



**Dancing into the Future: A White Paper from
Ballet Memphis**

This work was supported by the Andrew W. Mellon Foundation and jointly authored by Dorothy Gunther Pugh, Founder and CEO of Ballet Memphis and Russell Willis Taylor, President and CEO of National Arts Strategies. March 2008.

“I believe if you set out on an adventure and you are absolutely convinced you are going to be successful, why bother starting?” **Sir Edmund Hillary**

Ballet Memphis, a nationally acclaimed regional dance company, is facing all of the challenges endemic to the not-for-profit arts: rising costs, decreasing audiences, more competition for philanthropic dollars, and how to create work of real value to audiences in Memphis and beyond. Deeply committed to both Memphis and the future of dance, the leadership of Ballet Memphis recognized that running faster to stand still would not only use time and energy for a short-term result, but could also mask the underlying challenges that need to be addressed for the Company. The leadership chose to stop and take a candid look at how the changing environment and market for dance indicated that the current financial challenges are not simply a down-turn by-product, but are indicators of a systemic change that demands a new strategy if dance companies in general, and Ballet Memphis in particular, are to survive and add value to the communities they serve.

In 2007, The Andrew W. Mellon Foundation awarded Ballet Memphis a grant to embark on a period of discovery. Led by Dorothy Gunther Pugh, the founder and CEO of Ballet Memphis, the Company is already in a period of reinvention, building bridges to new communities and planning a variety of sustainable scenarios for the future business model. This paper outlines the learning from the first phase of this reinvention, and is the result of 60 interviews conducted with thinking partners who agreed to address four key questions:

- 1. What is the relevance of dance to current civic imperatives?***
- 2. What might it mean to be a successful community based dance company in the 21st Century?***
- 3. How should the presentation of dance be balanced with other mission achieving programs?***
- 4. What new directions might Ballet Memphis take that would strengthen the Company and offer useful insights for the field of dance?***

In keeping with the wishes of those interviewed, listed in Appendix A, the views outlined here are an unattributed summary of many observations, coupled with the analysis of the authors. The select bibliography attached gives some of the readings which have also informed this paper.

The Philosophy behind the Company

Ballet Memphis is founded on a particular philosophy that reaches beyond the important quest for artistic excellence in dance. In founding the Company, Dorothy Gunther Pugh affirmed her belief that everyone matters, and that connections within her city of Memphis would form the basis of the value that her dance company could add to that city. With a rich musical and artistic history, Memphis has also been the home of some of the more dramatic and in some cases tragic episodes in the civil rights movement; Ballet Memphis was founded to be a Company that was both inclusive and outward looking, mirroring the themes that could be found in the history of Memphis. Over the 21 year life of the Company, as boundaries and circumstances within Memphis have changed, Pugh has sought to have the Company provide work that speaks directly to native Memphians, addresses issues of isolation within given communities, and is supportive of a richer, broader life for the dancers as well.

An important test of the founding philosophy has been a consistent effort to expand the world of the dancers beyond the studio and the stage. Ballet Memphis has been unwavering in its commitment to developing dancers who have not only highly specialized technical skills, but also a well-rounded sense of how they – and their art form – connect to the wider world. From the beginning, Ballet Memphis has been about Memphis, and about removing barriers within the city to provide access for all to works of great beauty.

The Changing Environment for Arts and Culture

A variety of tectonic shifts in American life have fundamentally changed the landscape for the not-for-profit performing arts. The market dominates every aspect of life, and shapes de-facto policy for previously market-impervious areas such as health care, education, and the nonprofit sector. Consumer behavior reflects the shift from supply-led sectors to demand-driven activities, and the not-for-profit arts have been slow to respond for a variety of historical and cultural reasons, referenced throughout this paper.

Among the changes that most strongly affect the arts have been the increased appetites for participation as well as observation, a trend reflected in a range of activities from on-demand reality television programming to home theaters that come close to replicating commercial cinema. The rise of what the English author Charles Leadbetter has labeled the “pro-am revolution” continues, with people defining themselves by what they do, or attempt, rather than just what they attend. This means that the passive activity of watching a dance performance has less relevance as a stand-alone activity than in the past for many audience members. Consumers are looking for multiple points of access to their leisure activities, and those fields that offer them, such as film and sports, are thriving in contrast to the arts. Ballet Memphis already engages the community in programs as part of its founding philosophy, programs such as dance classes, Pilates training, and special commissions that link dance to other creative activities such as architecture or cuisine, but in the course of this study it became clear that even more activities to engage the public are desirable.

The drive for participation is not a new one, and there is a compelling argument put forward by the Curb Center at Vanderbilt University that the radical shifts we are seeing now are in reality a return to a time when making art as an amateur was the principal method of engagement for the general public. The proliferation of 501(c)3 cultural organizations was part of the effort to forge a greater sense of national identity and pride that accompanied the Cold War, and it may be that the pressures facing organizations today indicate that not only are there too many for the system to sustain, but also that there is a natural shift “back to the future.” This conclusion does not eclipse the fact that for many, the act of viewing an outstanding performance is a creative activity. Ballet Memphis will always seek to have a presence on stage in its city, but will look for new ways to engage tomorrow’s audiences as well.

In addition to competing with one another, not-for-profit arts organizations now face a dramatically increased number of commercial and self-curated alternatives. New technologies have made niche markets profitable for commercial companies, and have also made it possible for people to create and distribute their own artistic content. This means that the race to command the time and intellectual energy of audiences has many more runners in the field, many of whom have resources well beyond the reach of the vast majority of arts organizations. The formality and inflexibility of attendance at an event with a high polite norm, coupled with the multi-tasking habits of the millennial generation, sometimes makes it less attractive to younger audiences -- the Holy Grail group for most not-for-profit arts organizations. Some of this is an age-old rejection of the habits of the elders by the young, but much more of it is a complete change in the leisure expectations of the next generation.

The process of “disintermediation” (the technology industry term for cutting out the middle players who are brokers and experts) has been accelerated by the enabling technology of the internet. New audiences will need to see a reason for expert judgments on dance and will need to be convinced that they are being encouraged to become the experts, not being taught how to conform to standards set by others. Ballet Memphis will be looking at new ways to educate and recognize a new generation of experts and critics, giving them a voice and a place to go to learn more.

Dramatic changes in the uses of, and expectations for, leisure time have a profound impact on the viability of the traditional performing arts and their traditional delivery systems. As one interviewee noted “In an on-demand culture with almost unlimited choice, the relative commitment of an entire evening in one place is huge compared to how it would have been perceived years ago.” With the multi-tasking made possible by new technologies, even our leisure time is now expected to work twice as hard, and it must be flexible.

Changing values within society have also led to a reexamination of the shared view (if there was one) that the arts are of value simply because they are good for us. The intrinsic view of the value of the arts that was received wisdom in the 1960’s and 70’s has given way to an instrumental view, often with the aid of not-for-profit arts

organizations seeking additional resources to support growing organizations. This means that there are a great many unsupported (by research or real data) arguments for support of the arts that wear the mantle of societal improvement: music makes you better at math, and the arts are an economic engine. While some of these claims are undoubtedly true in part, they have little relevance for audiences in most cases, and may lead arts organizations to establish expectations with donors that are difficult to manage. This study, particularly the local interviews, underscored the importance of Ballet Memphis continually seeking to establish conversations with civic leaders about the specific and real value that the Company brings to the particular issues of Memphis.

Individual value systems are now a method of “sorting and sifting the market” for commercial businesses, and the single-message marketing that most not-for-profit organizations deploy is less effective than it once was. The increased customization of commercial communications is leading people toward an expectation that any pitch for their time or money will speak to what matters to them most, and will recognize their preferences. This is a challenge for organizations that have created materials that send a uniform message to audiences in the interest of sharing the mission, and saving money.

The increased emphasis on measurement in all areas of the market has affected the educational system, which in turn affects the nonprofit arts, as it means that the work of educating future audiences, long the responsibility of others, is now a pressing concern for the institutions that need those audiences. Educational partnerships and products form an important part of the future plans for Ballet Memphis for the next five years, not to replace the value of the arts in schools but to provide assistance and high-quality content for teachers and students.

Finally, the shifting demographic of America as a whole and Memphis in particular mean that the audience is changing in a dramatic way. One participant in this study noted that “We have to ask: By the year 2020, when the demographers tell us that non-white Americans will be in the majority, how representative will Euro-centric organizations be of the interests of the majority of the population?”

Changing Civic Imperatives

“We are in a generation where children are having children, and children are hungry. Education is at the root of these problems, including the problem of crime. Those of us not from Memphis know that these problems are not just in Memphis – that everywhere we see the effects of children living without guidance.” Eric Matthews, Founder & President of Mercury Technology Laboratory LLC

Ballet Memphis, like so many regional arts companies, is uniquely itself because of where it is located. The roots of the Company are firmly planted in the Memphis soil: the founder is a native with a long family history in the city, and a desire to be of service to the City in representing the creative legacy of Memphis further afield. The emotional connection of the entire Company to Memphis is an important core value and asset, and resonates with donors and audiences alike.

In considering how the Company might evolve to be of greater service to its community, and therefore more sustainable in the long-term, clarifying what the civic imperatives are provided a context for future directions. Local leaders from all fields were unified in their thinking about two areas: education and equality of opportunity.

One challenge that is specific but not unique to Memphis is a widening economic gap between rich and poor. The congruence of this gap with racial differences is particularly concerning to civic leaders, and the role of education in correcting this imbalance is almost universally agreed to be key. Education is viewed as not only part of the democratic ideal, but also the lever for individual economy prosperity. Keeping young people engaged in school to achieve this prosperity is an over-riding concern of community leaders. Creative ways in which Ballet Memphis might work within the educational system need to be identified so that the Company achieves its mission of adding value to the Memphis community. Defining itself in relation to the various communities within Memphis, and being a “bridge through experience” for them is already in the existing portfolio of activities but may need to be an even more publicly noted core role for a regionally based company. This is carried out as an activity that reflects the high artistic values of the Company, and will require even more focused attention and resource in the future.

For some, Ballet Memphis cannot and should not deal with the most pressing social problems. One participant noted that the police had told him that 85% of crime in Memphis was related to crack cocaine. Knowing where the limits are of social intervention for a dance company is important – but recognizing that there are social issues that some civic leaders will see as eclipsing all others makes Ballet Memphis an informed participant in discussions about making Memphis a better city.

The essential role of experiential learning in creating opportunities for young people was highlighted by several participants in the study, and there is a role for Ballet Memphis here. One person noted that “It is the field trips that I remember from school, not the classes.” Finding ways to be an experiential learning opportunity for schools is just one program area for Ballet Memphis is exploring, with careful choices being made about the scope of this work and the core competence needed to carry it out well.

Another pressing imperative is the image of Memphis, principally because a negative image has a knock-on effect with regard to attracting and retaining talent for the city in all areas. Aggressive, sustained support of the arts in Austin, Texas was a directed effort to the improved positioning of Austin as a city, and it has had a tremendous effect. While Ballet Memphis cannot be the sole leader on this type of effort in Memphis, its new knowledge of the process in Austin and the resulting success suggest that it could be an informed partner in this type of positioning. The importance of culture as a part of civic identity, and finding ways to embrace the racial diversity of Memphis through culture was noted by several civic leaders. But, there is much to be done in our city to help its local leaders understand the deeply vibrant and life enhancing effect the best artistic

experiences can have on human beings. There is a need to get beyond the local and often dismissive conception of “art is great for the economic development of our city.”

It would be unrealistic to expect the Ballet to solve all of the problems facing Memphis, but without acknowledging what those problems are it is equally unrealistic for the Ballet to be able to program in a meaningful way for the city. Given that the founding philosophy of the Company was this very role of relevant programming, the study provided a rare opportunity to see how these efforts are perceived and what new steps need to be taken to help Memphis develop a greater sense of civic pride. The success of the Memphis Project, a very successful Ballet Memphis undertaking detailed in the NFF case study Creating Work That Matters: Memphis Choreographs to the Soul of a City, was an example of the impact the Company can have, and continued efforts in this area will form part of the thinking about new resource allocations for future years.

One of the national interviewees noted that cultural vitality within a community makes creative demands on artists and highlights their value to audiences, and those arts organizations that are contributing to the overall health of their communities are finding points of connection that result in a shared identity, linked to place. When people come together to take part in some way, for a brief time they create a community, and this strengthens the whole. This role of convener and agent of participation meets a need that civic leaders in Memphis have identified – the creation of more common ground for citizens. Ballet Memphis is already striving to be a cultural commons for the city, and is committed to taking a fresh look at its programming to see what choices need to be made to strengthen and broaden this role.

New Business Models

New goals require new business designs. Film studios have organized themselves to reflect the dual demands of commercial acumen and creative leadership, two approaches that are rarely found in the same individual. The nonprofit arts have developed a bifurcated system, but have often veered too far into sequestering the energy around creating work from the efforts to market and engage with new audiences. The recent appointment of a managing director at Ballet Memphis has strengthened operations and also reflects a desire for all Company members to be part of the creative philosophy of Ballet Memphis. It is necessary to ensure that creative people have a chance and a space to do what they are most qualified to do, but it is also important to keep the two sides of the organization in balance for sustainability and for the motivation of committed employees. All of this is intended to create work that is outstanding and sustainable. As one interview from the film industry noted “The challenge is to keep making the movie experience unique in every way so that they (audiences) will leave home.”

One of the challenges for any new model is to nurture and develop young talent. Conversations with educational institutions during this study highlighted the need for more internships, fellowships, and relationships with institutions for which the arts are important but not a core business. Any new models developed by Ballet Memphis need to tap these resources and create these opportunities for younger people to fully develop

as leaders, not just as dancers or marketers. In the course of this study, several new partners were identified (listed in the new partners section) with whom the Company can work to create new opportunities for young people to be involved in all aspects of the organization. During the next five years, these partnerships will be part of a concerted effort to offer opportunities to young people in the community.

One interview noted that “All businesses have to go through periods of reinvention if they are to stay competitive, and the dance world as a whole has been remarkably static for a long period of time.” Delivery systems, training, and organizational structures are all very much as they were 25 years ago, with some notable exceptions in Liz Lerman, Elizabeth Stroeb, and others. Ballet Memphis has a challenge to move people within the organization into new areas of expertise while retaining those skills that make running the current business model possible, and in the coming months will be working with its senior team to identify what new ventures the Company will undertake, and what new skills and employees it might need to succeed in these ventures. It is tempting to overlook that there have been huge shifts and losses even in commercial pop culture as well as the nonprofit arts over the past few decades, so experimentation is not just desirable but necessary in order to find new ways of building audiences.

One of the great challenges for performing arts companies is finding ways to leverage assets. Since this study began, a few companies (most notably the Metropolitan Opera in New York) have begun to use their intellectual property to engage new audiences, and in every case where these efforts have been successful there has been a combined and nuanced understanding of creative endeavor and commercial imperatives. Even in smaller organizations such as Community Music Works there is an understanding that community engagement is an asset to be leveraged for the benefit of all. At least two of the companies interviewed consciously leverage the asset that is the leader, although there are obvious time, energy, and opportunity constraints in doing this. Ballet Memphis will re-examine its artistic assets, gain greater control over alternative uses of its artistic product, and find new ways to use these investments to advance the Company in the coming months.

With all the performing arts organizations that were interviewed in this study, there was a single theme for those breaking new ground and building new models: Congruence in artistic and operational efforts. In other words, in successful enterprises, the creative nature of the work, and the approach to creating that work, are reflected in how the companies are actually structured to deliver operational results. (Of particular note are Community Music Works, Mark Morris Dance Company, and Dance Exchange.)

As part of its commitment to developing dancers as civic leaders, the Company has always encouraged dancers and choreographers to go beyond dance activities to renew and replenish their creativity. Dancers are encouraged to attend seminars, create special events, and have been involved in the restructuring of the trainee program within the Company. To ensure that the entire organization is consistently creative by its nature, Ballet Memphis will look at its overall management structure in the coming months to see where tradition has been given supremacy over a more nimble model that may serve

the Company's needs in the future. For example, and in line with reviewing its use of assets, structuring new agreements with choreographers in future may mean that Ballet Memphis retains more control over work that they commission.

Our focus must also be broadened to include our governance and our patrons. Organizational alignment must allow everyone to know they have a place in what we create and understand the relationships and roles that make us successful.

A developing business imperative for Ballet Memphis will be to move the Company more completely toward audience-centered work. This does not signal a decrease in quality, but rather the reordering of the creative and marketing processes to focus first on what audiences have as core values. Engaging people by showing them more of how the work is actually made, and providing resource for this to be a core activity and not an "add-on" will be an important part of this audience-centered approach. Educating people about the process will help in "creating connoisseurship" that will ultimately benefit both audiences and Ballet Memphis.

New Technologies and Delivery Systems

Several interviews noted the difference between the sports experience and the arts experience. The field of sports provides numerous access points for people, such as incorporating broadcast technologies to enhance the live event. New technologies make it possible for companies like Ballet Memphis to offer many points of entry to the work, and will be an important part of any new business model. What became clear during this study is that these new technologies must become an integral part of achieving the mission of the Company, not an afterthought or merely an efficiency tool.

Technology is a business tool, not a goal in and of itself for a performing arts company. Ballet Memphis recognizes that new distribution methods for its work, as a whole or as a sample, will have value as stand alone projects. This makes shared ownership of the artistic content imperative for all dance companies. In addition, it is likely that the increased work within the education system that Ballet Memphis plans will take advantage of the recording technologies that make it possible to widely distribute work in a variety of settings. While embracing the possibilities of new distribution systems, and committing to at least two new initiatives within the next two years that use technology solutions to both create and meet demand, Ballet Memphis does not seek to become a virtual company or to divert resources without careful planning and thought.

Continued implementation of plans to take our performance to where the people are takes on new and different meaning in the world of internet streaming and satellite TV. To effectively reach new audiences we need to make better use of our creative resources be it the studio or the theater. We need to understand how the internet can be effectively used to do more than sell tickets. For example, how can we deliver the best educational program to various constituencies? How can we deepen our relationship with our patrons by providing additional pre & post performance content? And, how do we introduce our product to individuals surfing for new experiences?

While our hope will be to bring these people out from behind their electronics to experience live dance performances in person, we also will be broadening our audience as we reach people who can only participate through the digital world due to physical restrictions, or because the distance is too great. These people will finally have the opportunity to be part of our audiences and have reason to support us.

Changing Philanthropy

In the course of this study a small number of philanthropists were interviewed. Philanthropy is one of the few sources of capital for nonprofits, and the world of philanthropy is changing dramatically. Dance has traditionally relied on the old model of patronage, and this is still an important source of funds, but as a recent Foundation Center study noted, the vast majority of the top philanthropists in the world are now living, and their view of the ways in which they want their money to affect change are very different from the established donors of the past. The arts do not have a strong place in the new world of “venture philanthropy” in large part because they have not been skilled in illustrating that there are measurable outcomes from involvement in the arts. Indeed, an intrinsic view of the arts makes it difficult to construct the type of outcome measurement that many new philanthropists are seeking. Ballet Memphis would like to explore these conversations further with New Profit, who are interested in seeing if ways can be developed to incorporate the arts into their grant making.

A benefit of this period of study has been the opportunity to connect with existing local major donors in a new way. Recognition by the Andrew W. Mellon Foundation that Ballet Memphis is intellectually curious about new ways to move forward, as well as the conversations held during the study provided numerous opportunities for discussion about how the Company will need to change in the future to adapt to new circumstances. This has been extremely helpful in building energy among key stakeholders.

New Partners

The study has made possible the identification of a number of new partners for Ballet Memphis. These partners include:

Rhodes College	Stax Music Academy and Soulsville, USA
Shelby County School System	Memphis City Schools
Bridges of Memphis	Memphis Civil Rights Museum
University of Memphis	FedEx Institute of Technology
The Leadership Academy	Memphis Chamber of Commerce
Convention & Visitors Bureau	Church Health Center
Teach for America	St. Jude Fellows’ Program
MPAC Memphis	Center City Commission
The Blues Foundation	Women’s Foundation
Healthy Memphis Roundtable	

Other arts groups have been partnered with, but we plan to increase the level of activity with these significantly:

Cultural Development Foundation
of Memphis
Brooks Museum of Art
The Powerhouse Museum

River City Dance Co.
Memphis Ornamental Metal Museum
Dixon Gallery & Gardens

Over the next few months, this longer list will be shortened to the partners with whom we wish to move ahead over the next three to five years within the initiatives parameters. Specific initiatives that could be undertaken to strengthen and expand the contribution that Ballet Memphis and the partnering organization make to Memphis will be designed and costed, and these may take the form of formal alliances, joint ventures, or shared communication planning for an extended period of time. Driving these partnerships will be a shared commitment to the benefits of adding more value to the city of Memphis as a whole.

Dancing into the Future: New Initiatives for Ballet Memphis

"Only connect! Live in fragments no longer." **E.M. Forster in Howard's End**

The study revealed new truths while it reinforced some beliefs already held by the leadership of Ballet Memphis. The dance world has in some ways become isolated from the world around it, and this mirrors the artistic challenge for all dance companies to create connections and address our isolation within society within the context of a single art form. Dance has an inherent advantage in creating those connections: We all want to move and we experience the body every day as an instrument of living. The founding commitment to connecting people to the beauty of dance and to one another is an explicit value of Ballet Memphis, and new initiatives that will result from this study are all built on this principal of connecting the Company to its audiences, and its city.

The initiatives are not detailed in this study, as they are still in development. However, they will address the answers to four questions:

1. How can Ballet Memphis more effectively benefit more people through dance? The relevance of the art form needs be redefined for the next generation of audiences, and the benefits of a reflective experience in a fast forward world need to be "owned" by a new generation. A radical look at some of the artistic product is indicated.
2. What mix of new programs and existing programs will provide a strong mix of access points to the work of the Company? (What mix of live performance and work distributed in other ways makes the most sense for the Company's audiences?)
3. Which partners will be best for Ballet Memphis as it seeks to extend its positive impact on the city, and how might those impacts be measured?

4. Which specific technologies and intellectual property make the best starting point for Ballet Memphis as it seeks to expand its reach?

Conclusion

Ballet Memphis faces most of the same challenges that all regional dance companies do. Because of its purpose in the life of Memphis, a failure to address these challenges does not just threaten the sustainability of the Company, it represents a failure to achieve mission. Having a distinct role in the creative life of as many individuals as possible in Memphis is the reason the Company exists, and a period of reinvention where the Ballet examines its role in the community is likely to be an ongoing exercise.

Dorothy Gunther Pugh, the founder of Ballet Memphis and co-author of this report, believes that “We must abandon the idea that only our art matters.” The art of the Company only has value if it makes a positive impact on the lives of Memphians, and the study and subsequent engagement with thinking partners demonstrated that Ballet Memphis can choreograph its own future. This new dance for the Company will take a commitment to flexible thinking, sustained partnerships, and a reallocation of existing resources. The possibilities are there to be explored, and specific initiatives will be undertaken over the next three years that help the company grow and prosper in a different way that benefits its home: Memphis.

Appendix A: Interviews

National Interviews

Cheri Anderson
Stanford Research Institute

Ella Baff
Jacobs Pillow
Executive Director

Alec Bernstein
BMW Group Design Works
Senior Director

Barry Braverman
Former Disney Executive

Emily Coates
World Performance Project
Artistic Director

Carol Coletta
President & CEO for Cities

Rudy Crew
Miami-Dade County Public Schools
Superintendent and Author

Jackie Davis
The New York Public Library for the Performing Arts
Executive Director

Elizabeth Fox
Mark Morris Dance Group
Finance Director

Mark Godden
Choreographer

Martha R. Ingram
Ingram Industries
Chairman of the Board

Maria Rosario Jackson
The Urban Institute

Bill T. Jones
Choreographer, Founder – Bill T. Jones Company
MacArthur Genius Grant Award Winner

Vincent E. Kitch
Cultural Arts Program Manager
City of Austin

Claudia LaRocco
New York Times
Freelance Writer

Liz Lerman
Liz Lerman Dance Exchange
MacArthur Genius Grant Award Winner

Susan McCalmont
The Kirkpatrick Foundation

Trey McIntyre
Choreographer

Doug McLennon
Arts Journal
Founder and Editor

Heath Marlow
Community MusicWorks
Dev. Dir. & Artistic Program Administrator

Rachel Moore
American Ballet Theatre
Executive Director

Martha Piper
New Profit Foundation

Diane Ragsdale
The Andrew W. Mellon Foundation
Associate Program Officer

Mark Resnick
Twentieth Century Fox Film
Executive Vice President

Sebastian Ruth
Community MusicWorks
Founder and Executive Artistic Director

Andrea Snyder
Dance/USA
Executive Director

Bishop William E. Swing
United Religion Institute
Founder United Religions International

Andrew Taylor
Bolz Center for Arts Administration
CEO Bolz Institute
Editor of the Artful Manager

Pamela Tatge

Wesleyan University Center for the Arts
Director

Steven J. Tepper
The Curb Center
Associate Director & Assistant Sociology Professor, Vanderbilt University

Local Interviews

Calvin Anderson
BlueCross BlueShield of Tennessee
Vice President Federal & Community Relations

Steve Bares
Memphis Bioworks
Executive Director

Dr. Charlotte Borst
Rhodes College
Provost

Andy Cates
Value Acquisition Fund
President

Susan Chase
Leadership Academy
Sr. Vice President

Andrew Clarkson
Jeniam Foundation
Founder & President, Trustee

Darrell Cobbins
Commercial Advisors LLC
President

Nancy Coffee
Leadership Academy
CEO and President

Phil Coop
Ensafe Inc
President

Andy Dolich
Memphis Grizzlies
President Business Operations

Mr. & Mrs. William B. Dunavant, Jr.
Dunavant Enterprises, Inc.
CEO

Kaywin Feldman
Brooks Museum of Art
Director

Ryan Fleur
Symphony
Executive Director, Memphis

Robert Fockler
Community Foundation of Greater Memphis
President

Willie H. Gregory
Nike, Inc. (Memphis Office)
President

Dr. Alfred Hall
Memphis City Schools
Chief Academic Officer

Tommy Henderson
MASE
Principal

Dr. Carol Johnson
Memphis City Schools
Superintendent

Eric Matthews
Mercury Technology Laboratory LLC
Founder & President

Dr. Steve Montgomery
Idlewild Presbyterian Church
Senior Minister

Dr. Shirley Raines
University of Memphis
President

William C. Rhodes, III
Auto Zone, Inc.
Chair, President, and CEO

Diane Rudner
Plough Foundation, ArtsMemphis
Board Chair

Susan M. Schadt
Greater Memphis Arts Council
President/CEO

Gary Shorb
Methodist LeBonheur Healthcare
President & CEO

Mark Sullivan
International Paper Foundation
President

Blair C. Taylor
Memphis Tomorrow
President

Lynn & Henry Turley
Henry Turley Company
President/CEO

Dr. Bobby Webb
Shelby County Schools
Superintendent

AC Wharton
Shelby County
Mayor

Dr. Russ Wigginton
Rhodes College
Vice President Collegiate Relations

Marc E. Willis
Soulsville, Inc., Stax Music Academy & Museum
CEO

Jan Young
The Assisi Foundation of Memphis, Inc.
Executive Director

Appendix B: Select Bibliography

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Contributors

Dorothy Gunther Pugh (Founder & Artistic Director) is a native Memphian. She began her ballet training with Edith Royal of Orlando, Florida, and later studied with Louise Rooke and Memphis Ballet. After graduating *cum laude* from Vanderbilt University, she studied with Raymond Clay and Donna Carver and performed with Dance Concert Theatre. She completed teacher-training courses at the Royal Academy of Dancing in London and with noted New York ballet master David Howard. Pugh has received the Women of Achievement award for Initiative and the Gordon Holl Outstanding Arts Administrator's Award. She also recently served on the National Endowment for the Arts Dance Panel. Pugh has appeared with Ballet Memphis as the Fairy Godmother in *Cinderella*, the Woman in *Wood Dove*, and the title roles in *Medea* and *Lady of the Camellias*.

In 1985, she founded Memphis Concert Ballet as a professional ballet company with two dancers and a budget of \$75,000. Since that time, the company has grown and today has a 16 company of dancers from across the U.S. and around the world, as well as a \$3.2 million budget. In 1997, the company's name was changed to Ballet Memphis in celebration of its 10th season. Among the company's many successes are the move to a new, nationally award-winning 19,500-square-foot facility, the addition of key classical works and works by celebrated contemporary choreographers to the company's repertory, being chosen as one of 28 arts organizations in the U.S. and one of only two ballet companies to receive a Ford Foundation Challenge Grant. Cited for its artistic innovation and excellence, as well as its sound finances, the company received a \$1 million challenge grant to help establish an endowment, a working capital reserve, and was called a "national treasure" and "exemplary arts institution." In 2006, Ballet Memphis received an Andrew W. Mellon Foundation grant to begin exploring innovations for ballet companies in mid-sized cities.

Russell Willis Taylor is President and CEO of National Arts Strategies, a nonprofit organization devoted to leadership development for arts and culture. Mrs. Taylor has been working in the arts and not-for-profit sector for over 25 years, in strategic business planning, financial analysis, and all areas of operational management. Educated in England and America, she started her career in the arts as director of development for the Chicago Museum of Contemporary Art before returning to England in 1984 to work with the English National Opera. Mrs. Taylor lectured at graduate programs throughout Britain, held a number of non-executive director posts in the commercial sector, and also worked on a broad range of projects including the establishment of a private foundation for the arts, and helping Diana, Princess of Wales, establish the National Aids Trust. In 1997 she rejoined the ENO as Managing Director. She is a fellow of the Royal Society of the Arts as well as the recipient of the first Garrett award in Britain, an annual recognition of an individual's outstanding contribution to the arts, and returned to the United States in 2001 to take up the post of President and CEO of National Arts Strategies.