

What's **Art** Got to Do With It?

Power,
Commerce and Community
in the New Los Angeles

**A FINAL REPORT FROM THE SYMPOSIUM
Friday, February 26, 1999
University of Southern California
Los Angeles, California**

CONTENTS

Introduction

*By Robert Barrett, associate vice president of the Los Angeles Convention and Visitors Bureau and
Martha Harris, vice president of public relations, University of Southern California*

Program for the day

Opening Remarks

Steven B. Sample, president of the University of Southern California

Remarks

George Kirkland, president of the Los Angeles Convention and Visitors Bureau

How did Los Angeles Get Like This, and What Does Art and Culture Have to Do With It?

By Kevin Starr, State Librarian, State of California and University Professor, University of Southern California

What's Art Got to Do With It? Everything

By Hope Tschopik Schneider, Cultural + Planning Group, Management Consultant

What's Art Got to Do With It? The Next Steps

By David Pankratz, ARTS Inc. Research & Policy Consultant, Los Angeles

Press Reports

Why Art Does Have Something To Do With It

USC Chronicle

Talk for Art's Sake

High-Level Conclave Focuses on Patron Decline

by Jack Skelley Reprinted by permission, Los Angeles Downtown News

Symposium Planning Committee and Contributors

RETURN TO CONTENTS

Introduction

By Robert Barrett, associate vice president of the Los Angeles Convention and Visitors Bureau and Martha Harris, vice president of public relations, University of Southern California

We convened a brainstorming session at USC in the fall of 1998 of a cross-section of the arts community in Los Angeles. It included members of the media, and academe as well as economists, arts administrators and artists. Our purpose was to frame some questions about the arts that would enable us to create a symposium where the unexpected might happen, where people with differing viewpoints, roles, histories, and experiences might engage one another in ideas that have legs, ideas that lead to insight or action.

Happily, when we all came together on February 26, 1999 that did in fact happen. The speakers and moderators did generate unexpected insights and that in turn stimulated the audience, itself a distinguished and diverse group, to connect with one another, exchange business cards, make lunch dates, and think about next steps.

One recurrent theme at lunch tables and during breaks was the need for a mechanism to think strategically as a community about the way arts could be kept at the forefront of policy discussions about the future of Los Angeles. There are organizations that perform that role in Southern California. ARTS, Inc., for example does an excellent job of keeping us all connected through their directory of arts organizations in Los Angeles and their policy meetings throughout the year. The Los Angeles County Arts Commission and the Cultural Affairs Commission of the City of Los Angeles are important conveners, as is the Los Angeles Cultural Tourism Advisory Committee of the LAVCB. But do we need something more? Something that spans boundaries and disciplines and roles in the way that the Symposium did? We think this symposium suggests that many of us are looking for ways to capture the ideas at the intersections of the arts in Los Angeles so that we can mobilize those ideas for the common good.

What's **Art** Got to Do With It?

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PROGRAM FOR THE DAY

Friday, February 26, 1999

9:00 a.m. - 5:00 p.m.

University of Southern California, Los Angeles, California

- 9:00 Registration in the lobby
Coffee and breakfast pastries will be served. A slide show of Los Angeles artists will be shown in the auditorium.
- 9:30 USC President **Steven B. Sample**: Welcome and introduction of special guests
- 9:40 **Geoff Cowan**, dean, USC Annenberg School for Communication: Introduction to the day and presentation of Kevin Starr and Mark Slavkin.
- 9:45 *How did Los Angeles get like this and what does art and culture have to do with it?*
Kevin Starr, State Librarian, State of California and University Professor University of Southern California. The author of *Americans and the California Dream, 1850-1915*, *Inventing the Dream: California Through the Progressive Era*, *Material Dreams: Southern California Through the 1920s*, *Endangered Dreams: The Great Depression in California*, and *The Dream Endures: California Enters the 1940s*.
- 10:10 Questions and answers moderated by Geoff Cowan.
- 10:20 Break
- 10:30 **When it comes to art and culture in Los Angeles, who holds the power and what do they do with it?**
Moderator: **Martin Kaplan**, associate dean, USC Annenberg School for Communication
Panelists: **Barbara Isenberg**, arts writer; **Richard Masur**, actor and president of Screen Actors Guild; **Sergio Muñoz**, editorial page writer, *Los Angeles Times*; **John Outterbridge**, artist; **Andrea Van De Kamp**, senior vice president and chairman of west coast operations, Sotheby's; **Ira Yellin**, senior vice president, Catellus Development Corporation and honoree, USC School of Architecture Parkinson Spirit of Urbanism Award, 1998.
- 11:00 Audience Comments moderated by **Mark Slavkin**,
L.A. Program Officer, The Getty Education Institute for the Arts

Continue

RETURN TO CONTENTS

11:45 Last word: the panelists

12:00 Lunch on the stage of the Anna Bing Theatre

12:45 Reconvene

Welcome and introduction to afternoon program

Robert Barrett, associate vice president, Los Angeles Visitors and Convention Bureau

George Kirkland, president of the Los Angeles Visitors and Convention Bureau, a lead sponsor of this symposium

Peter Hemmings, general director, Los Angeles Opera

1:00 **What are the best ways artists and cultural organizations can work together to build community in the new Los Angeles? What are the most powerful arts-oriented collaborations in L.A. and what can we learn from them?**

Moderator: **John Orders**

Panelists: **Tim Dang**, producing artistic director, East-West Players; **Leticia Quezada**, president and CEO, Los Angeles Mexican Cultural Institute; **Peter Stranger**, president of J. Walter Thompson-Los Angeles; managing director of the board of directors of L.A. Opera; **June Wayne**, artist and founder, Tamarind Lithography Studio; **Willem Wijnbergen**, executive vice president and managing director, L.A. Philharmonic Association; **Laura Zucker**, executive director, Los Angeles County Arts Commission

1:30 Audience Comments moderated by **Mark Slavkin**

2:15 Last word: the panelists; moderated by John Orders.

2:30 Break

2:40 **What I heard today and where I think we are headed: views, interspersed with audience comments.**

Moderator: **Mark Slavkin**

Beth Fox, executive director, Arts, Inc.

Brenda Pennell, general manager, Classical KUSC-FM

3:30 Closing Remarks

Ruth Weisberg, artist and dean, USC School of Fine Arts.

Adjourn to the reception at USC Fisher Gallery, hosted by the USC School of Fine Arts

Selma Holo, director of the USC Fisher Gallery

5:00 Adjourn

RETURN TO CONTENTS

Opening Remarks

By Steven B. Sample, president, University of Southern California

Good morning and welcome to the newly refurbished USC Annenberg Auditorium. All of us at USC are very pleased to welcome you to this important symposium here today, which is co-hosted by the Los Angeles Convention and Visitors Bureau and the Los Angeles Opera.

We are proud of the fact that USC is one of the few major research universities in the country that emphasizes in its mission statement the importance of artistic creation. Through its programs and its people, USC contributes a great deal to the cultural life of Southern California. Indeed, this university has been a hub for the arts in this region for more than a century.

The new USC Arts Initiative is an effort to build upon the university's highly regarded arts program. Taken together, our five professional schools in the arts — cinema-television, music, theater, fine arts, and architecture — comprise what is probably the strongest overall arts program of any university in the United States. We want to bring our outstanding arts program to the center stage of Southern California's thriving cultural life. Today's symposium is one part of that effort.

The arts are important, of course, not only for USC, but for all of Southern California. They humanize our society, enhance our lives, and help us interpret our time and place in history. But they also contribute tremendously to the economy of this area by creating businesses and jobs. We don't think of that often in the context of the arts, but, it's true — and it's important that we acknowledge this fact. In 1993, for example, nonprofit arts organizations in California generated more than \$2 billion in economic activity. They created more than 100,000 jobs and added nearly \$80 million to state and local tax revenues — and most of that economic activity was centered in Southern California. Clearly the arts provide Southern California with a powerful competitive advantage.

The arts also bring credibility to a metropolitan region. Los Angeles has long competed with New York, London, and Paris as an economic powerhouse. And now we have the opportunity to build upon this region's creative and artistic strengths to make Los Angeles both the commercial and cultural crossroads of the 21st century. Many people anticipate that the 21st century will belong to the Pacific Rim — but we should be clear that Los Angeles is the capitol city of the Pacific Rim. The capital isn't San Francisco or Tokyo or Hong Kong or Seattle — it's Los Angeles. I met with an important newspaper columnist not long ago and explained that "Los Angeles is the Rome of the Rim." He said, "I like that, the Rome of the Rim," and he printed it.

What excites me most about the arts in Los Angeles is what happens at the intersections of art and commerce, art and technology, art and education, and art and communications. All cultures from around the world meet in Los Angeles and create something new here. Artists, musicians, writers, performers, and filmmakers are drawn to Los Angeles because this is the leading city in the world for new kinds of art and for new combinations of art. Art in Los Angeles is also more accessible than it generally is elsewhere and much less pretentious. All of this indeed is helping Los Angeles become one of the great centers of artistic creation in the world.

RETURN TO CONTENTS

Remarks

by George Kirkland, president, Los Angeles Convention and Visitors Bureau

I am pleased that the Los Angeles Convention and Visitors Bureau has been able to join with the University of Southern California and the Los Angeles Opera to host *What's Art Got to Do With It?* The results of this conference will enhance the dialogue of Cultural Tourism, a growing international movement that reflects consumer interest in the “authentic” travel experience.

Cultural tourism is a potent tool for influencing travel decisions. Los Angeles has the capacity to deliver an experience that transcends the expectations of even the most seasoned travelers. The more visitors we can attract to Los Angeles, the more we can all benefit from their far and above spending patterns. It is, therefore, vital that the travel and tourism industry and the arts and cultural community continue working together. The partnership developed through the Cultural Tourism Advisory Committee can and should grow from a marketing coalition to an organization that influences public policy.

The leadership of Los Angeles cultural institutions constitutes a formidable body that can have a positive influence on the development of the cultural topography of our city. The product of this conference will enhance our knowledge and effectiveness in addressing the importance and the value of art and cultural to our community, and its relationship to the travel industry. Together we can embrace the coming Millennium with a strengthened alliance that will make Los Angeles one of the world's premiere cities for visitors and residents alike.

How did Los Angeles Get Like This, and What Does Art and Culture Have to Do With It?

By Kevin Starr, State Librarian, State of California and
University Professor, University of Southern California

Cities are places, true; but cities are also imagined events. Cities are maps of the mind. The Alexandria of the Greek poet C.P. Cavafy or the *Alexandria Quartet* novels of Lawrence Durrell is certainly as real, even more real, than the relatively minor Mediterranean port in Northern Egypt which physically exists. Can we ever truly know Paris without seeing it through the eyes of Honore de Balzac, or London, without walking its streets in the company of Charles Dickens, or Chicago, without seeing it for the first time as Carrie Meeber did in 1889 in Theodore Dreiser's *Sister Carrie* or as Bigger Thomas experienced its streets in Richard Wright's *Native Son*?

New York has achieved such a multi-layered, multi-dimensional complexity of interpretation that no developed visitor, or even resident, can walk its streets without seeing scenes painted by John Sloan and Reginald Marsh; or hearing the music of George Gershwin, Cole Porter or Robert DeNiro's mean and nasty sax in *New York, New York*; or pick up echoes of Harlem of Carl Van Vechten, Cab Calloway, Duke Ellington, the Cotton Club — and is that Chester Himes' black detective Shaft over there by the bar, looking cool, out on another case? The ghosts of Dorothy Parker and Alexander Woollcott haunt the Algonquin on West 44th, and over drinks in the Village you can find yourself falling into conversations right out of Woody Allen.

I could do a similar Chicago shtick if I had the time: Theodore Dreiser, Daniel Hudson Burnham, Willa Cather, Carl Sandburg, Richard Wright, Al Capone, Louis Sullivan, Frank Lloyd Wright, Ralph Elmer Clarkson, Alson Skinner Clark, the White Sox, the Chicago Chop House, Berghoff's — the roll call for prisms for envisioning Chicago is endless.

There is no such thing as a city without art and culture. The city itself, in fact, is both the primary expression and the matrix of human culture, as in the word civilization, taken from the Latin *civis*, meaning city. While historians and anthropologists might quibble with such a notion—pointing to other forms of human culture flourishing in non-urban circumstances—the equation of cities with civilization which goes back to the Ancients themselves is possessed of enough validity to be almost a truism. Since the rise of urban culture in the Tigris Euphrates, in Asia Minor, in the Indus Valley some 5,500 years ago, what we know as civilization—art, literature music, the drama, architecture, religion—has been city-centric. Indeed, the great urban historian Lewis Mumford links the creation of the city to the creation of the alphabet itself, pointing to the fact that urban culture in the broadest sense of the term is always dependent upon writing and the alphabet. From Mumford's perspective, the city is itself a spatialized language, a grammar and vocabulary in stone and social institutions, a form of collective composition, existing prior to the high art it will nourish.

Interestingly enough, the first great work of art nurtured by the city is the city itself. It can be argued, in fact, that the city, in its totality, is the highest art form to be achieved by the human race: an art form that incorporates all other human expressions—architecture, engineering, state craft, trade and commerce—into one spatial and socio-economic statement that also provides both the fact and the symbol of collective identity and our immemorial search for transcendence. From this perspective, transcendence, the desire of human beings to ask larger questions and assent to larger truths, the city is both derived from religion and reinforces it. In ancient times, Judaism consolidated itself only after the Hebrew people were urbanized, entering Jerusalem under David, building the temple and codifying the sacred books under Solomon. Building on a substratum of Hellenism and Judaism, Christianity developed from city to city and organized itself on an urban basis. For Islam, the heavenly city descended to earth represents the fulfillment of all time. *Continue*

We must get used to thinking of Los Angeles from this perspective because some time in the 20th Century the City of Angels joined the company of great world cities, past and present. True, its urban form was unique, although it has now replicated itself throughout the Southwest and in many parts of Asia. And true, it was late in developing despite its foundation as a pueblo in September 1781. But what does the mere number of years mean in the fast-forwarded 20th Century? Within in little more than two and half decades, the City of Angels — springing from a Platonic conception of itself, the Great Gatsby of cities—jumpstarted its development moving from barely 100,000 at the turn of the century to more than 3,000,000 by the 1970s. And if we take into consideration Metro-Los Angeles or greater Los Angeles then the statistics are even more impressive in that today, towards 14,000,000 people live in what is ultimately a unified urban fabric.

What did art and culture have to do with this? Everything! Los Angeles itself was founded under the rubric of the Law of the Indies, those regulations formulated in Spain in 1571-1572, which called for the creation of the New World of cities that would reconcile and harmonize in one urban fabric the diverse and multiple levels of human aspiration, the City of God and the City of Man. Just as we see the Protestant Reformation at the core, say, of Boston, conferring on that city its DNA code; just as we can still feel the reverberations of Quakerism and the Enlightenment in Philadelphia; or see in the eclectic vitality of New Amsterdam/New York in the 17th century, the continuing inclusiveness of New York today, so too, then, do we find at the very founding of Los Angeles—however humble the pueblo—the grand aspirations of the Counter-Reformation and Spain in its golden age.

Of course, that's a large burden to place on the adobe settlement situated near the Native American village of Yang Na on the plain, at the bend of the Los Angeles River, but 17th century Boston was hardly more than a Jacobian English village, despite the fact that the Puritans living there believed themselves to be on the cutting edge of history itself.

The fact is: Spain founded Los Angeles, from the first, as a city, conferring on it pueblo status, one of the two or three settlements in California to receive this honor. However simple a place Los Angeles remained through the late 18th and the two thirds of the 19th century, its founding premise, its DNA code under the Law of the Indies, pointed to the fact that it was a city, hence connected profoundly to urbanism and urban culture.

In contrast to frontier San Francisco, of course, Los Angeles was late in developing. By 1870 San Francisco was already the tenth largest city in the United States, capable of looking back upon at least a decade and a half of literary and artistic achievement. Its newly founded magazine, the *Overland Monthly*, had the temerity to go *mano-a-mano* with *Harpers* and the *Atlantic Monthly* as a provenance of literature. The legacy of art and literature in 19th century Los Angeles is, if truth be told, thin. There are no Mark Twains, no Bret Hartes, no Henry Georges, no Albert Bierstadts, no Virgil Williams, no William Keiths, no Carleton Watkin's, no Clarence Kings, to cite some of the literary and artistic luminaries of the Bay Area at that time.

All this began to change in the 1880s when Southern California began to fill, rapidly, with men and women of education. This is the decade which sees the publication so Helen Hunt Jackson's *Ramona* (1884) which for all its faults still survives as an important document in the cultural history of the city; for created a myth of Southern California—a vision of Southern California as a new Mediterranean, a sunny Italy, a new Spain, alive to art—that lasted through the 1930s and exercised a profound influence on the architecture of this region. (Southern California, Henry James observed in 1905 when he visited us, was an Italy awaiting its history.) By the 1890s a number of talented Los Angelenos—magazine publisher and writer Charles Fletcher Lummis, essayist Grace Ellery Channing, resort developer Abbot Kinney, founder of Venice, among them—were in various ways responding to, and enlarging, the Mediterranean metaphors unleashed in the previous decade.

Then, very rapidly, came the cinematic-a-zation of the Southland, a process I believe that does not begin with the arrival of D.W. Griffith in 1907/1908 or Cecil B. DeMille in December 1912, but began a few years earlier with the Los

Continue

RETURN TO CONTENTS

Angelesization of Lyman Frank Baum, author of the *Wonderful Wizard of Oz* (1900), which initiated a series—the Oz books—that were written first at Coronado then later in Hollywood. Like the million or more Midwesterners who were pouring into Southern California in this era, L. Frank Baum, as he signed himself, sought and discovered a new life, an American Oz, in the City of Angels. That Emerald City was, as Dorothy and her friends had already discovered, a rather ordinary place that was made to seem emerald-like because it was viewed through emerald-tinted glasses. The Wizard, a Midwesterner from Nebraska, fully understood that vision transforms the ordinary. From one perspective, Los Angeles was a go-ahead place of shipping, real estate, tire manufacturing, and plain folk. And yet this solid and very real American place was touched by magic as well. Like the Emerald City, this other Los Angeles rose from a shimmering plain, ablaze by day in sunlight, and sparkling by night with diamond trails of electricity.

Cinema came to Los Angeles, in other words, not just because of the weather or its distance from the Edison Company of Menlo Park, New Jersey, which was claiming royalties on every film, but because Los Angeles had already—and was continuing—to envision itself in imaginative, para-cinematic terms. Even before the movies arrived, in other words, Los Angeles was already in many ways itself a movie.

Once the movies arrived, for real, in the 1920s, the relationship became even more intense and self-referencing. That is Los Angeles, after all, which we see just behind the Keystone Cops as they race around the city. That's Los Angeles over which Harold Lloyd is hanging from by the hand of a skyscraper clock. That's Los Angeles, Griffith Park at least, where Douglas Fairbanks cavorts with his merry men in *Sherwood Forest*. "We shoot tomorrow," Samuel Goldwyn once said, "whether it rains, whether it shines, whether it stinks." And shoot they did, day in, day out, through the film noir era of the 1940s and 1950s: creating in the process a composite Los Angeles as powerful as compelling as Cavafy's Alexandria or Dickens' London, Balzac's Paris, Dreiser's Chicago, Frank Norris' San Francisco. You can't drive through Los Feliz without being there with Fred McMurry and Barbara Stanwyck in *Double Indemnity*. The Griffith Observatory—for my age, at least—still reverberates with the ghosts of James Dean, Natalie Wood, Sal Mineo in *Rebel Without a Cause*. I have always loved the Formosa Café, but *L.A. Confidential* made it even more real, just as, 70 years earlier, Max Sennett was announcing to millions of Americans in darkened theaters across the nation that there was a new city on the southern coast of the continent.

Inextricably tied to film was radio in its golden era. Take the *Jack Benny Show*. Each Sunday night millions of Americans became temporary citizens of Beverly Hills. When Cecil B. DeMille announced each broadcast of Lux Radio Theater, "Lux Presents Hollywood," the nation centered itself on Los Angeles.

While the fine and performing arts did not possess such mass media power, they also played their role in the rise of the city.

By the 1890s the city was supporting artists such as J. Bond Francisco, who also played first violin in the Los Angeles Symphony Orchestra, founded in the late 1890s and formally reorganized itself in October 1919 as the Philharmonic Orchestra of Los Angeles, which, on the 24th gave its first concert, under the direction of Maestro Walter Henry Rothwell, on the stage of the Trinity Auditorium (now Embassy) on South Grand before a capacity audience of 2,400. Thanks to the generosity of William Andrews Clark, Jr., a Montana-born mining heir, bibliophile, and patron of the arts, Los Angeles possessed, almost Minerva-like, a fully endowed and staffed orchestra—organized, funded, and rehearsed in four short months, an overnight phenomena, so the *Examiner* reported, like the city itself.

The following Easter, thanks again to the generosity of William Andrews Clark, Jr., 10,000 people gathered at the Hollywood Bowl for an Easter sunrise service, which opened with the decidedly non-Christian but nevertheless stirring, "Entrance of the Gods into Valhalla," followed by a concert of sacred music with a massed community choir. As an institution, the Hollywood Bowl underscored the popular, pageantesque direction serious music was taking in Los Angeles: the result, in part, of fine weather and a dramatic outdoor setting, but arising as well from the role music was playing in the creation of community feeling and identity. In a city and region of people from elsewhere, with few highly developed civic institutions, music and music related-pageantry, including the continuing vitality of choral music in the churches, provided an important bond among people struggling to reassert themselves in new surroundings. *Continue*

Nowhere was this more true than at the Hollywood Bowl. In May 1916, Shakespeare's *Julius Caesar* had been successfully staged in Beachwood Canyon in the Hollywood Hills to commemorate the tercentenary of the bard's death. A cast of 3,000, which included Tyrone Power, Sr., Douglas Fairbanks, Jr., and the student bodies of Hollywood and Fairfax High Schools as opposing armies, played before a crowd—and this before the era of amplification—estimated to be 40,000.

Architecture, meanwhile, was keeping apace, with that same sense of vision, fantasy and self-actualization. George Wyman, after all, based his designs for the Bradbury Building on the 1888 utopian/science fiction novel, *Looking Backward* by New York journalist Edward Bellamy. In the novel, Bellamy had described a building of some 100 years hence: “a vast hall full of light, received not alone from the windows of all sides, but from the dome, the point of which was 100 feet above...The walls were frescoed in mellow tints to soften without absorbing the light which flooded the interior.” Constructed in 1893, Wyman's Bradbury Building, still in use today, challenged Los Angeles, then passing the 55,000 mark in population, to begin thinking of itself as big city, a Chicago on the Pacific Coast. Chicagoan as well was the exuberant industrialism of the building—its Art Nouveau cast-iron elevators, rising and falling on externalized tracks over the open interior courtyard like a Jules Verne fantasy of flight, and its steel and iron interior, futuristically functional and streamlined in its staircases and bridge-like crossings, traditionally sculptural in their corinthian columns and organic imagery—as if to suggest, in all this steel, in its integration of functional forms and aesthetic memories, the poetic possibilities of the industrial technology that would soon transform the economy and cityscape of Los Angeles into a new kind of American city.

Thirty five years later, in 1927, the Los Angeles novel proper made its appearance beginning—from one point of view—with Don Ryan's marvelous novel *Angel's Flight* (1927), whose hero, a crime reporter, observes the City of Angeles from the vantage point of his apartment atop that elevation. Very soon, within thirty or forty years, no one could know Los Angeles without seeing it through the prism of its writers.

The Los Angeles detective story is haunted by the experience of L.A. as a desolate and devastating place: a place to be lonely, alone, the Nowhere City as novelist Allison Lurie calls it. By the 1940s Los Angeles had demonstrated to itself and the world a new way of creating cities. In the traditional model, the physical city affects the imagination and an imagined city, presented through the arts, results, results, and this imagined city can in turn shape the physical place which inspired it in the first place.

Los Angeles invented it self, and once it was invented it embarked upon an act of interpretation—the novels of Nathanael West, Christopher Isherwood, Aldus Huxley, and Chester Himes; the paintings of Millard Sheets, Man Ray, David Hockney; the Jack Benny program on Sunday night radio; Watts Tower, the Bradbury Building, the homes of Neutra and Schindler; the detective novels of Raymond Chandler; film noir (would Los Feliz ever be the same after *Double Indemnity* or South Central after *Boyz in the Hood?*)—so dense that it has become an energizing hermeneutic, a city of the mind, a city of interpretation, that affects the reality of the physical place itself.

The émigrés as well—Thomas Mann, Bertolt Brecht, Arnold Schoenberg, Igor Stravinsk, Fritz Lang, and the others—with equal if transplanted vigor, constructed an imagined Los Angeles out of disparate materials (how post-modernist!) and this construction, in turn, became a real city, a new Vienna, a second Nazi-free Berlin.

As if all this were not enough, the dangers of a claustrophobic homogeneous First World L.A. were forever bypassed with the emergence of Los Angeles as a black, Hispanic, Korean, Japanese, Iranian—you name it!—city. Because of them, every citizen of Los Angeles will continue to live in a city that seems to defy the laws of physics: which is to say, a city in which many cultures can occupy the same space. Los Angeles, from this perspective, is the second largest city in Mexico, the second largest city in Korea, the most important Jewish city on the planet. (Eat your heart out, Tel Aviv!)

Here, then, is Los Angeles—the places of the city, the voices, the music, the echoes. In and through these physical and imagined places, each citizen of the city, sensing the street, hearing the music or the LAPD helicopters overhead), growing fearful of the dark or regaining hope in the morning, is leading his or her life. As Sergeant Joe Friday used to say, “This is the city. Los Angeles.” It sure is. And what's art and culture got to do with it?

Everything!

RETURN TO CONTENTS

What's Art Got to Do With It? Everything.

A Summary Report

By Hope Tschopik Schneider, Cultural + Planning Group, Management Consultant

Foreword

"We approach any topic through the prism of our own experience."—Ira Yellin

What follows is the result of a very individual process of active listening; it is not minutes of the days meeting. It is what I heard and how I constructed meaning out of the multiple conversations and perspectives that were shared at the symposium, What's Art Got to Do With It?, on February 26, 1999. Some of this report is verbatim: the statistics that were provided by various speakers were fascinating in and of themselves. Much of this report attempts to give a sense of the texture and tone of the day to those who were unable to attend. Some of it is my personal reflections on the day's conversation. Finally, there is a summary of the important questions that linger as a result of the day with suggestions for further conversation and action.

How Did Los Angeles Get Like This?

"Cities are places, true; but cities are also imagined events. Cities are maps of the mind." — Kevin Starr

The day began with Kevin Starr asking and answering the fundamental question posed by the conference, what does art have to do with the creation of the city, and specifically, Los Angeles? The answer was emphatic. Art, creative intelligence has everything to do with not only the creation of the city but is, in fact, the lens through which we comprehend and come to understand a city. This is as true of Los Angeles as any of the great world cities.

Dr. Starr cited example after example of how cities have been defined by the artists and then gave many examples of how Los Angeles is equally defined by its artists from the early days of Ramona to the birth of the film industry to Raymond Chandler and film noir and finally the creation of multiple arts centers during the '60's.

I found myself continually nodding my head in agreement until the very end when I realized the city that he had defined through the lens of Art is not the city I have in my heart. His landscape is not the landscape that I call home. We were in complete agreement through L. Frank Baum and the location of Oz. It is a case of knowing and not knowing. Many a time I have driven with my children back from the airport and as downtown Los Angeles looms in the distance, I lean over and say, "Look, there's Oz in the distance." I never knew that the Wizard of Oz was written in Los Angeles at the turn of this century we are now leaving. The skyline of Los Angeles clearly affected that writer in exactly the same way as it does me, the fantasy of such vertical massing in the heart of a vast horizontal plain, and the promise of the yellow-brick road in the freedom of this space.

"From one perspective, Los Angeles was a go-ahead place of shipping, real estate, tire manufacturing, and plain folk. And yet this solid and very real American place was touched by magic as well. Like the Emerald city, this other Los Angeles rose from a shimmering plain, ablaze by day in sunlight, and sparkling by night with diamond trails of electricity."

—Kevin Starr

We agree on Oz but I would add my Los Angeles, post 1964, is created in a heady collage of 60's rock and roll with Jan

Continue

and Dean, the Beach Boys, surf iconography, which is updated by Carlos Almaraz' serene Echo Park and Frank Romero's cars, a stop by Ed Kienholz at the Los Angeles County Museum of Art, jazz at the Hollywood Bowl, Bella Lewitzky and the heritage of modern dance from Lester Horton to the present, The Trial of the Catonsville Nine and Zoot Suit at the Mark Taper Forum, Festival de la Familia at Plaza de la Raza, walks through the botanical gardens at the Huntington Library, Venice Beach, Lemert Park and Central Avenue, The Cinerama Dome, The Grammys at the Shrine and the Oscars at the Dorothy Chandler Pavilion, Festival of Masks dancing down Wilshire Boulevard, the Noguchi at the Japanese American Community and Cultural Center, the Opening of Temporary Contemporary, and the Los Angeles Philharmonic from Zubin Mehta through Giuliani to Esa Pekka Salonen. This is my Los Angeles and if all participants were asked to create the collage of their Los Angeles, we would find that they all differ. Los Angeles has been created by the collective unconscious of a vast, heterogeneous multitude and defies simple description, comprehension or understanding.

What is Los Angeles?

"Who are we building this city for?"—Tim Dang

Many of the speakers gave us their sense of the Arts and Los Angeles through the use of statistics. The Arts were presented not only in its philosophical capacity of city building but in its economic capacity: what it generates for the economy in business and jobs, \$2 billion in annual income, 100,000 jobs and \$80 million in tax revenues. Cultural tourism is the third leading contributor to the region's tourism industry generating 23.5 million visitors, \$27 billion dollars and 300,000 jobs. We learned that 25% of Los Angeles tourism is from outside the United States, 50% from Europe and 50% from Asia. We learned that we are viewed around the world as one of the most diverse world cities: 45% Latino; 32% White; 12% African American; 12% Pacific Asian. Finally, we learned that we are a city with unprecedented population growth in our future. In 1970, Los Angeles was a city of 3 million people, in 1985 the region exceeded 12 million people and we are currently 14 million people. Not only are we becoming more populous, but more heterogeneous. In 1970 Los Angeles was 75% White, 14% Latino, 8% African American and 3% Pacific Asian. I was interested to note that we had already exceeded the predication of the diversity of our population for 2010 as set forth in 1988 in LA 2000 A City for the Future, which was 40% Hispanic, 40% White, 10% African American, 10% Asian.

"Every citizen of Los Angeles will continue to live in a city that seems to defy the laws of physics: which is to say, a city in which many cultures can occupy the same space. Los Angeles, from this perspective, is the second largest city in Mexico, the second largest city in Korea, the most important Jewish city on the planet." — Kevin Starr

"The middle class is the sustaining force of the arts community. A prime indicator of middle class status is first time home buyers. In the United States as ranked by name, first time home buyers are Smith, Johnson, Brown and Jones with Garcia ranked 7th. In Los Angeles the ranking of first time home buyers is Garcia, Hernandez, Martinez, Gonzalez with Johnson ranked 7th."

— Leticia Quezada

Whose Art; Whose Culture?

Barbara Isenberg was asked to put the question of who has power and what do they do with it in the context of the evolution of the non-profit arts community in Los Angeles. She provided an interesting skeletal list of cultural evolution that is as revealing of past biases as it is of present dilemmas.

The 1960's - Cultural Proliferation and the National Endowment for the Arts

The Music Center and its resident companies The Los Angeles Philharmonic, Center Theatre Group, and Los Angeles Master Chorale, KCET, the Los Angeles County Museum of Art, South Coast Repertory Theater, California Institute of the Arts, Pasadena Art Museum, Ferris Gallery, Gemini G.E.L., Betty Saar.

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The Mid 1980's - A New Focus on Downtown

The Museum of Contemporary Art - Temporary Contemporary, The J. Paul Getty Museum in Malibu, The Los Angeles Theater Center, The Olympic Arts Festival, Expansion of the Los Angeles County Museum of Art, Orange County Performing Arts Center, Los Angeles Opera, Los Angeles Festival, The Museum of Contemporary Art.

The 1990's - The Third Wave

Bergamot Station, Geffen Playhouse, the Skirball Museum, East West Players, Japanese American National Museum, The Colburn School, The Getty Center.

2000 - Looking Forward

Disney Hall, the New Cathedral Center.

One can legitimately ask, where does the Japanese American Community and Cultural Center fit in this evolution? Where Brockman Gallery Productions, Watts Tower Art Center, Self-Help Graphics, Inner City Cultural Center, LACE, SPARC, Bilingual Foundation for the Arts, Beyond Baroque, the Los Angeles Mexican Cultural Institute? Is our cultural development best expressed in the chronicling of the building of buildings? What have been the contributions of the smaller arts organizations? What have been the contributions of those that are placed in the neighborhood?

Who Has Power and What Do They Do With It?

"Power like beauty is in the eye of the beholder."—Beth Fox

Many of us came together intrigued by the question of power, who has it and what do with they do with it? It is a question that invites the answer of, "it depends".....It depends on the definition of power. It depends upon the value placed on power. The answer is inherently subjective. The answers we got from the conference participants were, therefore, diverse: from "Those who have the money have the power. And what are they going to do with it? Anything they want." Richard Masur was talking about the power of the television audience and further went on to clarify that the most powerful segment of the audience as far as commercial television is concerned is white males between the ages of 16 and 30. John Outterbridge answered that as an artist he had freedom to create and, therefore, he had power. Others identified what we all know to be true; there are multiple formal sources of power centralized in both individuals and organizations. These sources of power represent multiple resources: money, talent, control. The flip side of this question was touched upon only briefly. As artists, arts managers, and scholars, what power do we have and what are we doing with it? The answer:

"The Arts have not come far in power or in politics."—Andrea Van de Kamp

"Our viewpoint is very narrow and we need to broaden it."—Ira Yellin

"We must get our act together at a new social level."—June Wayne

"We are at a turning point and we are to blame."—Willem Wijnbergen

Other intriguing questions did arise as a result of these discussions: Is power in Los Angeles centralized in the hands of a few individuals and/or institutions? Is there an oligarchy and if so, who constitutes the oligarchy?

Another question of power concerned the power of the press. Sergio Munoz who responded to this question clearly thought that the power of the press was limited. He felt that power, per se, was not the question. Rather, it was a question of intention: content and audience.

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“Who are we writing for? The cultural establishment or the common reader? This is the discussion we must have.”
— Sergio Munoz

The morning’s discussion ended with a discussion of opportunity and the power of city building. It was noted that the population is going to increase 43% in the six county area in the next decade. There is going to be a \$5 billion public sector investment in the built environment. What will be the quality of these buildings and improvements?

“We have the opportunity to recreate the City of Los Angeles with true beauty or in a rather pedestrian fashion.” — Ira Yellin

The question left unasked was, how are we, as artists, going to become involved in this city building of the future?

“Art of the public and civic spaces impacts the quality and happiness of our life. We’re spending the money. Let’s spend it wisely.”
— Ira Yellin

What is our future and how do we get there?

“I don’t believe in settling for what you get as much as getting what you are willing to settle for.”—June Wayne

Turning from the question of power we discussed the nature of community, collaboration and partnership. This topic proved to be difficult and illusive. There was a struggle to articulate an over-riding metaphor. Many of the participants struggled with an inability to address issues that were critical to them: arts and education; arts and land-use planning; arts and funding; arts and declining audiences, and chafed against the constraint of conducting the conversation at an abstract and philosophical level.

“We are institutions with policies that make us focus on ourselves rather than the world around us. People have changed. We must change.”—Willem Wijnbergen

There was a tone of isolation in the conversation, the artist isolated from those who make policy, the orchestra isolated in a palace on the hill, the community activist isolated from a coherent cultural policy, the board member struggling to balance the need to raise money and to have broad community representation, and the cultural leader struggling to articulate the reality that we need each other: big, small, established, emerging, commercial, non-profit. There was a desire to move on from questions and discussion to agendas and action.

“I don’t believe in power but I do believe in decision makers. People who can say, ‘yes or no!’”—June Wayne

“I am optimistic. Los Angeles has a willingness to reinvent. Stop looking at New York. Who cares? We are at an advantage. We have more talent, more money and more creativity.”—Willem Wijnbergen

What are the questions?

“Over the years the questions are the same, why haven’t we solved the problem. The question doesn’t change, the generations do.”
—June Wayne

Why aren’t we satisfied with where we are? Why haven’t we realized the great artistic opportunity of Los Angeles? What is going to be the impetus for the change? A search for some of the answers to these questions is already scheduled to take place with two days of meetings being hosted at the Getty Center on the development of a coherent arts and cultural policy and further explored at a meeting hosted by Arts, Inc. The summation provided by Beth Fox and Brenda Pennell at the end of the conference suggests a strong agenda for further discussion and action. **Continue**

“We have to look at the level of our truth telling. We are still not facing the hard truth.”—Member of the audience.

1. Children are our future. We must go beyond individual, institutionally based programs. The need for a coherent policy and program in arts education is huge and beyond the current ability for the arts community to meet by itself. Toward what collaborations, institutions, programs and policies do we need as citizen artists to advocate? Who will join us in building a wide and deep citizens’ coalition? On what common ground can we meet and join with advocates for improving public education and elevate the arts to becoming part of the core curriculum? Will we seize an opportunity by bringing our thoughts to the Regents of the University of California to change the admissions criteria to include a year of arts instruction? Is there an effective role for us to play with the articulation of the Governor’s new policy agenda in education?

2. Los Angeles is getting more populous. The major arena in public policy formulation for the next few decades will be in transportation and land use planning. What role are artist citizens going to play to assure that the decisions reached create a more humane and humanizing environment, one that serves the artist, art and enhances the built environment in all our communities?

3. Artists are the builders of cities. Why have we abdicated our power and view ourselves most commonly as apologists and supplicants? How can we turn our audiences, our patrons, and our sponsors into warriors for our mission? We can no longer afford to act as a single interest lobby. We must be holistic in our approach and view problems in the context of an inclusive vision of civic life.

4. Alone, we are very small in a vast landscape. How do we pool our resources and, in particular, how might we be able to engage in joint activities to raise the visibility of all the arts in Los Angeles? How do we start behaving differently?

These are but four places for us to begin but they require us to stop talking about “funding” or a narrow arts policy and start talking about a much broader platform of action. They require us to form coalitions with others and go beyond the narrow definition of “the arts community,” or worse, “the non-for-profit arts industry.” They require us to engage fully in the civic life not just in behalf of our institution but in behalf of ourselves, our beliefs and our values. This city, will be, after all is said and done, what we make of it.

“Today, no building, however grand, no work of construction or engineering, however necessary, no feat of technology, holds within itself the exclusive promise of the future. Human questions about justice, community, common language and values, livability, personal fulfillment rush forward, demanding to be asked. Technical/environmental questions —transportation, toxicity — emerge as seeming impenetrable to solution.

Yet somewhere amidst it all, I believe Los Angeles, old and new, the pueblo and the world city, awaits re-discovery. To ask the question what will the future be? is also to suggest that an answer is possible, that a future can be created. Americans, F. Scott Fitzgerald tells us in The Great Gatsby, refuse to be intimidated by the weight of precedent or complex evidence. How appropriate that the Great Gatsby of American cities is now so vigorously looking to its future. That future may not be the Emerald City of Oz as Los Angelean L. Frank Baum depicted it. But it can be struggled for with courage and zest — just as, after all, other citizens of this city in time past made their Los Angeles dreams come true.”—Kevin Starr, *LA 2000 A City for the Future, An Epilogue*.

What's Art Got to Do With It?

The Next Steps.

By David B. Pankratz, ARTS, Inc., Research & Policy Consultant, Los Angeles

"We don't see this as a one-day or one-time event but, rather, part of a continuing process."

-Geoffrey Cowan, Dean, USC Annenberg School for Communication

Geoffrey Cowan, as a symposium Planning Committee member, offered the above observation in the initial minutes of *What's Art Got to Do With It?*

At the close of the symposium, Ruth Weisberg, Dean of the USC School of Fine Arts, expressed a similar view. "What's Art?" was indeed the beginning of a process. She was impressed at the wealth of ideas shared during the day and at participants' strong interest in further dialogue and strategic action.

Following the lead of Deans Cowan and Weisberg, this report will focus on next steps and actions stemming from *What's Art Got to Do With It?: Power, Commerce and Community in the New Los Angeles*. The report will: 1) interpret concepts, views, and issues articulated during the symposium which lay the foundation for future actions; 2) summarize a range of possible next steps to build on symposium outcomes; and 3) outline available resources to implement action items.

Themes

In reviewing the symposium videotapes and transcripts, four points were of special significance as I reflected on the "next steps" focus of this report.

1) Kevin Starr said that Los Angeles is undergoing a special challenge to re-envision itself, to sort out and assemble itself imaginatively. A civic vision is needed, one informed by the grammar of the arts and culture.

2) Mark Slavkin noted that Los Angeles, as it builds its future, will need to clarify and strike a balance between sets of values: core values of the arts, culture, education, community, and pluralism, and the instrumental values of commerce and economic impact. These issues are among many that must be addressed as Los Angeles envisions its future.

3) June Wayne commented on the capacity of area organizations for cooperative action. In Los Angeles we are approaching critical mass by the sheer numbers of and diversity of organizations. We witness each other, sometimes from afar; sometimes we even cooperate. It is said that two cells on a Petrie dish, if they are located at a distance from each other, will both die. If they come within a certain nearness, not touching, they will suddenly get very excited. We are reaching that point in Los Angeles. We are excited, but there is no guarantee we are going to flourish. Ms. Wayne proposed one key action— formation of a center to gather information and examine issues in the arts and culture, so that decision-makers can anticipate and plan for, rather than react to, changes in the broad ecology of the arts.

4) Beth Fox concluded that geographic, cultural, economic, and artistic isolation, rather than association, remain hallmarks of greater Los Angeles and the local arts community. Yet cooperative action is not foreign to area organizations. Ms. Fox stressed that extraordinary resources—informational, financial, and human—can be found in the nonprofit, business, and governmental sectors of the Los Angeles area. Though under-utilized by the local arts community, these resources are vital cooperative action for the future of the arts and culture in Los Angeles.

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These four points offered during the symposium form the basis of the remainder of this report. They center on vision, issues, actions, and resources and suggest four “next steps” to continue a process of dialogue and strategic action:

- I. Constructing a Vision for the Arts and Culture in Los Angeles
- II. Addressing Issues of Value and Policy
- III. Formulating Plans and Taking Coordinated Actions
- IV. Mobilizing and Utilizing Resources

I. Constructing a Vision for the Arts and Culture in Los Angeles

The task of constructing a cultural vision, of assembling Los Angeles “imaginatively”, does not begin with a blank slate. Despite references to Los Angeles as an adolescent city and a Johnny-come-lately to the status of world-class city, the youth of a city seems to matter less in the fast-forward environment of the twentieth century. The process of growth from childhood to adolescence to adulthood was foreshortened in the case of Los Angeles.

As Dr. Starr emphasized, cities are imagined events. They are maps of the mind. The city, in its totality, is the highest art form to be achieved by the human race: an art form that incorporates all other human expressions-architecture, engineering, statecraft, trade, and commerce-into one spatial and socio-economic statement that also provides both the fact and the symbol of collective identity and our immemorial search for transcendence.

There is no such thing as a city without art and culture. The arts and culture functioned as the DNA code of a Los Angeles which grew from a pueblo to an outpost of 100,000 at the turn of the century to the “City of Angels” with 14,000,000 people in its metropolitan urban fabric.

The 1880s saw the rapid migration of men and women of education to Southern California. With them came a new myth-a vision of the area as a new Mediterranean, a sunny Italy, a new Spain, alive to art and architecture. Publication in 1900 of the *Wonderful Wizard of Oz* cast Los Angeles as an American Oz, touched by magic. Even before the movies arrived, Los Angeles had already envisioned itself in imaginative, cinematic terms, a process quickened by the growth of the movies in the twenties. At the same time, the fine and performing arts, including the music-related pageantry of the Hollywood Bowl and church choral music, created for new citizens a bond, a feeling of community and identity, amidst new surroundings. Architecture showed a sense of vision and fantasy in the Bradbury Building, while detective novels showed how the imagined city of Los Angeles shaped the physical place which inspired it in the first place. Finally, artistic émigrés from World War II constructed an imagined Los Angeles as a kind of new Vienna or a Nazi-free Berlin.

Barbara Isenberg traced three waves of recent institutional growth in the Los Angeles nonprofit arts community- 1) the Cultural Proliferation of the 1960s; 2) the mid-1980s Focus on Downtown; and 3) the New Wave of institutions in the 1990s. The organizers of “What’s Art?” expressed the belief that Los Angeles has reached the front rank of arts capitals in the world, that it is impossible to think of the region without embracing the central role of our artists and arts institutions. USC President Steven B. Sample stated that Los Angeles, in addition to being the capitol city of the Pacific Rim, is the leading city in the world for new art...and for new combinations of art. Art in Los Angeles is also more accessible than it generally is elsewhere, and much less pretentious. Artists John Outterbridge and June Wayne affirmed Los Angeles as a convivial place to work and create. Several presenters noted the economic power of the arts in the region-as a stimulus to investment and consumer spending, as a creator of jobs, as a generator of tax revenues, and as a unique draw for cultural tourism in a frightfully competitive business. Tourism is the third leading economic activity in Los Angeles.

So, if Los Angeles is to construct a cultural vision for the 21st century, it would seem to possess a firm foundation on which to build. It has a vivid cultural history to draw upon, a rich array of institutions, a stimulating environment for new artistic creativity, and a strong sense of the arts as an important engine of economic growth.

Yet a number of symposium participants offered views which suggest this process of visioning may prove complicated.

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Los Angeles is still beset by a sense of inferiority about its cultural life, looking with envy at the accomplishments and status of, e.g., New York City.

Our cultural history is not known or valued, not by the general public, civic leaders, or politicians, nor by leaders of cultural institutions in the area.

Los Angeles lacks unifying cultural symbols, especially symbols which embody our culturally diverse heritage. The cultural accomplishments we value tend to be physical buildings and institutions, more than the connection of those places to community life.

There may be a “new” Los Angeles, but how is it new? What indicators are most significant—its population growth, its cultural diversity, the prominence of the entertainment industry, a growing sense of cultural maturity, its experimentalism?

Many expressed a profound sense of regret about the lack of public arts education over the past two decades, and a fear for what this lost opportunity will mean for future artists, institutions, and audiences.

Despite these potential constraints on meeting the challenge to re-assemble Los Angeles imaginatively for the future, symposium participants spoke of several key strengths which are cause for optimism.

There is a palpable sense of excitement about the capacity of Los Angeles to re-invent itself. Youth has its advantages and many opportunities.

Societal conditions which are threatening to some urban centers, such as population growth and growing cultural diversity, are seen as strengths in Los Angeles. We take pride in a city that appears to defy the laws of physics.

Cultural leaders are willing to learn from the experience of other cities (at times with envy), but are determined to steer their own course in an open environment of opportunity.

Finally, and significantly, Los Angeles seems to have come to terms with the issue of power. A frequent question throughout the symposium was *Who has the power in Los Angeles and how is it used?* A broad concept of power emerged in these discussions. Power is dispersed in Los Angeles. It can range from the power of artists to create freely to the formal power of cultural institutions, foundations, arts agencies, the entertainment industry, and the media, among others. But nowhere in the discussion was it expressed that power was disproportionate or oppressive in this community, or that power was inappropriately used or abused. Even the cultural media is limited in its powers of influence. Large and small arts organizations were seen as complementary and necessary to each other.

Centers of power, especially if associated with factions and cliques, can stop dead in its tracks the process of envisioning cultural life in the future. This impediment, perhaps naively, is not operative in Los Angeles. Nor is there interest in resuscitating bygone cultural oligarchies.

The challenge to construct a cultural vision, even with its sense of optimism, opportunity, innovation, and embracing the future, will require Los Angeles to address many complex issues. Articulating a vision is one thing; working through issues which can yield policies and programs to meet that vision is another.

Fortunately, *What's Art Got to Do With It?* generated many issues for further dialogue which can shape thinking about fundamental values and policy options.

II. Addressing Issues of Value and Policy

The development of policies regarding the arts and culture entail choices and actions based on intents and purposes. They entail choices made necessary by the scarcity of resources such as time, finances, and resources, and a need to achieve the optimal balance of claims on the public interest. Additionally, policies inevitably involve issues of value, preference, and taste. Concepts of government, citizen participation, individual rights and privileges, culture, artistic value, and economics influence the goals of arts policy, the means to reach goals, and the criteria for evaluating policies' impacts.

Some issues mentioned by *What's Art?* participants dealt less with core values and policies than with the self-

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image of Los Angeles as a cultural capital. Nonetheless, these issues are important because they must be addressed in any process of envisioning the area's cultural future. Some could benefit from formal inquiry.

In what ways does Los Angeles see itself as underachieving in the cultural realm? Why? In what sectors do these attitudes persist?

What gives Los Angeles leaders and citizens a sense of cultural accomplishment? Is it derived from the entertainment industry, the nonprofit arts, the built environment? Or is it derived from programmatic access, such as the new Colburn School or the Armory Center for the Arts in Pasadena?

What parts of our cultural past are most valued, and by whom? Why is the 1984 Olympic Arts Festival still considered a model of cooperation and achievement in the cultural history of Los Angeles?

Other issues raised during the symposium directly involve questions of fundamental values and, depending on how they are addressed, have clear policy implications.

One such question involved a dilemma-how do cultural leaders and others balance core values of artistic creativity and education with instrumental values such as economic impact? What balance should be sought in the future? The symposium was filled with references to the economic benefits of the arts-the generation of \$2 billion in economic activity by nonprofit arts organizations, the 100,000 new jobs, and the \$80 million in state and local tax revenues. These figures from a 1993 study are impressive. A 1999 study would reveal even greater economic impacts. The focus on these impacts is appropriate. "Commerce" was a key term in the symposium's title. Further, political and business leaders need to be reminded that the arts sector is enormous and an immense factor in public life. Consumer spending on the arts, entertainment, and communications, by conservative measures, was roughly \$180 billion in 1995, or 2% of the Gross Domestic Product. The arts merit greater policy attention for this reason alone.

Yet a complementary discussion of core values was relatively absent from the symposium. Participants were encouraged, given the many roles and professional languages spoken at the gathering, to find shared values. A *What's Art?* background paper presented public purposes, rooted in core values, that the arts can and do serve:

Helping to define what it is to be an American;

Contributing to quality of life and economic growth;

Helping to form an educated and aware citizenry; and

Enhancing individual life through encouraging individual creativity and potential.

Do these purposes have meaning for Los Angeles? What public purposes do area cultural institutions serve? What purposes should be served in the future and how? But these kinds of issues were not addressed. Neither was the dilemma of balancing core and instrumental values.

Instead, participants shared examples of how area cultural institutions have changed in the past two decades, from insularity to organizations engaged with diverse communities-Latino support of the L.A. Opera, CalArts' Community Arts Partnership, and the themes of inter-racial marriage, crime, and human rights that are subject matter for plays by the East West Players.

Out of these examples emerged another dilemma-can the arts build or save a sense of community in an age of consumerism? Several speakers emphasized the very strong power of consumers to shape the decisions of cultural producers and presenters. Richard Masur, President of the Screen Actors Guild, stated that the real people with money are...the people who patronize the arts, the people who watch television, the people who go to films. For example, once Hollywood realized that there was a market for African-American stories, products were developed and marketed accordingly. The same has yet to occur for older Americans and Latinos. Ways to influence the decisions of cultural producers and presenters include watching programs and purchasing tickets, patronizing broadcasters' and presenters' advertisers, and writing letters of support for quality programming. With few exceptions, the power of arts consumers has not been referenced or used in a coherent fashion to make judgments about the quality of work, especially in the media.

Tim Dang of the East West Players offered another way to balance the claims of community and consumerism. He argued that we need to empower the audience so that they can...take what they learned from our artistry...and

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pass it on to their families, their friends, their communities.

Whether strategies of empowering audiences are sufficient for building community in an age of consumerism is not yet clear. Are audience development strategies of outreach and inreach necessary and effective? Is representation on boards essential? Can television and radio broadcasts of the arts serve to democratize audiences? Can access to new Internet technologies play a role? Can opportunities for citizens to create the arts themselves, in diverse settings, build a sense of community?

All of these issues, if they are to be resolved, will require some form of policy deliberation in Los Angeles. “What’s Art?” participants voiced three strong viewpoints about the idea of “arts policy” in Los Angeles.

1. Policy which forecasts trends and addresses future scenarios is essential if Los Angeles is to be out front on cultural issues and not stuck facing recurring dilemmas.
2. Participation in policy deliberations should be broad and community-based, not a top-down affair.
3. While policy formulation is important, too much policy, especially if it is administered by a centralized authority, is unwelcome.

The cultural leaders of Los Angeles seem to value the freedom that a pluralistic system of support for the arts affords. This system, with reliance on nonprofit institutions at its core, features:

1. administrative pluralism, with no centralized ministry of culture, diverse activities by federal government agencies, and a decentralized system of public arts agencies at state and local levels; and
2. funding diversity, with substantial private support by individuals, foundations, and corporations, plus government grants and tax benefits, for nonprofit institutions.

Such a system, it was noted, encourages and rewards innovation and entrepreneurship in arts administration and program development. Heavy subsidies administered by centralized bureaucracies can make arts organizations dull and soft.

Yet the entrepreneurial success of Los Angeles cultural institutions, most notably in the area of private fundraising, has spawned another issue. According to Los Angeles Philharmonic managing director Willem Wijnbergen, in a way our problem is that we have become great fund raisers...we don’t have to look at the [barometer of the] box office anymore. Success at fundraising, in other words, cushions arts organizations from having to program performances that attract income from ticket-buying publics.

Yet the prospect of Los Angeles arts organizations trying to earn more of their income from box office revenues raises a new set of issues. How much new income can be generated from ticket sales, especially at performing arts organizations? Will the income come from reaching new audiences with new programming, increasing the frequency of attendance by existing audiences, or raising the price of tickets on audiences able and willing to pay?

Also, if Los Angeles arts organizations are to generate new earned income, do they have sufficient marketing expertise to accomplish this objective? Is the Los Angeles area a unique environment for marketing the arts? Are there new methods of marketing and consumer research which might be used by arts organizations? Are there consumer trends and forecasts that arts marketers should know about?

Finally, a basic question to be posed about increasing earned revenues is this: is it possible to simultaneously increase earned revenues, build new audiences for the arts, and build a sense of community through the arts?

Seeking an answer to this question might not seem so difficult if Los Angeles had information on two fronts: 1) a profile of the kinds of cultural support, including private and public support and earned income, that area cultural institutions receive, and 2) a sense of the ecology of the arts in Los Angeles. Data on the former might show how realistic prospects for new earned income are. Information on the latter front might show how different institutions serve different functions. Some might do cutting edge work or generate ample box office income, while others may develop new arts audiences or build a sense of community. Rather than expecting all institutions to serve multiple purposes, it may be more realistic to expect many to focus on a few. The larger question, then, is whether working together or singly, area cultural institutions effectively serve a broad range of purposes. Are needs not fulfilled? Inquiry into the ecology of the arts in Los Angeles would help address this question as well.

A final set of substantive issues facing the arts in Los Angeles is the growing cultural diversity of its population.

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No arts organization in Los Angeles can ignore the city's dramatic diversity.

Organizations approach the challenges and issues of diversity in multiple ways. Some arts groups are culturally-specific, presenting the arts of a distinct culture to culturally traditional audiences. Others, through outreach efforts, promote access among ethnic audiences to the great works of Western European culture. Still others seek to foster audiences which span the full cultural spectrum and the sharing and even merging of artistic ideas and media across cultural traditions. This approach recognizes the blurring of cultural boundaries in the work of contemporary artists and in the multicultural, "post-modern" tastes of younger generations.

Many issues remain unresolved about this and other arts organization approaches to engaging cultural diversity:

How should diverse cultures, in traditional and contemporary forms, be portrayed and what voices should be involved in representing those cultures?

What measures of success should arts organizations use in evaluating efforts to engage diversity?

Are policy directives or incentives needed to spur arts organization efforts to engage diversity?

Symposium participants pointed out frequently that Los Angeles is also characterized by great geographic diversity. While huge in geographic scope, the Los Angeles area is replete with neighborhoods and distinct cities. With the most extensive freeway system in the world, citizens can easily bypass those areas that provide neither housing nor work.

Such geographic diversity has influenced cultural development in Los Angeles in many ways. Individual neighborhoods and cities have their own array of arts organizations and, in some cases, their own systems of cultural support, such as local arts agencies. In this environment, is the achievement of community a neighborhood affair or is development of an area-wide awareness of community possible? Is this only possible through infrastructure changes in public transportation? Again, can new technologies, in collaboration with the arts, e.g. CaliforniaCulture.Net, affect the growth of community in Los Angeles?

The list of issues cited above are substantive, reside at the intersection of values and policy, and will need to be addressed if Los Angeles is to envision its cultural future. In doing so, participants in this process may have to resolve issues of process identified during the symposium:

How can cultural leaders be pro-active in their strategic planning, and not behind the curve and just re-active to trends?

How can participants in a policy development process develop a strong sense associational behavior, and resist the creation of fiefdoms, i.e., centers of power?

If cultural objectives are to be met through the establishment of cross-institutional partnerships, what criteria for the development of partnerships should be used?

How can Los Angeles strengthen its infrastructure of arts and culture service organizations so that advocates can speak with a more focused voice to state and local policy-makers?

III. Formulating Plans and Taking Coordinated Actions

This summary report has documented, I hope, how the challenge to construct a cultural vision will require Los Angeles to address many complex issues. Articulating a vision and working through issues which can yield policies and programs to meet that vision will, in turn, require further dialogue, as well as research, which can shape thinking about fundamental values and policy options.

A. DIALOGUE could entail a series of regional and local dialogues around sets of key issues. Such dialogues would involve leaders from numerous sectors: artists/producers from non-profit and commercial sectors, including large, mid-size, and small cultural organizations; public arts agencies and other public agencies; K-12 and higher education sector; media, communications, and new technologies; community action groups; and philanthropic/service organizations. If such a series of dialogues is to be relevant to policy development, participation in the process by those who would be responsible to lead or implement any policy initiatives or collaborations.

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Key issues and potential starting points for such dialogues, to summarize earlier sections of this report, include the following:

- How can greater Los Angeles draw on its cultural history, rich array of institutions, a stimulating environment for new artistic creativity, and a strong sense of the economic power of the arts, in constructing a cultural vision for the 21st century?
- Can it overcome past feelings of inferiority, and embrace change and the capacity for re-invention, to build its cultural future?
- What balance should be sought between core values of artistic creativity and education and instrumental values such as economic impact?
- What public purposes should area cultural institutions serve in the future and how?
- Can the arts of Los Angeles build a sense of community in an age of consumerism?
- In what should an arts policy consist and how should it be developed, administered, and implemented?
- What kinds of policies can most effectively encourage and reward innovation and entrepreneurship?
- In what ways is Los Angeles a unique environment for marketing the arts and audience development?
- In what ways can area cultural organizations most effectively address the growing cultural diversity of the population?
- Can a sense of community be developed through the arts which addresses the great geographic diversity of the area? Is there a role for new technologies in this process?
- Can Los Angeles develop sufficient associational behavior to be pro-active in its cultural planning, effective collaborators, and more focused in its dealings with policy-makers?

B. RESEARCH The promise of research to assist in dialogues and cultural policy development for Los Angeles was not explicitly developed during the symposium, although June Wayne called for a think tank to gather information on key issues and anticipate and explore future trends. Further, many of the questions posed for “What’s Art Got to Do With It” are research issues by nature and could benefit from sustained formal inquiries. Topics of inquiry, based on initial questions of the symposium, could include:

- the economic impact of the arts and culture in Los Angeles
- how citizens get their information about the arts
- the relationship between the arts and attracting talent and businesses to Los Angeles
- the political issues of greatest importance for nurturing the arts in Los Angeles
- arts patrons in Los Angeles
- the role of arts education and cultural institutions in building a sense of community

Research questions could be multiplied indefinitely. A few lines of inquiry alluded to by symposium participants include:

- analysis of the characteristics of past successes in the arts in Los Angeles, notably, the 1984 Olympic Arts Festival
- documentation of cross-institutional partnerships in the arts and identification of criteria of success
- a profile of the kinds of cultural support, including private and public support and earned income, that area cultural institutions receive
- analysis of the ecology of the arts in Los Angeles and how area cultural institutions complement each other and serve a broad range of purposes
- exploration of the impacts and influence of cultural journalism in Los Angeles
- public attitudes toward the arts and forms of public participation in the arts
- policy-makers’ attitudes toward the arts
- documentation of arts organization efforts to engage cultural diversity and community-building
- analysis of arts organization marketing plans and audience development strategies
- evaluation of the effectiveness and impacts of private funders, public agencies, and arts service organizations
- forecasting of how trends in population growth, cultural diversity, new technologies, new wealth, and education

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might shape the future of the arts and culture in Los Angeles.

IV. Mobilizing and Utilizing Resources

“We have in the 90s...a wider berth of people who believe in creativity and believe what can happen here.”

-Andrea Van De Kamp

For dialogue and research to yield plans that articulate a cultural vision for the 21st century, and actions to that end, effective use of human, financial, and institutional resources is essential. Los Angeles has the resources needed for this task. For example, the economy is strong. Appropriations to the California Arts Council are up. Over the next decade or two, \$5 billion in public sector funds will be spent on new or improved public buildings in the area.

These resources are important. But, as Kevin Starr stressed, intellectual resources are indispensable. Los Angeles is developing a community of the mind. Intellectuals, artists, and journalists, among others, are in a process of sorting out and assembling the materials of the “new” Los Angeles.

Key area resources that can assist in dialogues and research on cultural issues are numerous. They include:

- the Southern California Studies Center at USC, which is assessing the role of cultural institutions in the creation and re-creation of civic life in Southern California;
- service organizations such as The Academy of Television Arts & Sciences, which convened Exploring Intersections: Entertainment & the Arts in October 1998;
- “Profiles of Cultural Support”, a nine-city study, which includes greater Los Angeles, of arts funding support sponsored by the Pew Charitable Trusts, Americans for the Arts, and Ohio State University, beginning in Summer 1999;
- the March 4-5 “Cultural Policy Briefing” co-sponsored by the Getty Center and the Center for Arts and Culture;
- public policy schools and institutes at area universities such as USC, UCLA, Loyola Marymount, Pepperdine, and Cal State L.A., which is co-sponsoring an April 22nd public forum on “Building a Cultural Policy Community: Prospects for Greater Los Angeles”;
- think tanks such as RAND, which is conducting a major evaluation of arts initiatives for the Lila Wallace-Reader’s Digest Fund;
- ongoing meetings of the Ad Hoc Committee of Arts Leaders;
- the development of citizen-based Regional Arts Councils throughout the City of Los Angeles by the Los Angeles Cultural Affairs Department;
- the Arts and Culture Indicators in Community Building Project, a collaboration between The Urban Institute and, locally, the Getty Research Institute;
- a new coalition of community arts resources and service groups called “ArtsLink LA” (ALL)-a project of ARTS, Inc. which, to date, involves 50+ groups metrowide; and
- the Cultural Policy Network, a project of the D.C.-based Center for Arts and Culture, bringing together twenty-five academic centers nationwide to create an intellectual infrastructure for the field, of which UCLA, in collaboration with ARTS, Inc., is a member.

This list of resources could be extended further in many ways. However, the issue for Los Angeles is not the presence of creative, intellectual, human, and financial resources. The issue is whether these resources can work together effectively.

It can be hoped that *What’s Art?*, by modeling cross-sector involvement in a cultural dialogue and by laying out so many significant issues, will jumpstart Los Angeles on its way to envisioning its future, one in which the arts and culture are supported and thus positively impact civic life.

Why Art *Does* Have Something To Do With It

Day-long Annenberg symposium looks at the way Los Angeles is defined by its own creative talent.

It was an eclectic group of creative people who gathered at Annenberg Auditorium for the daylong conference, "What's Art Got to Do With It? Power, Commerce and Community in the New Los Angeles," on Friday, Feb. 26.

Following a morning slide show of the works of Los Angeles artists such as James Doolin, Billy Bengston, Ken Howard, Lang Vei, Yreina Cervantes, Richard Wyatt, Frank Romero and others, President Steven B. Sample welcomed the more than 200 symposium attendees and invited panelists.

The keynote speaker was Kevin Starr, state librarian and USC University Professor, who began by asking and answering the fundamental question posed by the conference: What does art have to do with the creation of a city – specifically Los Angeles.



"Interestingly enough, the first great work of art nurtured by the city is the city itself," said Starr. "It can be argued, in fact, that the city, in its totality, is the highest art form to be achieved by the human race: an art form that incorporates all other human expressions – architecture, engineering, state craft, trade and commerce – into one spatial and socio-economic statement that also provides both the fact and the symbol of collective identity and our immemorial search for transcendence." Starr cited examples of how cities in general are defined by artists, and how Los Angeles has been defined by its own artists from the early days of *Ramona* to the nascent days of the film industry, to radio, to film noir, and the arts centers that were erected in the 1960s.

*"Interestingly enough, the first great work
of art nurtured by the city is the city itself."
– Kevin Starr*



PARTICIPANTS INCLUDED Geoff Cowan, dean of the USC Annenberg School for Communication; Martin H. Kaplan, associate dean, the Annenberg School; Brenda Pennell, general manager, KUSC-FM; SAG President Richard Masur; Mark Slavkin, L.A. Program Officer for the Getty Education Institute for the Arts; leaders of theater and music venues; museum curators; education and arts administrators, including deans and others from USC's arts schools; writers; and Los Angeles artists. The symposium was sponsored by the Los Angeles Convention and Visitors Bureau, the Los Angeles Opera, the Annenberg School for Communication, Classical KUSC, the USC School of Architecture, USC School of Fine Arts, the USC School of Theatre and USC Spectrum.

Story continued on next page

Why Art *Does* Have Something To Do With It *(continued)*

The program elicited interaction between participants who talked about how to broaden the narrow definition of “the arts community,” who questioned how to best pool resources and how to take part in joint activities that would benefit the arts in Los Angeles. Discussion ensued about funding the arts, who holds the power in art and culture in Los Angeles, what part the middle class plays in the arts community, and, finally, where we are headed.

An agenda for further action to invigorate the arts included the following topics: building a coherent policy and program in arts education; formulating public policy for the next few decades; viewing artists as the builders of cities; and pooling resources to raise the visibility of all the arts in Los Angeles.

A MANAGEMENT consultant for the arts, Hope Tschopik Schneider, summed it up this way: “These are but four places for us to begin ... but they require us to engage fully in civic life, not just on behalf of our institution but on behalf of ourselves, our beliefs and our values. This city will be, after all is said and done, what we make of it.”

L O S A N G E L E S
DOWNTOWN
N E W S

March 5, 1999

Talk for Art's Sake *High-Level Conclave Focuses on Patron Decline*

by Jack Skelley

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Are arts organizations pathetically out of touch with the realities of economics and popular taste? Foundation grants are supposed to reflect programming needs, but have they just become more aesthetic insulation crafted by "experts" who never held a real job? These were among the questions at an unusual meeting of the minds Friday, February 26 at University of Southern California (USC).

USC AND BEYOND

The day-long conference "What's Art Got to Do With It? Power, Commerce and Community in the New Los Angeles" gathered arts and culture institutions from across the city for mutual scrutiny. The results included keen observations on problems in "the new Los Angeles"-basic ones such as apparent audience decline-as well as approaches to solving them.

The conference was the brainchild of (among others) KUSC FM General Manager Brenda Pennell and L.A. Master Chorale Executive Director Joan Cumming (with support from L.A. Convention & Visitors Bureau, L.A. Opera and USC). But the participants were cultural organizations large and small.

State Librarian and USC Professor Kevin Starr opened the event with a high-speed history of the arts in L.A. up to the 1940s. This covered everything from the Los Angeles Philharmonic's first performance at Downtown's Embassy Auditorium in 1919 to the local contributions of great Mexican muralists David Alfaro Siqueiros, Diego Rivera and others. Even more overpowering was Starr's assertion of the urban primacy of art: "There is no such thing as a city without art and culture," he said. "The city itself is a spatialized language... in its totality the highest art form."

It was during the symposiums that real challenges were voiced. Artist and lithography studio owner June Wayne decried what she characterized as colleges forsaking the basics of painting

and printmaking for computer art skills. Los Angeles County Arts Commission Executive Director Laura Zucker advocated aggressive cross-marketing between arts groups to surpass "the interesting obstacles in front of us." East West Players Artistic Director Tim Dang reported that he was swamped with audiences pledging social assistance following performances of his company's current "hate-crime" drama Carry the Tiger to the Mountain. L.A. Mexican Cultural Institute President Leticia Quezada cited an eye-opening survey on new homeowner surnames, noting that in the U.S. the top names are Johnson, Jones and Smith, with Garcia at number seven, while among new L.A. County homeowners the top names are Garcia, Hernandez, Mendoza, etc., with Johnson coming in at number seven.

L.A. Philharmonic Managing Director Willem Wijnbergen announced that the orchestra would be canceling major tours to concentrate on "our immediate surroundings, where we should be important." Optimistic about the performing arts in the next century, Wijnbergen nonetheless encouraged a return to box-office and other bottom lines, rejecting a reliance on foundation grants and other "large-scale pampering" that causes arts groups to become too inward-looking.

The sophisticated audience offered wise critiques. Several members urged a strengthening of the pedestrian linkages around the coming Walt Disney Concert Hall, where presently there are few restaurant options, for instance, and where the fortress design of the Music Center blunts the impact of its large audiences. (This is an old problem that Music Center and Los Angeles officials are at last addressing.)

The final panel drafted an action plan. But the real work of the conference had already occurred: Dozens of arts advocates met each other and proposed crossing ethnic, geographic, economic and disciplinary boundaries with new collaborations. Hey, they just might enlarge audiences as well.

SYMPOSIUM PLANNING COMMITTEE AND CONTRIBUTORS



Robert Barrett (Co-Chair and Speaker) joined the Los Angeles Convention and Visitors Bureau (LACVB) in 1995 as associate vice president of cultural tourism, the only cultural tourism department in a Convention & Visitor Bureau in the nation. Prior to joining the LACVB, his professional experience included a museum directorship and service as the cultural arts supervisor for two major California cities. He co-founded and chairs the California Cultural Tourism Coalition. Barrett also created the LACVB's Cultural Tourism Advisory Committee with over 120 cultural leaders from Los Angeles County. A marketing program organized by the committee, *Los Angeles, Like You've Never Seen It Before*, won top honors at the California tourism industries annual meeting. He organized the national telemarketing campaign for the Los Angeles County Museum of Art's Van Gogh exhibitions that appeared in *USA Today*, *Travel & Leisure Magazine*, *Food & Wine*, and other major U.S. publications.



Geoffrey Cowan (Speaker) has been dean of the USC Annenberg School for Communication since January 1997. He was director of the Voice of America from 1994 to 1996. Cowan was also the associate director of the United States Information Agency and director of International Broadcasting Bureau, where in addition to running the VOA, he had responsibility for a global network of satellites, shortwave and medium wave AM and FM broadcasting stations, as well as WORLDNET TV. He is author of *See No Evil: The Backstage Battle over Sex and Violence in Television*, and of a best-selling biography, *The People vs. Clarence Darrow: The Bribery Trial of America's Greatest Lawyer*. He won an Emmy Award as executive producer of *Mark Twain and Me* and a CPB Gold Award as co-author of *Top Secret*, a radio drama about the Pentagon Papers controversy. Cowan earned his B.A. from Harvard College and L.L.B. from Yale.



Joan Cumming is the executive director of the Los Angeles Master Chorale. She began her career in the performing arts in 1975 in public relations and marketing for Ballet West in Salt Lake City, Utah. She has continued to work in marketing and fund raising for several arts organizations including The Round House Theatre, Trinity Repertory Company, The Music Festival of Rhode Island and as Director of Celebrity Series for the University of New Hampshire. During her tenure as associate director of Marketing for Boston Ballet, subscription sales rose 60% in four years. As Director of Marketing and Public Relations for the Los Angeles Opera she was responsible for an increase in ticket sales from \$8 million annually to \$11 million over four years and increased subscriber base by 15%.



Martha Harris (Co-Chair) was appointed president for USC Radio in July 1997, a position she holds concurrently with her position as vice president for University Public Relations. She joined USC in 1979 as director of the USC News Service and advanced to her current position as vice president for public relations in 1998. Prior to joining USC, she held management positions in public relations at two of the Claremont Colleges, Pitzer and Claremont McKenna, and at Florida State University. She also served as a reporter and editor at the *Spokesman Review* in Spokane, Washington.



Martin Kaplan (Moderator) is the associate dean of the USC Annenberg School for Communication where he is a visiting professor of communication. He has been a White House speech writer; a Washington journalist; a deputy presidential campaign manager; a Disney studio executive; and a motion picture and television producer and screenwriter (*The Distinguished Gentleman*, *Noises Off* and *Max Q.*) At USC he teaches graduate and undergraduate courses in Media and Politics and Campaign Communication and Society. He is also developing a new Annenberg School

Continue

RETURN TO CONTENTS

initiative in Entertainment, Communication and Society. He graduated from Harvard College *summa cum laude* in molecular biology. As a Marshall Scholar he received a First in English from Cambridge University, and as a Danforth Fellow he received a Ph.D. in Modern Thought and Literature from Stanford University. He was chief speech writer to Vice President Walter F. Mondale; deputy op-ed editor and columnist for the *Washington Star*; visiting scholar at the Brookings Institution; and a regular commentator on NPR's *All Things Considered* and on the CBS Morning News.

David B. Pankratz, Ph.D., is a research & policy consultant for ARTS, Inc. a multi-disciplinary arts service organization in Los Angeles. The author of *Multiculturalism and Public Arts Policy* and co-author of *The Future of the Arts: Public Policy and Arts Research* and *The Challenge to Reform Arts Education: What Role Can Research Play?* Dr. Pankratz has also written numerous articles and edited symposia on the arts and educational reform, arts research and public arts policy. A long-time consulting editor for the *Journal of Arts Management, Law and Society*, he has served in senior positions for the J. Paul Getty Trust and *Urban Getaways: The Center for Arts in Education*, and was associate director for Research and Administration for the Independent Commission on the National Endowment for the Arts. He can be reached via e-mail at: slswartdbpank@sprintmail.com.



Brenda Pennell (Panelist) is the general manager of Classical KUSC 91.5 FM and Vice President of USC Radio. She served for six years as general manager of WMRA in Harrisonburg, Virginia and became manager of WGUC in Cincinnati in 1996. Under her leadership, WGUC's audience ratings improved more than 50 percent, membership support for the station increased 16 percent. A Phi Beta Kappa graduate in music from the University of North Carolina, Chapel Hill, Pennell earned an M.M. in Music from Michigan State University and a M.A. in Musicology from the University of Notre Dame. Pennell is a member of the board of directors of National Public Radio and the Development Exchange.



Craig Springer is the assistant dean of Students and director of Cultural Arts and Activities at USC. He is responsible for creating USC's first professional arts and lectures program in the university's 100 years history.

Dr. Springer also teaches courses in marketing and fund-raising for the USC School of Theatre. Prior to coming to USC, he was general manager of Concert Operations for the School of Music at Northwestern University. A nationally recognized expert in musical copyright infringement issues and music business practices as well as a successful marketing and promotion consultant, Dr. Springer is on the board of California Presenters, a consortium of 200 civic, community and university performing arts presenters from throughout the state. He is also active in the Western Alliance of Arts Administrators, the Western Jazz Presenters Network, the National Academy of Recording Arts and Sciences, the American Musicological Society, the Association of Performing Arts Presenters, the International Association of Jazz Educators, and the International Society for the Performing Arts.



Dr. Kevin Starr is the state librarian of California, chief executive officer of the California Library Services Board, chair of the California Gold Discovery to Statehood Sesquicentennial Commission and university professor at the University of Southern California. He has written numerous books and articles and currently a contributing editor to the *Los Angeles Times*. His books include *Americans and the California Dream, 1850-1915*, *Inventing the Dream: California Through the Progressive Era*, *Material Dreams: Southern California Through the 1920s*, *Endangered Dreams: The Great Depression in California*, and *The Dream Endures: California Enters the 1940s*. Dr. Starr is also a Fellow with the Society of American Historians. Dr. Starr received his B.A. at the University of San Francisco, his M.A. and Ph.D. from Harvard University and Master of Library Science from the University of California at Berkeley.



Ruth Weisberg (Speaker) is a nationally prominent artist and the dean of the USC School of Fine Arts.

She received her B.A. and M.A. from the University of Michigan, as well as a Laurea in Painting and

Printmaking from the Academia di Bella Arti, Perugia, Italy. She has had over 60 solo and two-person exhibitions and installations. She is a past president of the College Art Association. Many museums and universities have acquired her work including the Los Angeles County Museum of Art, Smithsonian American Museum of Art, the Whitney Museum of American Art, the National Art Gallery in Washington D.C., and the Biblioteca Nazionale of France in Paris. She is also the recipient of the College Art Association's Distinguished Teaching of Art Award; also, a past recipient of a Senior Fulbright and National Endowment for Humanities Fellowship.

Hope Tschopik Schneider is a management consultant with the Cultural + Planning Group. She has been a member of the Los Angeles arts community for 20 years. Prior to becoming a consultant she was a member of the Arts Management faculty of the Anderson Graduate School of Management, UCLA. She was the associate director of the Olympic Arts Festival during the Games of the XXIIIrd Olympiad hosted in Los Angeles. She is married to Peter Schneider, president of The Disney Studios and co-president of Disney Theatrical Productions.

SPONSORING ORGANIZATIONS

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[RETURN TO CONTENTS](#)