be one of the most often-cited prerequisites of healthy communities. Marveling at the enlightened view of earlier centuries during which history has acknowledged the significant role of the arts in the enduring legacy of the Mayans, the European Renaissance, and the height of the Islamic world, arts advocates have watched as American policy-makers cast them in the light of "elitists" and/or describe the arts as "enrichment," "amenities," and "leisure time activities." The current generation of artists, regardless of their discipline, role, or even their commercial success, has grown accustomed to feeling marginalized and is quick to acknowledge that on Maslow's notorious hierarchy of needs, the arts can be portrayed as relegated to the back of the line."¹¹²

This marginalization of the arts is also present in our public schools system. In his examination of the current status of arts education, Nick Rabkin, Senior Research Scientist, NORC at the University of Chicago, stated, "To paraphrase Rodney Dangerfield, arts education 'don't get no respect.' In the orbit of the arts, those who teach are assumed to be lesser talents. And in the world of education, the arts hold a second or third class status. They are not understood as fundamentally cognitive; they are not tested; schools are not held accountable for teaching them; their association with good careers is suspect; and arts skills are not considered essential to functioning in society."

NEW OPPORTUNITIES

Although these current conditions may appear overwhelming, there is also a great opportunity for the arts and cultural sector to gain respect and position itself as a central economic engine and thus one that deserves great protection.

Thomas L. Friedman, *New York Times* columnist, has championed the idea that it is creative minds that are best at tackling complex problems and helping to envision a brighter future:

"Your ability to act on your imagination is going to be so decisive in driving your future and the standard of living of your country. So the school, the state, the country that empowers, nurtures, enables imagination among its students and citizens, that's who's going to be the winner."

Likewise, Pulitzer Prize winner and *New York Times* art critic, Holland Cotter, has chronicled artists' unique reaction to past recessions and contributions to the new economies that have emerged from them:

"At the same time, if the example of past crises holds true, artists can also take over the factory, make the art industry their own. Collectively and individually they can customize the machinery, alter the modes of distribution, adjust the rate of production to allow for organic growth, for shifts in purpose and direction. They can

daydream and concentrate. They can make nothing for a while, or make something and make it wrong, and fail in peace, and start again.”¹¹³

In his article *The Boom is Over: Long Live the Art!*, Cotter argues that now is the time to take advantage of the current state of affairs by “carving out a place in the larger culture where a condition of abnormality can be sustained.”¹¹⁴ What Cotter identifies as abnormalities are, in many respects, disruptions of conditions that pose challenges.

For the creative sector, these conditions represent a convergence of challenges, which offers a new paradigm and rallying point for the sector.

Chapter Two

A NEW VISION FOR ARTS AND CULTURE

The following vision statement for arts and culture for the region was developed by the Arts and Culture Advisory Committee, consistent with the GO TO 2040 regional vision for metropolitan Chicago:

- ***Diverse and Open Region:*** *The Chicago region will rely on collaboration across its rich cultural and ethnic diversity as the foundation for economic, educational, and artistic development.*
- ***International Reputation and Competitive Edge:*** *The Chicago region will be nationally and internationally recognized as a center for innovation and cultural ingenuity.*
- ***Democratization of the Arts:*** *Residents of all ages and from all walks of life will have access to, and will be engaged in, a wide variety of opportunities for cultural interaction, civic participation and active art making.*
- ***Sector Strength and Unification:*** *The region will experience unparalleled public and private support for the arts and culture as seen through increased funding, promotion, and policy.*
- ***Arts Education:*** *Arts education will serve as a powerful catalyst for creativity and a key component of our region's robust cultural landscape.*
- ***Advocacy and Positioning of the Arts:*** *Arts and creativity will be widely recognized as central to all conversations where development, quality of life and the allocation of resources are involved.*

This vision represents a visible declaration of the arts sector's commitment to expand the boundaries of arts policy and position the region as a national model for cultural vitality. To contextualize the stimulating challenges and invigorating opportunities within the creative sector, the CMAP 2040's Arts and Culture Advisory Committee adopted the use of policy windows as a tool to create meaningful change, develop a new framework for the arts and shape the sector's vision.

What are policy windows? Policy windows are "exceptional, fleeting periods of time when there is a greater likelihood of initiating policy change than usual."¹¹⁵ Policy windows are opened by a convergence of three fundamental streams or factors:¹¹⁶

- First, there must be a clear identification of the problem stream, that consists of problem indicators: are things getting better or worse?
- Second, a policy stream must exist that embraces potential solutions to the problems.
- Lastly, the political stream must exist that incorporates public opinion and administration.

The convergence of challenges described in this report offers a new paradigm and rallying point for the sector; it opens just such a policy window.

The Arts and Culture Advisory Committee believes the creative sector must capitalize on this open “policy window” to reshape arts policy in the Chicago metropolitan region and beyond. In this moment of transformational change, the leadership and skills of artists and arts professionals must be part of the solution to redefining the region.

The GO TO 2040 Arts and Culture Advisory Committee believes that its proposed vision and goals will promote economic expansion, increase tourism, improve educational systems, encourage civic and cultural participation, and foster more livable, connected communities throughout the region.

Chapter Three

RECOMMENDATIONS

The vision for the future of the region’s cultural sector must be anchored to concrete cultural planning goals. Thus, for each vision theme, we present corresponding recommendations designed to maximize the convergence of the present policy windows by evoking change, which will result in the reframing of the region’s current cultural and arts paradigm. The late President John F. Kennedy is quoted as saying “Change is the law of life. And those who look only to the past or present are certain to miss the future.”¹¹⁷ These proposals are forward thinking and embrace the changing tide that underscores this era’s evolution to a creative-knowledge based society. In this vision, the Chicago region relies on collaboration across its rich cultural and ethnic diversity as the foundation for economic, educational, and artistic development.

Diverse and Open Region

Guillermo Gomez-Peña, performance artist, writer and activist conceives of “a map of the New World Border, in which no centers remains,”¹¹⁸ and that there are no others. The region embraces diversity in its fullest context. It is the collective consciousness of the creative sector that continues to champion inclusion. It is our artists, arts organizations and commercial creative enterprises unbridled commitment to ensuring access and opportunity for everyone that is one of the region’s greatest assets.

RECOMMENDATION ONE

Ensure that all individuals, regardless of age, race, ethnicity, income, gender, religion, sexual orientation or ability, have access to the region’s cultural life and to opportunities for meaningful arts engagement.

RECOMMENDATION TWO

Ensure that the Chicago region’s creative sector serves, represents and is led by all who live and work in the region.

International Reputation and Competitive Edge

The heart of the region’s competitive edge is our creative knowledge-based workforce. It is the productivity of this workforce that fuels the sector’s economic engines, attracts businesses, fosters employment opportunities, and serves as a magnet for tourists. Growth of this competitive edge positions the region in an enviable global posture, which further advances our diverse cultural ecosystem as one of the leading creative regions in the world. By 2040, the Chicago region will be nationally and internationally recognized as a center for innovation and cultural ingenuity.

RECOMMENDATION THREE

Expand employment and financial opportunities in the cultural sector and increase the percentage of the region's workforce that is employed in the creative industries.

Increase the Capacity and Resiliency of Nonprofit, Public, and Commercial Arts-Related Enterprises

RECOMMENDATION FOUR

Strengthen and increase the presence of non-arts venues with arts and cultural programming – parks, libraries, ethnic associations, societies, and centers.

RECOMMENDATION FIVE

Strengthen and increase the presence of post-secondary institutions preparing individuals for success in the creative sector.

Democratization of the Arts

Democratization of the arts means more than just access. Democratization of the arts is inherent to what our creative sector symbolizes. It represents engagement and experiences in all artistic disciplines, for all ages, for all people, and is inclusive of all cultural arts activities both formal and informal. In our 2040 vision, residents of all ages and from all walks of life will have access to, and will be engaged in, a wide variety of opportunities for cultural interaction, civic participation and active art making.

RECOMMENDATION SIX

Increase attendance and engagement at the region's nonprofit, public, and commercial arts-related organizations.

RECOMMENDATION SEVEN

Increase the region's participation in collective, community, and amateur art making and festivals.

RECOMMENDATION EIGHT

Increase discourse about the arts, culture and creativity in both traditional and new media.

RECOMMENDATION NINE

Increase the number of young people participating in after-school arts programs.

RECOMMENDATION TEN

Increase cultural tourism and reinforce the Chicago region's reputation as one of the world's top travel destinations.

Sector Strength and Unification

Our artists, arts organizations and commercial creative enterprises collectively produce a vibrant presence for culture in the region. It will be the sector's ability to leverage its united presence in the promotion of life-long arts opportunities for all that will not only strengthen its regional posture but will cause a proliferation in art policies, public funding and private support for the sector's sustained expansion. In our vision for 2040, the region will experience unparalleled public and private support for arts and culture as seen through increased funding, promotion, and policy.

RECOMMENDATION ELEVEN

Increase public and private funding for the arts and cultural sector.

RECOMMENDATION TWELVE

Increase collaboration of arts and culture with other policy areas and promote a corresponding allocation of resources (e.g., Illinois Department of Commerce and Economic Opportunity, Illinois Commission on Volunteerism, education, parks and recreation, etc.)

RECOMMENDATION THIRTEEN

Enact policies that support the widespread availability of the arts and culture in public venues including parks, libraries, and other public places.

RECOMMENDATION FOURTEEN

Enact municipal policy levers and incentives (such as percent for art legislation, zoning ordinances and entertainment districts) to sustain and grow arts-centric enterprises.

RECOMMENDATION FIFTEEN

Strategically market and promote the Chicago region as a cultural destination of national and international standing.

Arts Education

Arts education is the cornerstone of basic education. The value of arts education in developing academic excellence cannot be overstated. It contributes to our intellectual capacity through nurturing creativity, critical thinking, curiosity and problem solving. The fortification of the arts education within the region is essential. "If the arts are to help define our path for the future, they need to become curriculum partners with other disciplines in ways that will permit them to contribute their own distinctive richness and complexity to the learning process as a whole."¹¹⁹ In our vision for 2040, arts education will serve as a powerful catalyst for creativity and a key component of our region's robust cultural landscape.

RECOMMENDATION SIXTEEN

Significantly increase opportunities for every preschool through post-secondary student in the region – particularly those who are currently underserved – to participate in, learn from, and enjoy the arts.

RECOMMENDATION SEVENTEEN

Develop a strategic plan for comprehensive arts education in every school district in the region and measure the effectiveness of each district's arts education programs, identify areas for improvement and establish a realistic timeline for improving arts education programs in each district.

RECOMMENDATION EIGHTEEN

Adequately fund arts education at the district and state level.

RECOMMENDATION NINETEEN

Collaboratively develop with key stakeholders meaningful ways to measure student and school performance in arts education (such as assessment tools and arts report cards) and empower the Illinois State Board of Education to require schools to report certain arts education measurements annually.

Advocacy and Positioning of the Arts

Advocacy must become a daily practice, especially for those in the creative sector. As more people view the arts as essential and indispensable to communities and schools, the creative sector infrastructure of our region will become stronger. Arts advocacy and public will build around the value and importance of the cultural sector is an ongoing campaign that must be championed by all. In our vision for 2040, arts and creativity will be widely recognized as central to all conversations where development, quality of life and the allocation of resources are involved.

RECOMMENDATION TWENTY

Empower policy makers and the media with solid and reliable data about the presence, value and impact of the arts and arts education in the Chicago region.

RECOMMENDATION TWENTY ONE

Build a strong network of thousands of arts advocates in the Chicago region to ensure that elected and appointed leaders support policies and funding for the arts and culture.

RECOMMENDATION TWENTY TWO

Foster more powerful alliances between non-profit and for profit commercial arts-centric enterprises in the Chicago region.

RECOMMENDATION TWENTY THREE

Include arts advocates and leaders on key boards, authorities, and commissions in the Chicago region and statewide.

Chapter Four

CULTURAL VITALITY INDICATORS

Cultural vitality indicators provide evidence of arts and culture as a fundamental ingredient in the existence of daily life. The Urban Institute's Arts and Culture Indicators Project (ACIP) states that cultural vitality "is the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities."¹²⁰ There are three domains of cultural vitality. The first is presence, which refers to opportunities for cultural participation. The second domain is cultural participation itself. And the third is support for cultural participation.¹²¹ The 2040 Arts and Culture Advisory Committee recommends a series of comprehensive indicators and rankings that can serve as benchmarks for measuring attainment of the vision.

- Presence of nonprofit (501c3) arts and culture organizations
- Participation in nonprofit (501c3) arts and culture events
- Participation in informal arts and cultural activities
- Support for nonprofit (501c3) arts and cultural organizations
- Presence of arts and education in public schools (K-12)
 - Presence of each discipline in schools
 - Tracking the number of hours dedicated to the arts
 - Number of certified arts specialists who deliver arts curriculum
 - Number of children/youth in after-school arts programs/activities
- Post secondary arts education data
 - Number of institutions, classes or participants
- Presence of informal arts and culture opportunities
- Participation in for-profit arts and culture enterprises
- Support for informal arts and cultural activities
- Expressions of Chicago's regional diversity
 - Demographics (race, age, gender, etc.)
 - Languages spoken
 - Diversity of civic leaders or that the Metro Mayors' Caucus has a cultural diversity task force with some data
- Number of jobs in nonprofit (501c3), public and commercial arts establishments in relation to all employment
 - Presence of artist's jobs (in relation to all jobs)

- Support for for-profit arts and culture enterprises
- Dissemination of arts and cultural information – publications, journals, media coverage, etc.
 - From Arbitron, clippings service, Web exposure and traffic analysis
- Percent for art program, measuring public art availability
- Growth in cultural tourism, measured by the number of attendees who live outside the region
- Promotion of protection and preservation of historic landmarks.

Chapter Five

RESEARCH BEARING ON RECOMMENDATIONS

The framing of the vision, goals, objectives and cultural indicators are based, in part, on the extensive research available in the field, along with experiential experience and the pragmatic knowledge of arts practitioners, leaders, and stakeholders in the region. The research is categorized by area to include arts education, arts participation, commercial enterprises, cultural policy, demographics, economic vitality, funding, indicators, informal arts, individual artists, leadership, technology and additional sources.

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