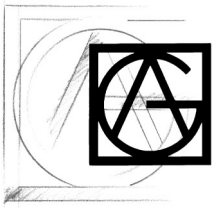

Grantmakers in the Arts
2001 Conference

Culture Influencing Community Change

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After September 11: Grantmakers in the Arts and the Future of Our Grantees

Session Designer: Suzanne Sato
AT&T Foundation

Panelists: Bill Keens
Wolf, Keens & Company

Steve Wolff
AMS Planning and Research

Richard Mittenthal
Conservation Company

Ted Berger
New York Foundation for the Arts

November 7, 2001, 9:30 a.m.

Suzanne Sato: We thought long and hard about how to deal with September 11th and its aftermath, and of course, it has been weaving throughout this conference. But we had wanted to have one opportunity when folks could get together and talk. So, to help us along in that effort, as we reflect on what we've been doing at this conference and then go forth to continue with our work, I want to welcome Bill Keens of Wolf, Keens & Company, who will be coordinating this session. Bill?

Keens: Thank you, Suzanne. And welcome to all of you here.

Let me just say a few words about how we've conceived of this two hours together. I think that we're here to talk about the difference we can make, whether we make that difference individually or collectively, and you're all participating in that discussion in one way or another. This is a kind of safe zone. You can advance ideas; you can take a deep breath and exhale; you can come up for air; and you can talk about the things that may be speculative or that you haven't had a chance to talk about yet in regard to 9-11 and its impact, and beyond 9-11. I think we all recognize that we're dealing with bigger forces than just one horrendous event.

We have three terrific speakers to lead us off. In order, Steve Wolff. Steve is a principal with AMS Planning and Research, and a good friend. Steve will talk about the recent results of a survey of some eight-hundred-plus folks around the country from every state but Idaho. I hope nobody is from Idaho here. If you are from Idaho, this is your chance to participate. That survey gives us a grounding in terms of what the landscape of need is. How it looks from eight hundred thirty-three different vantage points around the country. That's very important, because as many people as there are here, our own views of this are still going to be confined. To have that additional perspective is a very rich way of approaching this topic.

Steve will be followed by Richard Mittenthal, who is president of the Conservation Company, and the first chairman of Grantmakers in the Arts. Richard is going to talk about the scale and scope of the response to the 9-11 disaster, not specifically limited to the arts, but we'll hear about all that's been done, and Richard will comment on that from the perspective of speaking to an audience of people specifically interested in the arts, as well as a broader perspective.

Finally, Ted Berger, executive director of New York Foundation for the Arts, is going to speak a little closer to Ground Zero, that is, the view from south of 14th Street, where NYFA is located, and where, of course, the damage was done. Ted will talk about that in a more personal as well as an organizational perspective.

What is special about this two hours together is – except for the last ten minutes of closing comments from Marian Godfrey and Claudine Brown – we're going to open up all the rest of the time to a conversation among us, not a presentation to you, but conversation among us. Because each and every one of you have something to say about this topic.

What kind of difference can we make? What kind of difference is needed now? How do we go about making that difference individually and collectively? This is a chance to bring it to the surface, and this is a chance to put your good ideas, your experience, your perspectives, what you believe in, out there so that we all leave here with a better understanding of this issue than we came in with.

Let me bring up Steve to start us off.

Wolff: Thank you, Bill. Good morning, everybody.

I was going to start with a baseball analogy, being a father of an inveterate Yankees fan who, at eight years old, knows more about baseball than I've known in my whole life. I was thinking that Bill's done me and Suzanne and planning for this a big disservice, because I feel like Derek Jeter, behind by a run, late in the game, two strikes. I'm not supposed to rush my swing. So I'm going to try really hard to give you some headlines of what we've been finding out as we look around the country.

Quickly after September 11th, I was back on an airplane, as many of us are, with my carpetbag in hand, visiting clients who are wondering, "How has the world changed?" And certainly those of us within minutes of New York had a New York perspective, and it became rapidly clear to us that the conversation needed to be informed by a national perspective as well.

We set out to understand what happens when an already stressed organism is stressed further as dramatically and as quickly as we were after September 11th. Is it the terrorist act itself? Is it the subsequent fear? Is it "the economy, stupid?" you know, to

quote a Democratic hack in 1992. What were the set of issues?

A lot of us had been struggling and talking over the last six or eight weeks about information. Just getting information. We're all hearing tons of stories, and they're heart-rending and they're wonderful. We're trying to put some information together, and to pick up where Bill started, to create a safe zone where we can start to try to learn and understand. We can start to understand what the concerns are, what the responses might need at a time when it's really way too early. It's very, very soon.

Before I get into the specifics of the numbers, I have to start with the mandatory researcher disclaimers. First of all, the study that we undertook was with seven of the national service organizations: the American Symphony Orchestra League, Theater Communications Group, Opera America, Dance USA, League of Historic American Theaters, ISPA, and Association for the Performing Arts Presenters. And because time was such a pressure, we did this on the Internet. They all e-mailed or faxed their members and said, "There's a survey on the Internet we'd like you to fill out." We got eight hundred fifty-odd responses from all but one state. Pretty amazing.

It's a wonderful sample, but it's a convenient sample. So it's not representative of arts groups, and we haven't tried to make any big, broad generalizations about anybody but those who responded. Also important, and not reflected as we might hope, are the thousands and thousands of comments that people wrote to open-ended questions in the survey. Those were sent back to each of the service organizations for their members, and they're plowing through that as we speak.

So as a convenient sample, to do the jargon, there's "self-selection bias." The people who chose to respond had something to say.

That said, looking across the list of organizations who did respond with the confidentiality offer, it's fantastic. You'll see some of the organizations we cite in the back of the paper, including the New York and L.A. Phils, the Bilingual Foundation for the Arts, the Boston Gay Men's Chorus, and so on. We're very delighted with who we heard from, and that they represent a real perspective or, as we say, "The field has really talked to us."

Some key highlights that come from the numbers: beyond the immediate cancellations, and there were a lot of immediate cancellations in the two weeks following September 11th, there is a measurable decline in attendance and ticket sales. And more importantly is the current concern or expectation of continued deterioration. That's something we'll want to talk about more.

What we're hearing is that, while the tragedy of September 11th and the things that have happened since are no doubt horrible things, the theme that keeps coming back and coming back and coming back is, "It's the economy. The economy was already in decline, and it just fell off the side of the cliff."

In fact, we hear from some of the corporate types that even corporations that felt comfortable with their situation are using the opportunities of others' misfortune to clean their own house. It's a good opportunity to do what you need to do, should be doing as a businessperson, and the stock market won't punish you because you're still better than the people who are really, really fundamentally troubled.

One of the things we're hearing that's related to that is a fundamental shift in the way the economy works and the way the economy relates to the arts, both on the giving side and on the "I have money in my pocket to spend on tickets" side.

We also heard that, while there's a lot of concern and a lot of heat around the question of reallocation to relief efforts and to preparedness efforts, most people see that as a temporary situation in that, whether it's six months, a year, six years, I think actually, depending on how close or far you are from Ground Zero, that that is a blip. "Blips" is a strong word, or maybe a wrong word, coming from a New York person, but it's a thing, and it's manageable as a thing.

The majority of folks we talked to are revising their budgets downward, or they're revisiting their program plans. They're deferring what they would consider optional financial decision-making, some of which I think we all know is pretty much core financial decision making, whether it's staff or facility related, or program and art development related expenses.

A couple of numbers, just as highlights. The thing about research, eighty percent of the numbers will confirm something we thought we already knew; ten percent of the numbers will teach us something

new; five percent we'll disagree with vehemently; and another five percent we won't even know what to do with. So there's a lot of room for conversation around the numbers, and it's only a first blush.

The survey went into the arts community on the second of October, and we closed the responses on the 16th of October.

Of those who had performances scheduled, thirty-five percent reported cancellations. Those cancellations had direct economic effect plus or minus about $2 million. How you go from eight hundred organizations to eight thousand or eighty-thousand and do the math, I don't know how to tell you yet. Hopefully, that's something we'll look at a little later. In New York City, the percentage who cancelled performances was almost double, it was seventy-one percent in those first two weeks.

I think really of concern to us is that subsequent to September 11th through the time period where organizations actually filled out the survey, twenty-one percent of the organizations said that they had seen a substantial decline in people who had tickets showing up. The substantial decline was from twenty percent to fifty percent. And no doubt the immediacy of the moment had an impact. Another thirty-four percent saw some decline. So over half of the respondents in New York, as would be expected, saw a substantial decline.

There is an interesting side note I'll let you read. There's a little footnote in the report about Broadway, and efforts on Broadway to recover, which is, you know, an interesting commercial sort of sideline. In a lot of ways, there's some relief or perspective on arts organizations. Broadway, in its own way, relies on an advance which went away post-September 11th. It lost revenue when it shut down, and going forward, demand has shifted from a tourist-driven enterprise to what looks like a local-driven enterprise, and how long will that last? Their economic is as fundamentally changed as the nonprofit arts community is.

Sales. Looking forward, how are advanced ticket sales looking? Ironically, and maybe a little contrary to the conventional wisdom, the people responding to this survey said that for the majority of them, prior to September 11th, their subscription sales and single ticket sales were either even with or better than the year before. Now, there's a big group, twenty-eight to thirty-some-odd percent that said they were down, but the majority said it was as good or better. Now, about a quarter say that it's substantially worse compared to the year prior, and another thirty-five percent say that it's somewhat worse. So over half are saying that it was kind of going along, maybe it was bumping up, but now it's gone down.

As to the future, some are optimistic. Interestingly, particularly in southern California, the respondents there could look out and say, "You know, we're pretty positive things are going to become better." In New York City, it's the other end of the extreme. Five times as many organizations reported that they expect a substantial decline in ticket sales, and a continuing impact over the next year or so.

I think interesting to this group is the question of contingency planning. Prior to September 11th, just over forty percent of the organizations reported that they were already looking at their budgets or looking at their program in light of the economy. That's now over sixty percent, or it was over sixty percent two weeks ago, and our guess is that that will continue to increase. Interestingly, dance and theater companies were significantly more likely to say that they were investigating those issues.

One other note, and then just some thoughts that I think we want to leave with you. We did ask the question about additional security provisions. Are people doing business differently? Just about a quarter said yes. As you would anticipate, they turn out to be people with venues, largely.

In fact, in some other conversations we had with the CEOs of big performing arts centers, they're being looked to by the people who use those venues as, "You handle that part of it, and we'll handle our part of it." It's another sort of burden that was not thought about before.

It's impossible in ten minutes, or for that matter, in a hundred minutes, to take you through all of the data, and we'll look to questions later.

But a couple of thoughts in summary. In terms of response, what are we hearing from the arts community broadly, nationally? "We're cutting expenses, we're deferring investment. We're reducing our activity." In fact, we hear from a lot of them, "We're looking for ways to generate more earned revenue." A large number of them commented, "We're looking at less risky product."

I think that we're pretty confident that it's too soon for an artistic voice that relates specifically to September 11th to have emerged, but we are very definitely seeing what in one interview was called "a flight to comedy and family," in terms of programming.

We asked the folks who responded what they needed, particularly what their service organizations can help them with. The three top things were: What's happening in fundraising? They just want to know where the trend is. Everybody is guessing, and everybody of course is reading an awful lot into every conversation they have.

The second thing they asked about was positioning strategies, both for fundraising and marketing. We talked to a bunch of fundraising consultants as part of this survey, and what they said to us is that people want to know how to ask. They don't know, particularly volunteer types who are supposed to be involved in fundraising, "How do we ask? What do we say?" And what we're hearing back, and I suspect that Richard and Ted may address a little bit is, you have to keep your place at the table. If you abdicate your place at the table, just like any other vacuum, stuff is going to rush in to fill it.

Third, they'd like to see some continued monitoring of attendance and sales. With the service organizations, we hope to redo a similar survey to these eight hundred fifty and anybody else who would like to respond, in about three months' time, so we can actually ask for some hard numbers.

We think what we've seen is a terrible tragedy, but bigger than that, an economic sea change. We think that after years of growth, and an awful lot of opportunity, and resources that can be deployed in creative ways, it's not just a question of the economy will bounce. The economists tell us it will bounce. But I think we're going to see people doing business differently.

How will a shift to what looks like an earned-revenue strategy affect arts organizations? How will this new economic environment impact the issue articulated in the recent Rand report that we've come to call the "barbell syndrome," where the middle is a piece of spaghetti? And finally, as we try to make a case for the arts, what about the commercial entertainment sector? Are they going to rush in – because they have business imperatives too – and try to take some of our thunder? All of those questions are interesting not only in the context of the tragedy, but in the context of an economic sea change.

Keens: Thank you, Steve. Let's take a couple questions.

Audience: This is a comment. I suspect that the survey accurately, very accurately captures the arts organizations' perspective on revenue changes. But the comment is that surveys like this are strongest and are excellently positioned to capture people's perceptions of likely change. There's a saying that change-oriented surveys will predict ten of the next two big changes.

It's really tough in a survey to ask people about sources of stability and consistency. When unemployment goes up from four percent to six percent, if you ask people what's happening about unemployment, they'll tell you it's going up to twenty percent. That's a very real perception. Everybody knows the one person on their block who's lost their job. What they don't talk about are all the people on the block who haven't lost their jobs.

I don't mean to spread false good cheer. I think there's a real challenge to understand the long-term sources of stability and consistency. Those may be in some ways as much of a surprise as the forces pushing for change.

Wolff: I think that's it's really important that we look again. We'd like to look again in a quarter, and we'd like to look again in a year. Because then, I think, we'll understand that really carefully.

Keens: Richard.

Mittenthal: Suzanne asked me last week if I might come and give people an overview of what's going on, particularly in New York City, but also nationally. I'm sandwiched between the two arts presentations, and I'll talk a little bit about the arts at the end. I thought it might be useful to give people, particularly people that are away from New York, just a flavor of what's been going on, and some sense of the complexity of what you're going to be reading about and hearing about for the next, my guess is, couple of years.

We were asked by NYRAG, the regional association, to put together a list of what are called "conduit funds" which were the funds that were raising

money. There are about a hundred forty that have been organized and that were actively out raising money from the public in New York City and around the world. That does not include organizations like the Rockefeller Foundation or the Ford Foundation that made commitments to the cause; in other words, to some of these funds themselves. But these are only the funds that are out raising money, and these are the ones that are really under the most public scrutiny. There are about, as I said, about a hundred forty, a hundred fifty separate funds, and as of last count, the last time there was a number published, there were about $1.4 billion dollars pledged.

The two largest recipients were the American Red Cross that raised $547 million. And the September 11th Fund, which is organized by the New York Community Trust and the United Way, has raised about $330 million to date. That includes about $130 million from the telethon that was the first concert that was on television, with all the Hollywood stars, not the one with Paul McCartney in Madison Square Garden. That first one raised about $130 million in pledges; they don't have all the cash yet.

You can see the Red Cross Fund was billed as immediate disaster relief, family gift programs, international family assistance, a lot of very broad categories. The New York Community Trust September 11th Fund basically told people that they were raising money for the victims of the tragedy, but was really not clear as to whether money was going to go directly to individuals, although that's unlikely, or to nonprofit organizations serving individuals. They put out, I think, well over $18 million. This was as of a couple days ago.

The biggest recipient has been an organization in New York called Safe Horizon, which is the biggest nonprofit provider of domestic violence services in the country. They have been giving checks to people who have come in to the Family Assistance Center at 54th and 12th Avenue, where the Red Cross and Safe Horizon and a lot of other nonprofits have set up. It's about the size of three football fields. They have booths set up, and lawyers, immigration people. It's a huge operation aimed at helping the families of people who were killed, and the people who were injured, and aimed at workers who've been displaced.

The third major fund that's been organized is the Twin Towers Fund, which is the mayor's fund. It raised $100 million; it's given away, according to the *Wall Street Journal* yesterday, not one penny yet.

The World Trade Center Relief Fund, which is Governor Pataki's fund – again, it's unclear. They haven't published what they've raised. But the mayor's fund and the governor's fund were aimed more at uniformed service workers and public employees. The governor's fund said that after the monetary needs of the employees are taken care of, they'll look for other nonprofit needs, but it is unclear as to what that is.

There have been twenty-five different scholarship funds organized, the largest of which is an effort to raise $100 million by Bill Clinton and Bob Dole, called the Citizen's Scholarship Foundation. I don't know how much they've raised, but they're all raising scholarships for the children of people who were killed in the tragedy.

Then there's *The New York Times* Neediest Cases, which has raised over $40 million now. They have a Christmas appeal every year where the money goes to six or seven organizations that are listed here. And they always raise around $7 or $8 or $9 million around Christmas. They've raised almost $40 million. It's on a scale that nobody possibly expected.

The third category was the company-sponsored funds that were, in the first two cases, Marsh and McLennan and Cantor Fitzgerald, and organized specifically to work with the families of their employees. Marsh and McLennan lost two hundred ninety-five people and Cantor Fitzgerald lost over six hundred.

Marsh and McLennan has committed $10 million of their own money, and they're raising money from clients and employees. They're going to be giving money all during the next year, a lot of it payroll deduction. They expect they'll have about $15 million to distribute in some way to the families of the employees in their company.

Citigroup also made a commitment of $15 million – again, only for scholarships for post-secondary study to the children of those killed or permanently disabled by the September 11th incident.

So, just to give you kind of a flavor of the size of what's going on in terms of the fundraising effort, money has been coming in from all over the world, as you might expect.

One of the major issues here on top of the third page is defining "victims." This relates a little bit to the issue of the arts, because the money that was raised, according to some people, was raised for the victims of the September 11th tragedy. When people talk about, "Well, are you going to help businesses? Are you going to help people who were working in the building, but got out safely, but haven't been able to go back to work because of trauma?" Those kinds of questions are coming up.

There's been a slow broadening of the definition of what "victim" is, partially related to the fact that there are a lot of people who think that there's much too much money to go around, and that they're going to have to broaden the definition of "victim" to be able to spend all the money that's been raised.

The types of assistance that people have been giving out are the Emergency Cash Assistance, which I mentioned is Safe Horizon. The other two major providers are FEMA, which is the Federal Emergency Management Agency, and the Red Cross. The Red Cross has basically said, "Anybody that shows up with a death certificate will get $30,000." Now, they don't get $30,000 immediately, people found out. They're getting it in stages. But that is the amount of money that they've allocated for this purpose. What in fact has happened is, as of Sunday, only half the people of the estimated four thousand lost, or about eighteen hundred people, have asked for death certificates. There is a huge issue of closure here, and people who either don't know how to get lawyers to take care of this, or people who don't want to deal with it and want to just wait a little longer for something. For a miracle, I guess.

There's short-term, medium-term assistance; people talk about paying mortgages next year. People talk about what's going to happen with all the people who have lost their jobs. Longer-term assistance to families who have lost a major breadwinner. Then of course there's the scholarship money that I mentioned earlier.

The money that's been going to nonprofits so far has been mainly for emergency grants to serve victims. People have been talking about grants to social service providers in the city, that will gear-up to meet the needs of people that were affected by this in some way. Safe Horizon, for example, runs a domestic violence hotline, and quite apart from the work they're doing for the September 11th incident, they have seen a thirty percent increase in domestic violence calls coming into the hotline, many of which they think are related to people losing their jobs, people being displaced, a lot of other results from the incident.

Businesses are receiving money through the SBA, but also through two or three major nonprofit organizations in the city that have gotten money from the September 11th Fund. They're making short-term emergency grants as well as loans to businesses that were closed and have to reopen and need money to get started again. There are workshops and advice being given to people about financial counseling. How to start up again, how to get going.

I'd like to briefly go down this list and talk about the issues and complications, because you're going to be reading about this for a long time, and it's important to get a real flavor as to what's going on.

The issue of closure is important, not only in terms of the death certificate issue, but in terms of, is there an end date to the process of deciding how much money is raised and how much money people are going to need? And then, how much money is available for nonprofit organizations? And then, how much money might be available for the arts? There's no final date that anybody has said, "We're going to decide everything by X."

The question of timing is very important. For example, we're working with Marsh and McLennan to set up their foundation. They'd rather have somebody else give scholarship money to their employees' children, so they can use their money for other things. So there's a game of Who Goes First, and Who Sits Around, and Who Waits. I don't want to use the word "game" as a pejorative, but it is a certain strategic decision that has to be made. Do we spend our money as quick as we can, or do we see what else happens?

In terms of what else is happening, the third thing here mentions the terrorism airline settlement. Some of you may have seen in the paper that there are negotiations going on about an amount of money to be given or offered to each of the families of the victims of the tragedy that would then preclude them from any kind of class-action lawsuit against the airlines. The money that's being talked about is a million dollars per victim. The amount hasn't been decided. The law says that that money is netted out against insurance proceeds and pension funds. So, in other words, if somebody had $300,000 insurance and a

$500,000 IRA, and the million dollars is made available, they'd only get $200,000 of that.

The issue that's being hotly debated – because the law specifically talks about pensions and IRAs and life insurance – is the issue of charitable contributions. That is the big complication right now. There's no law that says, what happens about charitable contributions that are given to people? Do they have to get taken out of the million dollars? I'm using a million because that's the number that's being floated around. So, that's a big issue. There are very complicated arguments on both sides of it. And there was a quite interesting article in *The Times* yesterday about it.

Fourth question, assessing financial need. Somebody making $20,000 a year that was paying $150 a month or $200 a month rent has a financial need to pay the rent. Somebody that had a million dollar house with a big mortgage payment has financial need. The question of what is financial need, and how to weigh those things to try to maintain the standard of living that will not be disruptive to the families that lost people is very complicated.

There's a fight over who's going to control the database. They finally agreed that they're going to try to get everybody's name into one database, so that all the charities will know what's going on. There's still a dispute about whether it's going to be New York State, or whether the charities are going to control it. The charities would like to control it. McKenzie and a lot of big accounting firms are working to set up the database, but it's not something that's going to be settled very quickly. In the meantime, there is this enormous public pressure to get the money out.

I just saw this in yesterday's *New York Times.* "The American Red Cross came under scathing criticism today from members of Congress who expressed outrage and astonishment over the agency's recent decision to withhold more than $200 million in charitable donations intended for the families of the victims on the September 11 attacks. Representative Billy Tauzin, Chairman of the House Committee on Energy and Commerce, accused the nation's largest disaster relief organization of siphoning millions of dollars away from thousands of victims' families, misleading millions of donors, and using bad judgment that would imperil the fundraising efforts of all charities." And it goes on, it gets worse. The potential for the backlash on the sector and for everybody is considerable.

I want to say a couple of things about the arts, and then obviously answer questions. Number one: you know, the arts are sometimes looked upon as down the ladder of priorities. I think that they may even be looked upon by some people as way down the ladder. The question of the public scrutiny that's going to come out of this is a potential problem out there.

Finally, the connection with the economic downturn is a real issue, because if you talk to the museums in Manhattan, they'll tell you their galleries are empty during the week. There are no tourists. The question of how much of that is related to the tragedy and how much of that is related to the economic downturn that Steve talked about is a question nobody can answer. But they are lining up to get some of this money that's been raised as a result of the tragedy. So I'll stop there.

Keens: Thank you, Richard. We've got time for a question or two.

Ayers: I'm Peggy Ayers from the Robert Sterling Clark Foundation. Richard, it's my understanding that charities in the state of New York and elsewhere have to meet a criteria of need. So that if a charity is raising money for victims, and you have wealthy victims, a fund such as the September 11th Fund, where does charity law enter into limiting the amount of money or expanding the amount of money that a victim's family can claim?

Mittenthal: I don't know. I think that a lot of law is going to be written as people go along. I don't know the answer to that. It is a major issue, as I outlined, even with one company. The question of victims' families, including ex-wives, ex-spouses, children from former marriages – who can line up and make claims on the money? People are coming out of the woodwork to say that they were economically damaged by the loss of a relative or a breadwinner. I don't know the answer, Peggy.

Keens: Okay, two more questions.

Hector: Darcy Hector, Robert Sterling Clark Foundation. The article you referred to in *The Times*, about a ruling that John Ashcroft would be making about the airline bailout package and what families would

be eligible for, is due December 21st. In your opinion, does that mean these decisions are going to be stalled until that date?

Mittenthal: I think it was due as late as that date. Ashcroft has to decide whether to appoint a Special Master. When they had the Agent Orange incident, they appointed a Special Master to sit down and look at each case, make a decision about how much money the person should get, and the family should get, and there was no appeal. And that's what they're probably moving toward here. I don't know if that's an end date or if that's the date that he said he'd do it. I don't know the answer. There is huge pressure from the public to spend this money.

Keens: Please, go ahead.

Darrow: Hi, I'm Leni Darrow from NYFA. Picking up on the article about the criticism of the Red Cross, many of the charities in the New York City area are themselves in financially troubled condition. Following along that line, I'm very concerned that a lot of the funds coming in to these various charities that are supposed to be used for disaster relief are instead going towards shoring up the financial resources of the charity itself, and other operating funds of the charity. I'm wondering what is being done to monitor against that.

Mittenthal: The Red Cross trouble started when they announced they were going to use some of the money to buy a new computer system, and some of the money for future incidents, because they couldn't get rid of all the money that they had raised. I don't know what's going to monitor it. There will probably be lawsuits. There will be a lot of very bad press about, this kind of gluttony that's gone on. We haven't heard much yet from the people who lost relatives in the Korean Airlines crash, and the Pan Am crash, and who didn't get anything, or who got very minimal settlements. So, this is a long-term story.

Keens: Thank you, Richard, very much. Ted, please.

Berger: New York will be back better than ever. We know it. But we can't do it alone, and we're going to need everybody's help.

I want to thank you for the opportunity to be here. It's very humbling to have to speak for an extraordinary community of New York, and it's even more daunting to try and do this in ten minutes.

There are three handouts which I hope you've gotten. One is an article in *The New York Times* about what's happened with a group of artists in 125 Cedar Street. The second is a printout from NYFA's *ArtsWire Current* of interviews with the twenty-five artists who did survive, the Lower Manhattan Cultural Council's World Trade Center Residency Program. And the third is a draft of a NYFA-spearheaded effort that I'll talk about in a little bit, called the New York Arts Recovery Fund.

Let me tell you a little bit about NYFA in terms of September 11th. Our offices are below 14th Street. It was early morning. Some of the staff was gathering. We saw the towers fall, and too many people saw bodies fall from the windows. That in itself required our own counseling efforts, and talking to each other for a long period of time, which we're still doing. It took about a week before our staff could assemble. The day it happened, people live in New Jersey, they live in Brooklyn, everybody went to someone else's house until we could figure it out.

It's the typical story of what happened to lots of organizations below 14th Street. In some ways, it's like two cities. Those of us below 14th Street still have the daily smell of it when you look out the window and you don't see the towers, and you know what's there. It's difficult to focus. If it's difficult to focus anyplace else, it's surely difficult below 14th Street.

For some of you that heard Kinshasha Conwill talk about the *Cultural Blueprint*, we were literally at the presses. For the publication of that, we stopped the presses. The release will be tomorrow, and there's a prologue in it that contextualizes what we were saying in the *Cultural Blueprint*, because it's more relevant than ever. It also speaks to the extraordinary efforts that the cultural community has done just to keep the spirits of New Yorkers going, to have a place of solace, a haven for people to laugh and to gather.

I want to give you a sense of the scale of what we're talking about. While the Broadway closings have garnered most of the headlines, most of the arts and cultural activity in New York is in the not-for-profit sector. It's supported by at least twenty-three hundred not-for-profits, from the Metropolitan Museum's budget with $130 million, to hundreds of community-based organizations with budgets way below $100,000. Let alone the many thousands of

individual artists in all disciplines living and working in New York.

Below 14th Street, there are at least two hundred thirty arts and cultural organizations. Below Canal Street, which is closer to Ground Zero, there are at least ninety organizations. From NYFA's Fellowship Program (which is a fellowship program for originating artists, not interpretive artists, and certainly is not representative, it's people who choose to apply to us) we know that there are twenty-two hundred artists below 14th Street and seven hundred artists below Canal Street. So you're talking about a very big scale of need and concern at the moment. The New York City Arts Coalition and Art New York, the umbrella service organization for theaters, has been doing surveys, as has NYSCA and the Department of Cultural Affairs.

We know that the estimates from September 11th through October are at least $25 million in projected losses from all kinds of revenue. That doesn't count capital losses and issues concerning individual artists. There hasn't yet been a comprehensive survey done of individual artists, although NYFA, NYSCA, and the Department of Cultural Affairs are working on one using our mailing list as a base. We do know that just the cleaning of a small average studio is at least $3,000, and the estimates from the twenty-five artists of materials lost, of fabrication costs, of equipment loss, is at least $9,000 each. So, if you just took that $12,000 times, let's say, four hundred artists, you're talking about a need for about $5 million. What's unclear is who has insurance, you know, where all of this other money may fit into it. These are just some numbers that people are looking at.

Practically every arts organization is facing a loss of funding since September 11th, and expects to lose much more over the next year and a half. This has been especially difficult for small, mid-sized, artist-centered organizations. Very small ones have had very tiny budgets. They're not getting a lot of money from the public and private sources. Larger institutions have some cushions, even though they're hurting. The crunch is on that mid-sized organization.

Attendance, as has been pointed out, has certainly been affected. Those organizations where tourism is key, particularly foreign tourism, are still being affected. The Metropolitan Museum, MOMA, Museum of Natural History, are each saying that they are about thirty percent down in attendance. It was very bad right after; some of that's started to recover.

But the majority of these twenty-three hundred organizations really serve New Yorkers. And New Yorkers are resilient, and they keep going.

The anthrax concern is adding to the fear, particularly in theaters, that people are unwilling to gather in places, and they want to stay home and feel safe.

Contributed income is certainly being affected. Major gifts and donations to both large and small organizations are being cancelled or postponed because the money seems to be donated to causes related to September 11th, and because, obviously, of the economic downturn. Certainly some of this was happening before September 11th. September 11th has only exacerbated the situation.

Government is in the process of reducing budgets significantly. The New York State Council on the Arts, because there was a bare-bones budget approved, and the arts were lucky to be in the bare-bones budget, received a ten percent cut. And in addition, many organizations are dependent on legislative member items. They were cut dramatically, from very small community-based organizations, particularly in ethnic-specific communities, as well as very large institutions. The Department of Cultural Affairs has received, at least for now, a fifteen percent cut. Money is going into a reserve fund and, at the moment, because of how monies are divided in the Department of Cultural Affairs, there are some four hundred organizations called "program groups." They are not actually receiving any contracts and won't until Thanksgiving.

So cash-flow is a significant issue for city groups. There was a late State budget and now no money is flowing in the city.

An additional factor in New York has been essentially an arts and education meltdown. There has been a serious investment in arts and education activities in the past years. Mayor Giuliani did a $75 million initiative called Project Arts. Because the Board of Education budget was cut at the State and City level, and because the Chancellor didn't insist that the district superintendents keep arts as a priority, you have an uneven response, which is by districts, for this money, which has then affected the contracted services many arts and cultural organizations have had, and in turn affects the earned income of indi-

vidual artists, who have been supplying services in the schools.

In addition, and this is true throughout the country, because of parental fear, buses have been cancelled in many, many places. So student matinees have been cancelled. Museum education programs have been cancelled. Again, a major loss in earned income.

As we know, there isn't historically a great safety net for artists and the cultural community. There is certainly a need for quick cash. At a recent meeting, some people talked about, "Well, if we could only get people to where they were on September 11th, maybe we can begin to deal strategically with some of the longer-term implications of this." But immediate cash is necessary.

What's also very unclear is the eligibility for SBA or for FEMA. Not-for-profits do not seem to be eligible for FEMA at all. Dick has been working with the governor's office to try and get some legislation in, but this is a national problem. We've had disasters in other parts of the country, and we certainly need to look at the legislation here that would allow not-for-profits to be at the table. Not just the arts, but all not-for-profits. It's unclear whether artists will be considered as entrepreneurs by the SBA, or whether they'll be eligible for FEMA. We are trying.

What you're also seeing is great guilt on the part of the cultural community for talking about our needs. Everybody has recognized that there are tremendous needs throughout the country here. Organizations have been canceling their own budgets, their own benefits for operating, and are doing free programs and benefits for the local fire station, for the precinct, for the victims' families. So this is a kind of hidden issue here.

We know that the artists and arts organizations are part of, like many others in the field, some of the hidden victims that Richard talked about, of this whole thing. In fact, individual artists are hardly on the radar screen. But that's not unusual in these issues.

There is further concern that much of the $1 billion that's been raised will not go to our community. And only recently, as pressure has been put, and as I think there's staffing in place, the September 11th Fund has begun to respond to needs of arts organizations.

Therefore, there's been this growing sense that if we don't help our own quickly, no one else is going to do it. And so we've been working in cooperation with NYSCA and with the Department of Cultural Affairs, and that's why an arts recovery fund is being developed. NYFA is spearheading a united and comprehensive effort of key service organizations working as an intermediary to form a collaborative partnership under NYFA's umbrella to utilize our collective strengths, to eliminate duplication, to facilitate the sharing of information and technical assistance, and to serve the entire city. The initiative focuses on four aspects of assistance to both individual artists and arts groups, and is modeled in particular on the San Francisco Arts Recovery Fund created after the earthquake. Thank you, John, and everybody else in California who's been helping us.

The fact sheet explains the four areas. To date, we're pleased that thanks to the Rockefeller Foundation grant and a grant from the Robert Sterling Clark Foundation, we're able to launch this. We now have about $600,000 with interest from numerous other funders, and we expect shortly to have at least $1.5 million.

We're also working in collaboration with the Nonprofit Finance Fund to access some of the monies that they have available, and about a third of their monies could go for grants. The estimates are very large. We feel we need at least $5 million to even begin to make a dent, and there's a sense that, as the numbers keep growing, we need at least $12-15 million. Contributions of all kinds are very, very helpful. I'm not fundraising, I'm just telling you what's happening.

Artists in Seattle – there was a wonderful article in *The Times* the other day – put on a benefit for the artists in New York. They've sent $10,000 into this fund. There are efforts happening in Puerto Rico, in Florida. Richard Haas has donated a print to sell. We've received some support from NYSCA for this. It's really bubbling up.

We know that we're going to have to prioritize because the needs are great. So depending on the size of the fund, we will deal with the concentric circles. First below Canal Street, then below 14th Street, and then gradually out.

The long-term needs, we believe, are going to have to be addressed by advocacy efforts for government relief funds, and we're going to have to keep pressing

the private sector in these various funds that have been collected. This may not do everything that's necessary, but we believe collectively that this is going to be a start. The needs are great, and we have to start now.

Keens: Thank you, Ted. One or two questions specifically to the issues.

Cameron: Ben Cameron. Actually, this is just a comment about FEMA, because we've been working on this as well. What our lawyers have found, and what we've learned from people in conversation in Houston, where they've been petitioning for FEMA funds as a result of the flooding from last summer, is that FEMA regulations will support organizations with a recognized educational mission. Which means, museums, zoos, libraries all qualify.

Even though performing arts organizations are trying to make the arguments because of the 501(c)(3) designation, that argument is not being accepted. Where performing arts organizations are getting funding are situations like Houston Ballet or American Conservatory Theater in San Francisco, where the organization could make the argument because they had an accredited school.

Keens: Okay, thank you, Ben. That's very useful information to have.

Krauss: I'm Leah Krauss from the New York Community Trust. I just wanted to say a few things about the September 11th Fund and how we've approached arts in particular.

I think our overall guideline is to take the arts in the argument we've been making, and put them in the category of small businesses. Small businesses who have been damaged because they're in the Ground Zero area have received grants from us. Other ones, as we do the concentric circles and we move farther away from the direct effect of the attacks, have been put on hold, and we will be readdressing those groups. We would like to have some information to do it in an overall way, where we can take in future implications.

In addition, recent grants we've been making are to SECO, to Fund for the City, and to the Nonprofit Finance Fund. A lot the nonprofit arts organizations are being directed there to receive assistance as nonprofit business entities.

Keens: Thank you very much.

Wycoff: Laurel Wycoff, State of Louisiana. By September 15th, there were art auctions in Louisiana, there were benefit concerts and things. Can you help us around the country to focus organizations that want to do things like that? I know we're going to take a hit, too, but it's not going to be the same kind of hit. I know they want to do something. Can you help us get the right kind of focus and the right kind of information out so that, as far away as we are in Louisiana, we can assist our own community?

Berger: We can certainly try. We're all in this together.

Keens: Why don't you talk to Ted afterwards and make sure that you know how to be in touch with NYFA. All right, let's just give our speakers a round of applause.

[applause]

They're applauding because you stayed on time.

I think this is a great opportunity to transition to the discussion. As I said, those of you who have hands up, please put them up again because we don't want to leave any questions unanswered.

It seems to me that there are really four questions that form a spine through the presentations we've heard and through what you've been talking about these two or three days. I think they're this:

One: What is different about *this* economic downturn? We've all been, any of us who have been in the business for ten years, anyway, have been through economic downturns before. What's different about this one? Is there really, as Steve Wolff says, a sea change taking place? Do we *really* have to approach this economic downturn thinking differently about how we do business? Have we been fat and is it now time to be lean, even though we didn't feel fat before? So that's one question. What's different about this economic downturn, if you think it is different?

A second question, I think, is raised by comments both by Richard and by Ted, and amplified by Ben Cameron's remarks. That is, are artists and arts organizations victims in this case? Whether they are direct victims of what happened in lower Manhattan, or whether they are indirect victims, is there a case you believe should be made, again, whether to the private

funds that have been raised or to public sources of support like FEMA? Is there a case that you believe should be made that artists and arts organizations are victims? And what is that case? I believe we ought to test that here. Because if there is deep guilt about even thinking about this, let's at least try and exorcise the guilt by talking about whether we think it's a reasonable thing to be making a case for or not, and see if there's any kind of agreement around that.

The third question I'd like to pose is, how can we as grantmakers make a difference, individually and collectively, in light of what we see as the economic environment and the impact of 9-11 and the economy? How can we make a difference? What kind of difference do we seek to make?

Finally, underlying all of these comments: What should our common advocacy agenda be? Is there a common advocacy agenda to be created, and what should it be?

I'm not presuming that you agree with any of the implied points of view behind these questions, but they're out there to debate. So, dive right in and let us know who you are when you do. Please, go ahead.

Black: My name is Sarah Black, and I'm with the Nonprofit Finance Fund. We've been mentioned a couple of times this morning, so I just wanted to talk to you a little bit about what we're doing, and also to respond to a couple of the questions that you raised, one of which was, are artists and arts and culture organizations victims of 9-11? Clearly, the answer for those operating within the New York area is yes. Just like the entire nonprofit community, they have been impacted.

The National Recovery Fund, which has been funded both from the New York Community Trust and the United Way, as well as through the Ford Foundation, is a $3 million grant fund to support nonprofits who have been directly impacted by 9-11. We are starting initially with looking at the immediate needs of nonprofits. At the same time, we're documenting some of the longer-term and intermediate needs in order to start figuring out exactly what it is that's going on.

One of the challenges in the long term is to figure out how much was a direct impact of 9-11 versus what was happening beforehand, which is the fact that the economy was starting already to go into decline.

The goal of the fund is to support organizations, to return them back to where they were as of September 10th. We're doing that through grants in a variety of different flavors to provide replacement of earned income, contributed income, to help with damage to facilities.

To date, we've been contacted by about a hundred and one nonprofits in the area, a third of which are arts and culture organizations. Our estimate is that there's probably roughly $8 million in immediate need, we're expecting we've heard from about half of who we're going to, and we're estimating about a third of that is need among the arts and culture community.

Again, the name of our organization is the Nonprofit Finance Fund. For anyone who wants more information, who knows of organizations who might need assistance, there's more information on our Web site. It's www.nonprofitfinancefund.org. There's a link on the Web page directly to the National Recovery Fund.

Keens: Okay, thank you, Sarah.

Schwartz: Hi. Thank you. I'm Richard Schwartz. I'm chairman of the New York State Council on the Arts.

I'd like to clarify one thing. I got a call late yesterday afternoon that there is a Department of Defense appropriation bill that will be voted on either today or tomorrow that includes not-for-profits in the FEMA and SBA guidelines for disaster relief. That is a major, major change. Now, how that is going to affect the organizations that we're talking about, I don't know.

My thrust was to get not-for-profits included in business interruption coverage, which is what I feel most of our organizations have suffered. Those who have received direct physical damage, I think, have other forms of coverage. Although I understand that in Houston, the flood relief didn't cover not-for-profits at all. From what I understand, this is a major breakthrough in legislation, and not-for-profits will be covered. The bill will be voted on, I believe, today or tomorrow.

Keens: What's the prognosis, do you think?

Schwartz: Oh, it's going to pass. How one becomes eligible, what the guidelines are, that I cannot tell you.

Audience: Why is it in the Defense Department?

Schwartz: I don't know how it works. I don't know why it's a Defense Department appropriation. But that was the information I got. That information is solid. That's not a problem. In terms of the case for arts organizations being considered victims…

Keens: And artists.

Schwartz: …and artists. Artists are almost easier to some extent, because artists were more directly impacted than some of the organizations. But I do think that this interruption, aspects of it, are legitimate, and I think the case can be made. And from what I'm feeling is that with all the money that is sitting now, there will be an appropriate time in the not-too-distant future for arts organizations to access it.

Keens: Richard, before I go to the next person, let me just ask you a follow-up question if I might. Can I take from your comments that you believe it is right and appropriate to make the case for business interruption coverage, in addition to whatever physical loss may be covered by insurance or other sources?

Schwartz: I think it's absolutely legitimate, and I haven't heard anybody question it. I really haven't heard it questioned, considering you have organizations that have been sitting with no attendance for thirty days. In some cases, they had no accessibility. In other cases, they were just in communities that were devastated. Not physically devastated; devastated from loss of life and no activity.

You have organizations that depend on tourists. Now, when you have an organization with $2 billion endowments, there's less sympathy. But when you have small organizations that really are working hand-to-mouth, it's very significant. I haven't heard anybody question that. I haven't heard any argument about it.

The last point I would make is what makes this different from other financial downturns. I don't want to drop names or anything, but I had dinner with the governor last night. As a result of the September 11th catastrophe, New York State's revenue is down between $6 and $9 billion. Revenue, not expense. I can document some of that number, other parts of it could be political hyperbole. But there is a huge downfall just as a result of September 11th. There was a downturn before that, but nothing like this.

Keens: I hope we can come back to that.

Lynch: I'm Bob Lynch, Americans for the Arts. I wanted to just deal with that first question that you asked, "What is the difference related to this economic downturn?" From a nationwide point of view, some of the stuff that Americans for the Arts has been looking at is a similar kind of nationwide looking as Ben and others have been doing, but from the supply side – from the supply of the money side, local arts agencies and united arts funds.

One of the things that you see in a regular economic downturn is obviously there's a real dollar loss, and then there's a lot of caution in spending across the country. But that's, I think in this economic downturn, amplified by a general fear which isn't there usually. A real unknown about what's going to happen next, which adds an additional caution.

A third thing for the arts community that we're seeing is that the arts community functions on a variety of funding sources, from governments to private sector to earned income. Each one of them is necessary. There's no one that's unnecessary to making the arts survive. In this particular instance, what we're seeing is every one of those affected in some way.

We're seeing, for example, in our study of about a hundred of these funds right now, a hundred percent of them are anticipating a decrease in tourism-based tax revenues. And forty-two percent are anticipating a decrease in local government support, in addition to what we've talked about related to corporate foundations and the individual donor.

And the last thing, that makes it even more interesting as far as believable, is that forty-five percent of these organizations were conducting budgetary contingency planning for their communities, for funding to the arts communities prior to September 11th. The ones that were conducting contingency planning prior to September 11th are much more likely to anticipate a substantial set of decreases. So what that tells you is that the ones who already were looking at economic downturn got pushed over the edge, and they can really see the future.

Keens: Thank you, Bob. That's very good. Let me just make a point here. This discussion about what's different now economically has to ultimately be connected to what kind of difference can we make philanthropically. And I'm hoping that we can have some

discussion about what is a range of response that seems right and rightly targeted.

Cameron: I'm just going to respond to each of the four questions in bullet points. What's different is that there are more not-for-profits competing for money. There's less comparable central understanding of the importance to the arts. With the shift away from general operating support, what organizations have in-hand is less flexible and can't be redirected to meet needs as it was in a prior time, all of which I think is germane here.

Keens: Because they have less operating reserves?

Cameron: Less general operating support. So much of grantmaking has become targeted to specific projects. In a time of general operating support, you had a flexibility to divert your funds in hand to specific unanticipated needs. Now you don't have that same flexibility, frankly.

Keens: Okay, well, put a marker by that, folks, because when we come down here to talk about what difference can we make, maybe that's part of the difference.

Cameron: That's where I was going next, differences people can make. We're really urging people to be flexible about match requirements, to waive them, to rethink grants that have already been made to expand programs, to conceive them in terms of maintaining programs instead, to be flexible for time amendments, et cetera, et cetera.

What is our advocacy agenda? We believe that an advocacy agenda should withstand changes in the environment and our advocacy agenda is threefold: ongoing support for artists and arts organizations; unrestricted exchange of international artists and a greater global community; and continued support for arts education programs. We believe those are equally valid and equally important and are all to those needs.

And finally, the last one, are artists and organizations victims? I just want to share a great article in *Fast Company* magazine by a woman who was a German terrorist, who now works with survivors in Kosovo. She says, "Basically, people tell their stories in three ways. The Victim's Story, the Hero's Story, or the Epic Adventure Story, and that where we are victims, we yield to passivity and we collapse. Where we are heroes, we don't pay attention to the externals and the environment." If we can talk about our stories as chapters in an epic adventure, that's the way we will make our survival possible.

Keens: Thank you very much, Ben.

Pennekamp: Peter Pennekamp. I think one effect was different besides the internal differences. There are also a bunch of external differences at play, that are pretty hard to predict. One, we're at war. We're at a war in which the media is being absolutely suppressed, and we don't know what's going on, but in fact, much worse things are happening than we're hearing about. We're at a war that's in the most incendiary place on Earth. We couldn't pick a worse place in terms of the possibility of a war that could spread in horrible ways.

The conditions that will be expected of people in this country and other countries in such a war are hard to predict. Maureen Dowd, last week in *The New York Times*, talked about how this is a war in which the government is being more cautious than the American people, who as a whole are very anxious to be more engaged in war, unlike probably most of the people in this room.

There is a question about whether we're at a point where we're nearing some sort of end of isolationism as we've known it, in which people are beginning to ask about our foreign policy and whether what we are seeing is a wholesale collapse in America's foreign policy, and what would a shift in isolationism do?

There was a Pakistani sign in a recent protest that said, "America, we can't afford your standard of living." In fact, to avoid going into countries and using them like we used Afghanistan and then wondering why they hate us a few years down the road, as have, boy, talk about almost every place on Earth. Is there any way around that without a big shift of resources out of this country into other parts of the world, to protect our basic stability? Will this lead to an international redistribution of wealth? What impact is that going to have on the whole nonprofit sector?

We're all at that point where we're looking at retirement somewhere down the road, most of us here. What's it going to do to that next generation, if we're going through a period in which there's a wholesale redistribution of wealth? We're quite conceivably at

war. The nonprofit sector is looked to, as are other sectors, to be parts of solutions, meaning that some sectors will be seen in more favorable lights than others. What impact will that have on the next generation that we look to for leadership? Will they be there at a time when we're quite conceivably shrinking?

What's going to be the impact of huge structural problems? I mean, we have a collapsing medical system in America. Everyone knows that we're in the middle of a wholesale collapse of healthcare. What's going to happen next? What will this crisis do to that multi-trillion-dollar issue?

Keens: When I listen to you, I want to go blow my brains out because it just seems so helpless! What I want to know is, can you only get to these specifics by going through those macro concerns?

Pennekamp: I think a field that decides not to look at the macro concerns and doesn't go there is one that can easily be deemed irrelevant, out of touch, and actually an irritant in the national cycle.

And there have been other times, too. If you think about Barbara Tuchman, and her book about, what is it, *March of Folly*, and how often fields or countries have simply ignored the prevailing facts out of self-interest, to their own detriment.

Getting back to what Ben said, if you look at artists as victims, we're going to commit suicide. I mean that runs so badly in this country at this point that, you know, we'll set everyone up for hatred.

What difference can we make, if we can't engage around the issues affecting the country at a time when many people are going to be feeling pain? I mean, think about what this does to the waves of Mexican immigrants that are in places like Texas and Florida that are already dying at phenomenal rates. You're talking about Third World countries in this country. It just goes on and on. If we can't be engaged now, in ways that fall outside of normal institutional concerns, I think we are going to see ourselves twenty years down the line as pretty irrelevant.

Keens: Thank you, Peter, very much. I was looking over here to see if I could smoke Dick out a little bit on, "If we go the route of artists as victims, we'll commit suicide." Just hold that thought.

Lane: I'm Carmen Lane, from the Eugene and Agnes E. Meyer Foundation in Washington, D.C., and I'd just like to add a couple of comments on what we're finding in Washington, D.C., and then address some of the questions.

We have gotten several reports from different arts organizations that have had a significant downturn in audiences. Also for organizations like the Kennedy Center's education program, schools have cancelled field trips. Within the first two weeks of September 11th, it was a loss of over $25,000 in revenue, which has continued. Several districts in our region have suspended field trips.

I thank Bob for his comments about the impact on the revenues for organizations. There's a wide range of how these organizations are sustained. We've had some organizations that were just in the midst of their mail solicitations. One organization in particular had just sent out their solicitation, and more than three weeks of their mail was destroyed because they are served by the Brentwood Post Office. So we have waves of impact that organizations are experiencing that are unanticipated, things that even as funders we haven't anticipated.

One of the core messages that we're trying to get out amongst our colleagues is to help hold the fort. Several groups have reported that many foundations within our region are already telling organizations that their own assets have been impacted, and that they cannot make grants at the level that they did. There are some organizations who have been funded three years in a row, and funders are saying to them, "We funded you three years in a row. Now is the time that we have to stop and give support to another organization that may need the money more than you." So you have organizations that are in that predicament, foundations that are not holding the fort.

We have a range of responses that are happening in our region. One is, with the generosity of the Ford Foundation, our Washington Regional Association of Grantmakers has a capacity-building fund to help those organizations that are serving secondary victims of September 11th that have been impacted.

It's important for the question, are artists and arts organizations victims? Now is a moment when we have to see ourselves as a part of a whole, not as separate. When those efforts are taking place, the argument has to be made as a part of a whole of how arts organizations now more than ever represent part of

what is helping to maintain a quality of life, and that we have to make that case as a part of a whole for how we've been impacted.

Keens: Thank you very much. Very well said.

Owen: Paula Owen, Craft Emergency Relief Fund. Just a quick observation back to the micro, although I really felt that the macro discussion was important. I'd just like, for the record, to say that I don't think that the free performances were motivated by guilt.

Keens: That's a very good point.

Rabkin: Hi. Nick Rabkin, most recently of the MacArthur Foundation, but now at the Center of Arts Policy at Columbia College. I want to draw in another thread from the conference. Some of you probably heard Holly Sidford and Maria-Rosario Jackson report yesterday on their preliminary findings of their study on individual artists, and I want to quote the first of their preliminary findings: Support for artists is unlikely to increase, unless there is greater understanding of their work and more meaningful engagement with the community."

I mention this because I think it speaks very directly to Peter's macro point. It seems to me that this is actually a moment of enormous opportunity for the arts. This is a time when Americans are asking a set of questions about who we are as a country, who we are as a society, that are extraordinarily profound. We need a new analytical system for understanding the answers to those questions. It's an analytical system that, as a few of us who were at a meeting in Chicago a few days before GIA heard Bill Joy, the chief scientist for Sun Microsystems, tell us, is not going to be based on conventional rationality.

Artists have a gift that needs to be brought to bear on the problems that we're facing as a country now. I have to say, the issue for me is that sometimes arts institutions get in the way of bringing that gift, because the immediate micro concerns of sustaining those institutions inhibit the capacity of artists to bring the gifts that they have to offer.

Keens: Thank you very much, Nick.

Cremin: I'm Lisa Cremin with the Metropolitan Atlanta Arts Fund, and I was going to say some things very close to that. But my only add-on would be that I think we have to remember that what is, perhaps, most at stake in our lives and for artists and for every other citizen is a loss of freedom. I think perhaps, and arguably more than any other industry, we have advanced expertise in expressing the importance of freedom of expression. We can encourage and use this, as you said, as an opportunity to help our artists and our arts organizations relate to a larger community on those topics, especially as we head deeper and deeper into things like the real possibility of a national identity card.

Keens: Lisa, thank you. Nick, does that ring true for you? Good.

I want to make sure we don't leave these two questions un-addressed, because we all have perspectives, and it's important to hear these perspectives. But I want to bring your perspectives around to these two questions.

What, therefore, should we be doing, in light of what you've described as the circumstances at large? As grantmakers, what should we be doing? And collectively together, what should our advocacy agenda be? Some folks, Ben for example, have hinted at that, but let's have more talk about that.

Audience: Actually, my name is Anonymous right now. I want to make two points that have not been made.

One is that by the end of this legislative term, we would have seen the most massive tax reduction packages in federal and state government that we have experienced in modern times in the United States. I think that there are widespread implications for this.

One is that I think there will be large disincentive among corporations and individuals to contribute as a result of this. Secondly, I think that we will have a government in deficit spending very quickly, and this will lead to what we have seen before in previous administrations, which would be great reduction in the size of government, both in personnel and in funds that are available for distribution. I think that has large implications for our fields.

Secondly, to pick up on the last point, I think we are very likely to experience a return to the cultural wars. I remember the very early years of the Vietnam War, when there was a hyper-patriotism in the country, of the kind that we see now. I see that artists were among the first to see the errors in policy in that

particular war, and were the first to comment on it vociferously, in an initial backlash before the movement grew. I think we may experience something like that right now in the coming weeks, and very quickly, because there is no doubt that artists will comment on this policy and on the potential for this war, which is going to be an amazingly weird war.

That is something that we have to be aware of, because of questions of freedom of expression, and who will be able to support freedom of expression, the kinds of pressures that will be brought to bear in a seriously bifurcated country. I mean, your boards may think vastly different from the staffs here. I think that's something to be cognizant of.

Keens: Thank you very much. Appreciate it. Other comments, please. See if you can help us make this turn here, if you would. What should be done now? What kind of difference should we be trying to make with our grantmaking dollars or influence, and what should our common advocacy agenda be?

Normen: I'm Elizabeth Normen, with the Edward and Anne Roberts Foundation in Hartford, Connecticut. The observation that I've made, mostly because of my career as a grantmaker, was that the outpouring of giving that has resulted in all this money being raised was less a response to a need than it was a response to individuals needing to do something. And what could they do? They could give blood. They could give money. They want to trust that their money will be used for exactly what we've always used it for. The arts are very good at that. They're very well established. They have very strong missions. They articulate those well. I would agree with the comment earlier to maintain your place at the table and clearly articulate your need and your impact. The freedom message, for example, I think is very compelling. Freedom of expression, I would hope, will really resonate.

Keens: Okay, so find our messages in this, Elizabeth, is part of what I hear you saying. Be at the table, even if we don't go to the table or come away from the table with something in our hands. Be at the table where the discussion is taking place, and think about that, all those folks who put that $1.4 billion together as a base of future philanthropists who we need to be in contact with as appropriate in cultivating their continued commitment. And then deliver, yes, that's the big one. And then deliver.

Gross: Lori Gross, Museum Loan Network, MIT. Getting to the point you were saying, to go from relief to recovery – we've never been very good at making people understand how important we are to this society, and to what we can do. This conference itself has shown so clearly how artists can make people get much clearer to the center of the discussion.

How are we going to get people to understand that right after the tragedy happened, the museums were flooded? That artists played a huge role? We've never been very good at getting the public to understand that. We do have an opportunity now, because for the first time, you saw that in newspapers. People were actually talking about that.

We do have an opportunity, if we can get the message out. The role that artists can play in that is so clear that they can play such a strong role. How do we get people to understand that?

Keens: So, much as all those Broadway stars, directors, producers, and others came out onto Times Square, the streets of Times Square, and did the big commercial and put themselves out there. While we may have a bigger message or different message to play, we need to get the message out there. We need to use the opportunity to convene. Please, Peggy?

Ayers: The Clark Foundation has been involved in funding advocacy and organizations engaged in, in some cases, litigation, and in other cases public policy analysis, and advocacy in support of freedom of expression for at least ten years. One of the things that I've noticed over that period is that there are very few arts funders that (a) have funded this kind of work to start with, and (b) have funded it for a long period of time over a decade, which consistency and support, I believe, is absolutely necessary to sustain the organizations that are trying to fight for freedom of expression.

We have seen eighty percent of all the organizations that formed after Mapplethorpe disappear. They're all belly-up. I would like to know how many funders in this room are prepared to fund this kind of work. I'd like to see a raise of hands.

Keens: Freedom of expression work.

Ayers: Freedom of expression, and advocacy in support of it.

Keens: Let me ask you this. When you talk about freedom of expression in that context are you speaking, in a sense, narrowly, like People for the American Way, or are you speaking broadly about any effort to get a constructive message, a life-affirming message, out there?

Ayers: Either/or. Both. Both. I just don't see any willingness on the part of arts funders to support this kind of work. So I'd like to know, how many people support it?

Keens: That's a pretty good show.

Ayers: I'd love to have a list of all those foundations that support it.

Keens: I'm keeping a secret list. No, after this session is over, Peggy, why don't you just get a little caucus going over in the corner of the room? I think that would be a very constructive outcome.

Wycoff: What I was getting at with my question to Ted was not so much how Louisiana artists and nonprofits can help New York, but about solidarity. I know that there are organizations that need help themselves, but also are spread out all across the country. I think as a government grant-giver, there's going to be a certain kind of restriction. And of course shrinking, which A.B. referred to.

I think that if some kind of solidarity of purpose can be had among private, government, and other kinds of philanthropy, that if we all have that agenda we can at least agree in general about, this is going to help us at the ground level with our smaller agencies to know what direction we should go.

I agree with you that all of those free performances and things that happened in Louisiana, they didn't actually know who they were going to send those funds to. They just picked firemen or policemen or something, because it didn't occur to us in Louisiana until much later that our colleagues, our artists were also going to be hurting. I think the rest of the country is going to be looking the same way.

We all depended in some fashion on New York to be the beacon, to be the cutting edge. It also really worries me that the risk is going away among performing artists, but that's another issue.

Keens: That's another issue. Thank you, Laurel. But I think we are continuing to build this compilation of ideas and responses. I want to add that, coming off of Peggy's notion that we need to be more assertive and more committed to supporting freedom of expression in a variety of forms. I think something that Peggy said was also that we need to be consistent supporters, long-term supporters. And your observation, Laurel, that we need to find ways to galvanize some leadership around the advocacy campaign. Because we can't conduct advocacy across an uncoordinated, endless, broad front. It has to be led somehow. Who leads, who assembles that effort is very important.

Bauer: Alison Bauer, from the J.M. Kaplan Fund. One word of caution for all of us is that I fear we are about to be all clumped in together in the nonprofit sector with the American Red Cross. I just want to encourage people to be as transparent as possible about what we're funding, why we're funding it, and be very careful and clear in communications strategies, Web sites, annual reports, whatever it is, about what it is that you're doing.

Keens: Relative to 9-11 and after.

Bauer: There's going to be so much confusion on top of the confusion that already exists about what these funds are doing. The general public isn't going to be separating out foundations versus charities versus X, Y, and Z. The extent to which we can be very clear about what role foundations play is going to make a very big difference in terms of people's understanding.

Keens: Okay, that's a very important point, and actually is a twist on this message about message. Because it's not just about getting out the point that we have a role to play, we have a place in society that society needs now. But it's also as a class of grantmakers getting the word out that this is the transparent way in which we are doing business.

Lang: My name is Regina Lang, and I'm from the Kentucky Foundation for Women. I don't offer any specific solutions, but just listening to everyone, it was making me anxious because it's a very monumental task to look at all of these issues.

However, the comments that resonated with me most were those that were talking about this being an opportunity. An opportunity for organizations to

look at things differently, an opportunity to look at the way the artist plays a role in the world and in the country differently. And I am one of those performers-slash-administrators, and so through my anxiousness – I'm also trained as an art therapist – I needed to do something.

It took me back to a statement made by Rilke, which I spoke with a colleague earlier about yesterday. I just wanted to read it. "When the angel deigns to come, it will not be because of your tears, but because of your humble resolve to be a beginner, always beginning."

Keens: That's marvelous. Thank you.

Wegmann: I'm M.K. Wegmann, with National Performance Network. I wanted to respond to two things.

First of all, I think we do need to make a distinction between the particular victims that are artists and arts organizations in New York City, and that there should be no guilt about recognizing that there are artists and arts organizations that are victims. But characterizing the larger arts community as victims different from anyone else in the United States, and thinking of yourselves as victims, is a mistake. I think it's very important to make the distinction between the particular and the large.

The second point I wanted to make is that a positive outcome that may happen is a return to civic life in this country, which as we all know has been in enormous decline. The complete suppression in the media currently of opposing points of view contradicts completely everything that I – although I do live in the isolated corner of the arts world – have heard through e-mail, on the Internet, in conversations in bars, and in other arenas. If the media is not a place of public dialog, of civic dialog, then there has to be another place.

The artists' role in fomenting and facilitating and bridging civic dialog is legendary and historic. Capitalizing on the ability of artists to participate in bringing communities together and addressing issues that are of common concern is one of the greatest strengths and points of advocacy on which we can build.

Keens: Thank you, M.K. Very eloquent.

Freshley: I'm Kathy Freshley from the Meyer Foundation in Washington. As grantmakers, we can give our grantees permission. I have had so many organizations call me, and they feel guilty for even asking. And my saying to them, "Apply to the September 11th Fund, the secondary program to help artists that have lost their jobs. It's *okay* for you to do this," is very, very important. Because if they hear it from us, we have a lot of weight and power for them.

Keens: Thank you, Kathy.

Burger: I'm Gary Burger, from Knight Foundation. I want to talk about two different aspects.

One is, Knight trustees have allocated $5 million for response to 9-11. They have not defined what that response is going to be, but they are clearly not going to put it into one of the standard funds. But since we fund in twenty-six cities, we're now in the process of trying to sort out exactly how we will do this, and looking at a lot of different options.

But the two considerations that are of primary overarching themes are, is this going to be for relief, or is this going to be to support organizations (and this is not just cultural organizations) that are actually developing programming in response to help people move ahead? Those are the two considerations. It's not an either/or. It's also the civic engagement issue that was raised. That's another area of interest to us.

I want to try out an idea on you that's mine, not Knight Foundation's, and that the retailers will hate. This grew out of a project in one of our cities at the turn of the millennium, where one of the community foundations launched a campaign to get everyone in that community to donate their last paycheck of the year 1999 to a fund that would be called the Millennium Fund, and would support all nonprofit activities in the community.

Here's my thought, and this is not going to help the economy directly. Our $5 million in twenty-six cities is going to have virtually no impact at all in a direct sense of dealing with this issue. Now, we hope it can help catalyze other things, but that's really its basis. It's the individuals that can help, and we understand that it was the independent sector report that noted seventy-three percent of the people said that their support of contributions would not decrease this year, or that it would go up. That still leaves a twenty-seven percent decrease in funding for the year.

My idea is to put a campaign together where you suggest to people that, instead of spending a fortune on holiday gifts for friends, relatives, and what have you, that they give a number of small or more modest gifts, and make a contribution of the balance of that money that they would normally spend on the holidays to the organizations of their choice. We may actually try this in one community. If there is any interest in this, and anybody has ideas about how we might actually forward this, I would be interested in hearing it.

Keens: Thank you, Gary. Caucus with Gary when we're done if you have something to add to that very interesting idea. Thank you, Gary.

Slater: Elizabeth Slater, the Judith Rothschild Foundation. My comment pertains to the issue of artists as victims, and it's also a question. I would imagine that there were many people in the buildings that also were shadow artists, that were working perhaps as temps, or as a day job. That's a population of artists that really aren't being talked about, who may have actually died.

I was curious if perhaps the hotline is getting information on that in terms of artists. And if we were to get those statistics together, if that wouldn't somehow help show the public how integral art is in people's lives, whether or not they really are fully aware of the artists.

At this point, we have one statistic, but I imagine there are more. We fund projects that pertain to deceased artists. I've already gotten a few calls from families saying, "You know, my sister worked in the building. She was also an artist."

Keens: Thank you very much.

Backer: I'm Yona Backer. I'm with the Andy Warhol Foundation. I wanted to pick up on two recurrent points that have been made.

One is on Peggy Ayers, with regard to freedom of artistic expression. At the Warhol Foundation, this is an issue that we are totally committed to. I wanted to stress to all of you here today how important it is to let your grantees know that you support the context within which they work; i.e., with regard to creating content that might be deemed risky or challenging or confrontational.

A lot of times I hear people speak about this, but then when it comes down to it, they're conservative because of the board, or for other reasons. We have to stand up and let our grantees and our board members know that this is an important issue, especially in these times when we're concerned about civil liberties and freedom of artistic expression.

Keens: Okay. Thank you, Yona.

Spellman: I'd like to say very briefly that I think we need to return to something we used to do much more actively, and that is getting involved in collaborative funding as a group. We need to do much more coordinating in the way we are going to be making grants, because the money's going to be so dear that if there's too much redundancy, if there are too many gaps, if people are requiring things like matches of grantees, no one in the community's going to be willing to do those things. We need to work a lot of things out better on our own. I think grantmakers can enter into more of a coordinating role in this recession.

Keens: Okay, very good. Thank you. That's related to this transparency point, too. It's about what you say and how you say it in concert. Okay, Noreen?

Tomassi: Noreen Tomassi. I want to just briefly touch on three things.

One is individuals, the second is boards, and the third is the world.

In terms of individuals, I want to say that, underscore again, this time is unlike any other, that we are in the midst of economic crisis and we are in the midst of war, undeclared or not, and so how people give is going to be radically affected. It would be important for Grantmakers in the Arts to watch very carefully the individual support in this country as an indicator in your own grantmaking. All of us feel the need to encourage organizations to diversify support, but we need to be careful about what that means right now in this environment. In boom times, pushing organizations to diversify a base of support (through increased contributions from individuals) was a healthy exercise. I don't know if it's as healthy right now.

Second, we need to look at the boards of our organizations and understand, especially in New York City, how radically the boards of organizations were

affected. Many boards in New York City are composed of people in business and finance and insurance and media and law. Those sectors were radically affected by this, and the participation and the ability to give of board members is affected. In addition, their ability to draw at new individual giving to organizations during this downturn is radically affected, and we need to understand that and react to it.

Finally, no one has mentioned directly the fact that the relationship of the United States to the world is completely changed by the events of September 11th.

Keens: I think that's part of what Peter was talking about.

Tomassi: In the last ten years, our artists and our arts organizations have done a great deal of international work. For a small to mid-sized dance company, for example, up to one-third of their earned income comes from international activity. How we continue to play a role in the world is very important. We need to understand the terrible impact that this event is going to have on arts presenters in the United States who are facing massive cancellations; the movement of artists across borders; and our own artists who sustain their earned income by working internationally.

Keens: Okay, thank you, Noreen.

Kreidler: John Kreidler. In a very different kind of circumstance, in 1989 when the big earthquake hit San Francisco, the arts community and artists were not in any kind of position to really help themselves. There were about ten of us representing a variety of public and private funding sources who put together an arts relief fund.

In reference to the third point up there, it was really important that we were united in what we were doing. There was no dissention about what we were doing. I think the community respected it. But there's a very significant personal toll that goes with taking on this kind of an exercise. That kind of personal toll is going to be felt by some of the people in this room, Ted among them, others who are involved with NYFA, NYSCA, et cetera. It's very much incumbent upon all of us here to help our colleagues through this.

This is going to be a year, a year and a half at least, out of their lives, in addition to everything else that they need to do, and that's one difference we can make. We can support them.

Keens: Thank you very much, John. Well said.

[applause]

I think that applause should be for you as well. In just a second, I'm going to ask Marian Godfrey, chair of Grantmakers in the Arts, and Claudine Brown, chair of the conference, to come up and close us out, or take us out, as they say in jazz.

I thought I might share something with you, just as my own contribution to the spirit of the moment. There's a wonderful poem that has stayed with me over the years, by a poet named William Stafford, called, "With Kit, Age 7, at the Beach." And I've come to believe that this is a poem as eloquent as there is one about courage. Let me say it to you.

> With Kit, Age 7, at the Beach
>
> We would climb the highest dune, from there to gaze and come down.
> The ocean was performing; we contributed our climb.
> Waves leapfrogged and came straight out of the storm.
> What should our gaze mean? Kit waited for me to decide.
> Standing on such a hill, what would you tell your child?
> That was an absolute vista. Those waves raced far in cold.
> "How far could you swim, Daddy, in such a storm?"
> "As far as was needed," I said, and as I talked, I swam.

That's it.

[applause]

Godfrey: It's hard to follow poetry. We've heard a lot today. All of the things you've been talking about are very important, and I want to note two things.

One is the way in which the arts and artists are special, and we need to call upon that specialness now.

The other is the way in which the arts and artists are part of the world, and not so different from every-

body else and everything else. We also need to call on that strength, as well.

I'm particularly mindful of both John's comments and Bill's poem. Two things.

One is, this is going to be a long haul. We need to persevere for the long haul. It's way too soon to tell what it will be, but we have to stick with it.

The other is, we have to persevere and to try. I was in Ronnie Brooks's renewal session on Monday, and she said three things that I think apply to this situation, too. One is, you've got to keep showing up, very important to persevere; one is, you have to pay attention; and one is, you have to tell the truth. Thanks. Thanks for a great conference, everybody, and here's Claudine.

[applause]

Brown: Hello. One of the beauties of this particular session is that you bring with you your wisdom and your experiences. For me, this has been one of the greatest sessions of the meeting, because I've heard so much about your perspectives on this topic that is going to be with us for a very long time. I have a couple of reflections, and I think that Marian put them in perspective.

The first is that we are unique. We have something very unique to offer, not just as grantmakers, but as people who are assisting individuals who run institutions, and as people who are assisting artists. During times of trouble, I always believe that it's creativity that's really needed, as we think about how to solve problems, and as we think about how to solve them differently.

As my grantees have called me and said, "You know, no school groups are coming to our institution. We're struggling." A few of them have said, "We're sending artists out." I hope we're all going to be flexible enough to turn things inside out and not be facile about our solutions.

Or, somebody will call me and say, "I'm going to have to lay off a lot of my staff." And then others will call and say, "I met with my staff, and we've decided to reduce hours, but keep everybody because we think it's important for artists and arts administrators to be employed, and we also think that the character of our programs needs to be sustained." So again, I'm looking at the people who are solving the problems like they always solve them, or are looking at the situation as a different situation, and are solving it differently.

The other thing that came to mind for me is how we see ourselves as a class of individuals. Do we see ourselves as victims, or do we see ourselves as people who have solutions? I would advocate that we see ourselves as people who have solutions, for a couple of reasons.

One of the issues that we didn't discuss here is that the endowments in the institutions that we work for are probably down. Our foundations are probably going to reassess what they do, why they do it, and how they do it. In our own baseline studies, some of our members told us more than two years ago that they fight continuously to say that the arts are valuable and should be sustained in their foundations. That fight will be a fight that we will fight like you have never fought before. If you are not creative, if you are not a problem solver, if you are not seen as a viable player within your own foundations, the arts are going to suffer.

My final word to you is, we are special, we are different, but it's important that we find classes that we belong to, and I think that the issue of who is a victim raises that. When CETA first came into being, it was not created for artists, but we realized that the characteristics of the legislation really included the kind of work that we do. The analogy of the small businesses is a really good one, because many of our grantee organizations are really small businesses that have suffered as a result of 9-11. It's real important that we begin to see ourselves as parts of other communities that have like issues. We are special, but we are also the same. As we're solving the problems, we may have solutions that they have not thought of, or we may have communication strategies that are really unique, that include or can be included in the communication strategies of other organizations.

In our Harlem pre-conference, we heard something that, to me, was mind-boggling, and that was about the Apollo. But we also heard about all the businesses that were affected by the lack of audience at the Apollo. It makes sense for us to be forming relationships with those small businesses, because we're all in the same situation together.

Finally, Ben was really inspirational to me because how we see ourselves and how we go about doing our business is going to be really essential. We're

either going to be fighting what we think is one big battle, and maybe winning it, and maybe losing it, or we are in an epic struggle, and we know that we're going to lose some battles, but we are going to stay in the mix until we make change.

My advocacy at this moment is that we need to be vigilant about policy, because there is legislation right now that's going to change the way we do our work. We need to be vigilant about where we stand and what we stand for, and the places that we come to every single day. We need to make every impact that our power and authority allows us to make, on the field that we support and care about.

And we cannot let artists be left behind. I think that this conference was made better because artists were here. They make it possible for us to do our work, and if we forget the importance of the work of the individual, we have lost sight of why there are grantmakers in the arts.

I thank you for being here. I thank you for the wisdom that you bring to the table. I encourage you to go hear Liz Lerman. And I encourage you to evaluate what you've just done here, so that we can make the conference better for you each succeeding year. Thank you.

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