THE PUBLIC VALUE OF THE ARTS AND CULTURE

A presentation for the League of American Orchestras on research for Cuyahoga Arts and Culture

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reMaking Culture
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What is the public?

Ordinary people in general; the community.
MANY PUBLICS

Race
Class
Language
Cultural traditions
Legal status
Age

Gender
Sexual orientation
Economic interests
Ideology
Education
- How the arts and culture generate benefits
- How they are distributed to diverse publics
- Understand the context and emerging trends
- Suggest how more benefits can be generated and distributed more equitably
Individual engagement or participation
THE PUBLIC VALUE LOGIC MODEL

Individual engagement or participation

Intrinsic (personal, and individual) value of arts experience
Individual engagement or participation

Intrinsic (personal, and individual) value of arts experience

Conversion algorithm

Public value (social, instrumental) of the arts – sense of place and belonging, community economic activity, social capital, quality of life,
Baltimore Symphony Responds to the Death of Freddy Grey
• Audience mode: appreciative, often moving, but relatively passive; socially constrained
Three modes of engagement with the arts

- Audience mode: appreciative, often moving, but relatively passive
- Learning mode: about, in or through the arts; actively engaging; hand and mind
THREE MODES OF ENGAGEMENT WITH THE ARTS

• Audience mode: appreciative, often moving, but relatively passive; socially constrained

• Learning mode: about, in or through the arts; actively engaging; hand and mind

• Making mode: professional and amateur; social; cognitive, emotional
CREATIVE RENAISSANCE IN AMERICA

- Guitar sales up 300% in last decade
- Rise in households where someone plays music
  - ¼ of college students make and post music
- 2x more h.s. students interested in arts careers than business
- Arts degrees up 52% from 1998 to 2008
It’s the modes, not the arts in play!
**“THE CULTURE OF CULTURE”**
With thanks to Peter Linett

<table>
<thead>
<tr>
<th>OUR MODEL</th>
<th>EMERGING MODEL</th>
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<tbody>
<tr>
<td>Hierarchical</td>
<td>Heterarchical</td>
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<tr>
<td>Formal</td>
<td>Informal, playful</td>
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<tr>
<td>Disciplinary</td>
<td>Interdisciplinary</td>
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<td>Institutional</td>
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<td>Professional</td>
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<td>Controlled</td>
<td>Social</td>
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<td>Sacralized</td>
<td>Quotidian</td>
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HAPPY DOG/HAPPY MUSICIANS
A Concert of Music and Stories commemorating the 50 year anniversary of the Civil Rights Movement
RUSH HOUR CONCERTS
BACK OF THE YARDS
PROJECT
Alan Gilbert

“How to bring about change without compromising our artistic soul?”

The creative challenge of our time.
DO YOU FEEL THE CONTRADICTORY IMPULSES FOR CHANGE AND REMAINING THE SAME IN YOUR INSTITUTION?
WHAT IS YOUR ARTISTIC SOUL? AND WHAT DOES IT NEED PROTECTION FROM?
CITY WHO HAVE THE SKILLS TO DO THE KIND OF WORK WE SEE IN THOSE EXAMPLES? ARE THEY IN YOUR ORCHESTRA?