

The fine and performing arts in metropolitan universities, by their very nature, can provide outreach programs that positively influence the image and mission of the university as a cultural partner in the community. These programs include the production and presentation of events related to the academic disciplines of the departments in the arts; the sponsorship of non-degree educational programs that are focused on experiences for pre- and post-college age students; and collaborative associations with metropolitan arts agencies that enrich and support the educational mission of the university and the artistic goals of the community.

The Outreach Role of the Fine and Performing Arts

The role of departments of fine and performing arts in higher education in the United States is a multi-faceted one, going well beyond the traditional academic services of offering courses for both major programs and the general education curriculum. More than other academic departments on campus, the fine and performing arts, by the nature of their disciplines, can be involved in a large variety of publicly viewed and interactive activities which spring from the curricular offerings.

Production and Presentation

These activities encompass performing arts productions and visual arts exhibitions presented to the campus community and the public-at-large. They can consist of a whole range of events including music and dance performances, theatre and opera productions, visual art exhibitions, and video and film screenings.

A department can act both as producer and presenter in offering these experiences. In the former capacity, the faculty, staff, and students are usually the producers or creators of the performance or exhibition, which is then presented as part of the university's contribution to the cultural events of the region. As presenter, the department or certain agencies in the university contract with off-campus performing or visual artists to appear as part of the university's events.

Both types of these events can be accompanied by support activities such as pre- and post-performance lectures, discussions, workshops, and demonstrations by the performers, choreographers, composers, playwrights, or filmmakers.

A number of promotional and support services need to be coordinated in conjunction with the presentation of events, not the least of which is the management of an effective public information service. This includes regular contact with print media for the placement of calendar of events information, special feature articles, and photographs, as well as the preparation of video and audio public service announcements and their distribution to radio and TV stations for special events. Such publicity is crucial to attract an appropriate audience.

It is also necessary to handle those who will be attending arts events in a professional manner, providing them with box office services and ushering services, and, perhaps most difficult of all for urban universities, with parking facilities that are convenient to performance, screening, and exhibition spaces.

Non-Degree Educational Programs

In addition to presenting a wide variety of cultural events, departments in the fine and performing arts can also regularly sponsor and sustain non-degree arts education programs for persons of all ages. These can run the gamut of one-time or periodic workshops to ongoing, weekly, sequential instruction based on a multi-year program of study geared to developing specified competency levels. The programs are usually derived from the type of instruction provided for the degree program, are operated on a fee basis outside the typical registration process of the university, employ regular faculty and adjuncts as instructional staff for off-load compensation, and often involve students as instructors or as interns, especially those in arts education and graduate programs.

Included in such programs can be: music preparatory schools that offer individual and group applied instruction in all performance media, ongoing performance ensembles offering venues for performance by its applied students, workshops and masterclasses for advanced performance students, and performance experiences for older persons; dance programs for children from as young as four through sixteen or seventeen; and visual art programs for people of all ages.

In all of these areas, special one-time, or periodic workshops can be offered, again on a fee basis, to those interested in special topics or skills. This can range from attending two or three lectures detailing information about a certain art exhibit or an upcoming performance, to a one-time presentation on a specific, sometimes corollary topic, such as how to identify and select the best stereo components for home listening.

Collaborations

As a third category of outreach, departments of fine and performing arts in metropolitan areas can form collaborative associations with urban arts agencies. These collaborations can be event-specific ventures, as when a university participates with metropolitan art institutions in sponsoring and exhibiting a variety of exhibits. They can be ongoing relationships, where staff, as performers and faculty in their respective organizations, are shared and jointly appointed. They can be activities which enrich curricular instruction when dance, music, or theater departments regularly work with metropolitan booking agents to secure a masterclass for their students by touring performers who are performing off-campus.

The University as Patron of the Arts

The scope and mission of such programs within metropolitan universities, especially those located in large urban areas, usually include a great variety of these noted activities. In part, this results from the fact that with few exceptions, our main artistic centers are connected with large population centers. The performers and artists in universities need their audiences, their publics, those, who on a regular basis, seek live performance and interaction with the arts, either as a spectator or as a student. Additionally, a number of institutions of higher education whose growth and development have been attached to the growth of such population centers, have naturally responded to the cultural growth and needs of this population, and have welcomed the arts and their practitioners as part of both curricular and co-curricular educational offerings.

In fact, taken as a single entity, higher education in the United States is the most supportive patron of the arts and arts education. According to the 1991-92 Higher Education Arts Data Service (HEADS) summary of art, dance, music, and theatre programs, almost \$1.6 billion was spent in that year by higher education on supporting the arts and arts education.

In comparison, foundation giving and federal funds for the arts are much less. According to the Foundation Center's 1993 edition of "Foundation Giving," in 1991, private, corporate, and community foundations gave over \$680 million to organizations categorized by the Foundation Center as "arts and culture." And in 1991, the National Endowment of the Arts had an annual budget of about \$175 million.

Although it might be argued that higher education's support is directed at providing the instruction needed for the degree programs, the resultant product of the curriculum and the scholarly and creative activity of the faculty and staff, many of whom are practicing artists, and students, provide all of the events and activities noted above. In the United States, the university has become for these artists, musicians, dancers, actors, playwrights, and composers the patron that the church was to the arts in centuries past.

The Towson State University Program

The College of Fine Arts and Communication (COFAC), with approximately 2,000 students, is one of six colleges at Towson State University (TSU), which has a total of about 15,000 students. TSU, founded in 1866 with a state normal school heritage, is located just north of the Baltimore City line, in a metropolitan area of 2.3 million people. TSU's mission heavily emphasizes teacher training and its role as a center for the fine and performing arts in the State of Maryland. This role, as a producer and presenter of arts, grew throughout the 20th century as an outcome of co-curricular and extramural activities supporting the teacher training mission. As the university grew in conjunction with the metropolitan area, these activities developed into curricular offerings and degree programs. In the present day, COFAC has five departments, with a seven million dollar budget, offering degrees in the visual arts, dance, music, speech and mass communication, and theatre.

COFAC has a total of eight performance, exhibition, and screening areas and in an average year sponsors close to 400 events of both the production and presentation type, attracting 50,000 people to these spaces. In addition, COFAC, through its

academic departments, sponsors and administers a long-established Music Preparatory School with close to 200 students, a newly formed Community Art Center which offers visual arts experiences and classes for 70 pre- and post- college age students, and a very successful Children's Dance Division, which enrolls over 1,500 students in three semester-long sessions throughout the year.

COFAC maintains two ongoing collaborations with professional arts presenters, one in theater and one in dance. The overall goal of these two is the enrichment of degree programs through the interaction of students and faculty with professional performing artists brought into the Baltimore area by these presenters. The article by Philip Arnoult and Carol Baish in this issue details the experiences in one of these collaborations from the viewpoint of the metropolitan arts presenter.

The remainder of this paper will describe specific outreach activities in each of the three categories mentioned earlier: the metropolitan university as arts producer and presenter; as provider of non-degree arts instruction; and as collaborator with metropolitan arts agencies. The focus will be on important characteristics of these functions that need to be considered in developing or modifying such activities. Obviously, situations differ from institution to institution depending on mission, breadth of programs, availability of resources, geographical placement, etc. However, the issues mentioned below are likely to require consideration in most situations.

The University as Arts Producer and Presenter

The most important aspect of this function is coordination: coordination in producing events; coordination in presenting events; and coordination in promoting events. No institution or department would want a large number of people (great promotion) coming to see a poorly produced play, or a badly prepared and lighted exhibit (bad production). A great play or critically acclaimed exhibit (good production) can be spoiled if there is no space to park, or if patrons have to stand in line for 30 minutes to buy a ticket (bad presentation). Conversely, it would be unfortunate if only a few people arrived (bad promotion) to hear an excellent rendition of Beethoven by the university orchestra (good production), or worse yet, to see a nationally noted dance company to whom the institution just paid \$8,000 to perform in its 1,000 seat auditorium at ten dollars a ticket, to be handled by the 30 student workers hired as box office and house staff (good presentation).

In addition to the caliber and merit of the arts product, support resources and their coordination are the answer to being successful as producer or presenter. Even with only a few events a semester, resources must be budgeted to support them to avoid the scenarios listed above. This is so critical, that given a typical arts production/presentation/promotion budget at a metropolitan university, one should plan to allocate normally at least 25 to 30 percent, and in some instances close to 50 percent in support. To a great extent, the percentage depends on how difficult it is to promote such events, and how important that promotion and the resultant audience is.

In planning and coordinating promotion of arts events, priority should be given to their relevance in attracting an outside audience and to the artistic merit which the event represents. This must be done at the departmental level in coordination with a university public relations agent. Setting priorities is extremely important both from the point of view of the institutional producers/presenters, taking into consideration how they rank the importance of their events; and from that of the broadcast and print media, who may have their own criteria for ranking arts events.

Many public events result from the students' completion of degree requirements: student music recitals, BFA exhibits, studio theater productions, student film and video screenings, and dance class showings. These events need their audiences and appropriate promotion, but they naturally rank low in priority of promotion efforts of the department, college, or university. Many student producers of arts events take on their own promotional activities in attracting fellow students, faculty, family, and friends. Also helpful for these events are department listings and calendars of events that are distributed and posted on campus.

Departments naturally have events for which they will desire a wider distribution of promotional material. This would include performances in the mainstage theatre produced, directed, and acted by students and faculty; student dance companies, directed and choreographed by faculty; year-end or semester-end student art exhibits or film/video screenings juried by faculty with awards being given and mentioned; performances by the university orchestra, band, chorale, or recitals by the student winners of a specific department-sponsored competition. These events are not only targeted at the campus community but at the larger metropolitan area. With the exception of some special events of this type, such as the chorale and the orchestra combining under the direction of a guest conductor with guest soloists performing a special composition, normal promotion would entail calendar listings in local and regional print media and inclusion on special semesterly or calendar listings mailed out by the department and/or college.

The university can use faculty performances and exhibitions to showcase the artistic caliber and quality of its faculty and its programs. To these events, a wider public is invited, promotionally taking into consideration the outlets mentioned above along with special print media articles, photos, public service announcements, or special radio interviews on arts-affiliated stations. As described in the article by Joseph Misiewicz in this issue, such promotion can be furthered by collaboration with academic departments of media and communication. Even higher promotion priority might be given to performances by artists-in-residence.

The role of the university as a presenter in a metropolitan area is directly related to the number of non-university agencies who already provide this service. For example, if the university enters into direct competition with the performing artists series of the city chamber music society, little will be gained either in ticket sales or good will. On the other hand, if no such presenter already exists, this can be a professional contribution that the university can make to the city. At the same time, it would bring nationally respected performing artists to the campus to work with faculty and students. In these cases, where, because of the fees presenters pay to performers, ticket sales are very important, top priority must be given in terms of promotion and scheduling. In terms of promotion, this requires all that mentioned above with a good amount of purchasing paid advertising in local media.

In larger metropolitan areas, working with presenting agencies in the city may be a preferable option to taking on all of the responsibilities of being a presenter. One of the best results of this can be that artists who come into the city regularly visit the university to do masterclasses and workshops with students. This usually will require a fee payment, but at a much reduced level than if the university were to be the sole sponsor of the artist. When arranging these masterclasses, the department should work with the arts presenters in the city to contact the artist's agent. Not only will the educational mission be enhanced, the cooperation with arts agencies will be a positive link to the city's cultural scene.

An expected pitfall in all of this is that no matter how judicious a department or

public relations officer may be about prioritizing promotional activities for events, there will be those who feel that their event merits the highest promotional profile. This usually results in a number of complaints being lodged with university administration by those who feel slighted. It is extremely important that chairpersons and deans understand and be cognizant of the public relations and promotional efforts going on to support the events so that when these complaints arrive, they can respond to them in an informed manner. What must not happen is that individuals be allowed to refocus the activities of the public relations officer by pressuring that person into changing promotional priorities. Therefore, this officer, who, in large institutions, may report directly to the dean of the college, must receive the support and protection of that office. To do otherwise would encourage all involved in the events to seek changes in priority, for after all, everyone wants a large audience. But with a large number of events, a system of prioritization must be in place.

This is of great importance as well from the point of view of the media responding, or trying to respond, to the public relations activities of the arts units on campus. If there is no organization to the presentation of materials to the media, if

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there is no prioritization of events, if there is no coordination between the departments in offering their events to the public, there will likely be no space for promotion given by the media. Most of the promotional strategies that have been mentioned so far

depend upon the public service attitude and mission of the print and broadcast media that are contacted. They are not going to spend their time organizing and prioritizing materials sent to them. The institution may jeopardize the response it might get to the point that the media will simply ignore what the institution sends out or worse, emphasize the wrong events and overlook the events that are deemed a priority.

For the same reason, the failure to coordinate all promotional releases through a single public relations officer or office can be very harmful. If print and broadcast media receive materials from various sources at the university, their response is likely to be one of ignoring what they receive or giving misguided coverage.

The dean or chairperson must judge the efficiency and effectiveness of their public relations officers while protecting them from internal pressures. The success of the promotional effort can in many cases be measured by the overall image held by the public of the fine and performing arts that is largely shaped over a number of years by print and broadcast media coverage. A means of assessing this image is periodically to put together press release materials, copies of public service announcements, along with annotations on the use of such announcements and clippings of articles and photos in print media. The circulation of these collections can act as evidence to all constituents of the degree of success of the promotion of events. In addition the simple and regular counting of those who attend events provides very important data.

A final but important factor in the presentation and production of events is the box office and other front-of-house (FOH) staff. When the public is invited to the campus the presenters of the event must be ready and able to handle it in an efficient, effective, and courteous manner. This must occur if people are to return to hear and see events in the future. A person who comes once, struggles to find a place to park, roams around a building to find where the event is being held, and spends thirty minutes in line to buy a ticket, will probably not do that a second time, and, worse, will never recommend others attend campus events. An Academy-Award-

Winning actor may be giving a performance on campus, but if the critic had to go through the gauntlet described above, at least half the review will be dedicated to complaining about it. Most critics who review campus events are judicious about their criticisms of the performers or artists, but are merciless with their negative comments if the event was not supported correctly.

Proper support for a large offering of public events requires a full-time fine arts facilities manager, with a full or part-time assistant and a large cadre of students trained as box office personnel, ushers, and house managers. Appropriating an adequate portion of production budgets to the support and presentation of the artists is important to the success of the overall event. In addition, many institutions take the opportunity to run internships in arts management and structure degree emphases or even degree programs centered around these support activities.

Central administration cannot expect that department chairs will take responsibility for all of these functions, or use students exclusively to handle them. Ideally, in the program described for COFAC, there should be a manager for each of the departments, whose sole responsibility is the scheduling of events, the directing of promotional materials to a separate public relations officer, and the organizing, training, and assigning of students as ushers, house managers, gallery guards, etc. In support of these would be the fine arts facilities manager as mentioned above, who, with an assistant, would be responsible for appearance of the public areas, all ticket sales, in general the control and direction of those attending by use of FOH staff, access to the facility, security, and parking.

The simultaneous scheduling of two events by different departments can have a catastrophic result on both, not only by competing with each other for media coverage and audiences, but also if parking is in short supply or if limited public areas and box offices are shared in handling those attending. The facilities manager should be able to exercise control of scheduling of all events, act as a coordinator in so doing, and be a liaison to campus police, housekeeping, food services (for receptions), and any other services needed for special events.

By the very nature of campus events with a large resident population, most box office purchases are not reserved, but are bought by "walk-ups," those who buy their ticket just prior to attending the event. It is necessary in these instances to have readily expandable box office services, perhaps starting with one or two ticket selling outlets 30 minutes prior to the performance, and expanding to four or five 15 to 10 minutes before.

Unless well-endowed with extra parking space or with easy access to public mass transportation, fine arts facilities in metropolitan universities must rely on normal commuter space. This directly affects the scheduling of events, since putting an event at the same time a large number of evening classes are scheduled will certainly result in over-filled parking lots. One solution is to run shuttles to satellite parking spaces for arts patrons. Another is to limit commuter parking spaces on performance nights with prior notice and instructions on where else to park, reserving the space for arts patrons, and requiring a small parking fee for this service. A third is to schedule most events on Friday evenings and weekends, avoiding the conflict with classes.

All of this may seem far removed from the academic mission of the university and college. I submit that it is not and that this aspect of outreach is a natural and desirable outcome of fine and performing arts programs in metropolitan universities.

In addition, these events and activities, with all of the proper support noted

above, can greatly enhance the cultural image of the university, and define an important role for it in the realm of the fine and performing arts of the metropolitan area. Whereas many land-grant and flagship research institutions use their athletics programs to gain a reputation in the media, metropolitan institutions with fine and performing arts programs can use this medium to build a prestigious image within the urban areas that surround them. For example, the amount of press clippings from Baltimore-area papers about the arts at TSU far outweighs the coverage given the university for any other area, including sports. In many instances, they can become recognized as an important contributor to the arts and culture in the area, and at the same time attract those who support the arts as an enrichment of the entire metropolitan area. But this will not be possible unless it is accompanied by all of the support mentioned above, no matter how fine the artistic product may be.

Non-Degree Educational Programs: The Community Arts Schools

The growth of community arts schools, either sponsored by and through university programs or private agencies, is a direct result of a need, perceived by concerned parents, for the cultural education of their children. These schools existed as a primary provider of such instruction prior to the wholesale inclusion of music and art education into the curriculum of both secondary and elementary school systems. School-based music and art blossomed in the 1950's and provided experiences in these fields for all children, instead, as with the community schools, for those who could afford it. The programs flourished through the sixties and into the seventies. Since then, curriculum changes and budget cutbacks have eliminated many long-standing and very productive art and music programs from the schools. In some instances, for example, public school systems "farmed-out" musical instruction, providing facilities to instructors who received their fees directly from students wanting to continue with music lessons.

The erosion of public school arts programs again created a market for those who can provide quality instruction in the fine and performing arts. If institutions of higher education contemplate entering into this market, they must be very clear about their objectives in doing so.

There are several misperceptions about such programs, the main one being that programs for pre-college age students will automatically provide students for the college degree programs. In a conference session on such programs in music, held by the National Association of Schools of Music (NASM) in a recent annual meeting, all of the presenting participants who had long-standing programs agreed unanimously that matriculation of

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students from the preparatory programs into the degree programs is minimal.

A second major misperception is that such programs can be managed by the staff of the arts unit in the university. Experience indicates the need to hire both administrative and instructional staff specifically for the non-degree programs, and not count on the good will or extra work provided by university staff. The programs must be able to pay for the administrative and instructional staff it uses: to do otherwise will automatically damage the degree programs and jeopardize the success of the non-degree effort.

Finally, with rare exceptions, these programs will not be the panacea for the economic woes of a department or unit within the university. In most cases, seed money must be found to start a program, and cultivation and development of enrollment will take several cycles before break-even or income producing budgets are attained.

Therefore, the main objective in entering these programs should be centered around the outreach mission of the university and department, and its willingness to provide quality arts instruction to those outside the degree programs. The rare student entering the degree program, or any money earned to offset economic cutbacks in university budgets, are only small side benefits to what must be a clearly focused educational mission.

At the same time, however, privately run and administered community arts schools may view an emerging program from a university as a threat to their very existence. It may be the very arts faculty in the university, hired by the community arts school for off-load compensation to provide instruction, who will be against the university mounting a competing program. A thorough market analysis should be conducted before entering this kind of venture in order to avoid direct and unnecessary competition.

Successful non-degree programs will also automatically compete with the degree program for space related resources, both for instructional and performance space as well as access and parking. Some metropolitan based institutions have established off-campus centers in highly populated suburban areas, bringing the instruction to the market, rather than coping with the space problems in accessing university facilities.

Non-degree programs need intense curricular review, assessment, and student outcomes measurement as much as degree programs. However, because many of these programs exist outside the normal review processes, quality control is often not maintained. One of the main solutions to this problem is to hire a credentialed staff, with knowledgeable and qualified perspectives on what is appropriate for the level and type of instruction provided, and to appoint an administrative head who manages the program and monitors these issues. In each of the three TSU programs mentioned such a person is fully responsible for the program and reports to and works with the academic chairperson.

In addition, the four national arts accrediting agencies which accredit university programs (National Association of Schools of Art and Design, National Association of Schools of Dance, National Association of Schools of Music, and the National Association of Schools of Theatre) will also accredit preparatory programs in each of their areas.

Financial success of non-degree programs is a two-edged sword. In most situations, net income, beyond all needs to enrich the non-degree program, can greatly benefit the academic programs. The first phase of developing the music computer lab at TSU was funded by cumulative yearly profits from the music preparatory school. The yearly net returns from the TSU Children's Dance Division supports, among other things, the resident faculty dance ensemble, and provides money to hire extra part-time departmental staff. This money was also used to seed the first year of the Community Art Center, which has hopes of providing net income in a few years.

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However, this flow of cash cannot become a substitute for university funding of programs. If this happens, the proverbial tail will begin wagging the dog as more and more emphasis is placed on the financial success of the non-degree programs, rather than the initially described goal and mission of these programs: to provide quality arts instruction in an outreach capacity to the metropolitan area.

Adults who are seeking to learn about the arts they may never have experienced, or who may want to pursue a life-enriching activity by participating in dance, music making, or creating art, constitute a new market that is being tapped by these programs. Both the Children's Dance Department (through an adult division) and the Community Art Center (which almost immediately after it began changed its name from the Youth Art Center) are now offering courses for adults of all ages.

As all of these non-degree programs grow, there are discussions and considerations in the profession of developing arts education degree programs with a main emphasis on training individuals who will work in arts education outside the realm of the elementary and secondary schools. At this time many find themselves involved in this capacity as a result of circumstance rather than planning, and without adequate preparation. As curricula in the public schools change, as more and more parents seek arts instruction for their children in well-qualified and accredited community arts schools, and as the cadre of prospective older students grows larger and larger, the focus in preparing those who will be their teachers must necessarily change. It will not be surprising to see combinations of curriculum that will prepare arts educators and arts entrepreneurs as well.

Examples of Collaborative Associations

As Philip Arnoult and Carol Baish state in their article, with the declining economic situation, it became clear in the 1980's that associations between arts agencies in metropolitan areas and educational institutions became a matter of insuring the existence of many non-profit arts organizations. This is evidenced in the 1989-90 annual report of the Foundation for the Extension and Development of American Professional Theatre (FEDAPT) entitled, "The WorkPapers: A Special Report - The Quiet Crisis in the Arts." The report on the declining health of American theatre is chilling, and the conclusion of seeking collaboration with educational institutions is obvious.

I have been associated with educational institutions in small, medium, and large population centers, and have worked with the arts programs of those institutions to establish associations and collaborations with non-profit producers and presenters in the cities. Following is a brief description of some of these programs.

In Peoria, Illinois, a metropolitan area of about 350,000, Bradley University established official associations with the Peoria Symphony Orchestra and the Peoria Opera Company. With the symphony, the university's music department co-hired the concertmaster as performer and teacher, and both sponsored, in conjunction with the public school system, a string quartet of which he was a member. With the opera company, the university co-sponsored a performance in which qualified students in the program were able to perform with and learn from nationally ranked performers hired by the opera company.

In San Antonio, Texas, a metropolitan area of 1.3 million, the Art and Music Divisions of The University of Texas at San Antonio (UTSA) participated with metropolitan arts agencies in several projects. One, initiated by the university, was centered on the exhibition of Mayan artifacts, involved the governments of Guate-

mala and the United States, and was exhibited by the National Geographic Society in its Explorers' Hall Museum, the Denver Museum of Natural History, and the Los Angeles County Museum. Along with the San Antonio segment of the tour, UTSA staff put together a consortium of 12 metropolitan arts agencies and the culture and arts department of the city to cooperate in a month-long celebration and exposition of Guatemalan arts and crafts. This was recognized by a city proclamation and received an award by the San Antonio chapter of the Business Committee for the Arts.

In Baltimore, besides the formal association with Theatre Project, the TSU Dance Department and the College of Fine Arts and Communication has a somewhat similar agreement with the non-profit avant-garde dance presenter, Dance on the Edge. Additionally, this past summer, COFAC was asked to work with the Baltimore Development Corporation, an agency of the Baltimore Mayor's Office, in establishing a dance, theatre, and media center in downtown Baltimore as part of the city's bid to revitalize a part of its arts corridor. And recently, COFAC's art department was approached by a nationally recognized ceramics museum to begin to consider how both can work together.

Working with the Community

The outreach projects mentioned here together with those described in other articles in this issue provide just a few examples of how universities, especially those in metropolitan areas, can act as patrons and supporters of the arts in a city and state. Besides having a significant artistic influence, the universities can also help bolster the economic impact of the non-profit arts. In 1988, the State of Maryland, with a population of 4.7 million, had over 650 non-profit arts organizations which attracted over six million visitors, employed 12,000, and contributed over \$350 million to the state's economy.

Following a planning conference in October 1993 at the University of New Mexico in Albuquerque entitled "Arts for Universities and Communities: Daring To Do It Together," twenty teams selected from 19 states began to plan a national conference to be held in June, 1994 on the topic of collaborative associations and partnering. Each team is composed of a university representative involved and a representative of the arts agency or public school with whom the collaboration exists. This is the first such national effort, and will be the first national forum at which the whole issue of collaborative associations will be discussed.

I would like to close this article with three observations that I made at the planning conference in Albuquerque.

In the first place, the community members of the conference eventually became frustrated with the academics' urge to abstract issues and their attempt to build models rather than talk about specific partnering examples. The academics were participating in the typical model of shared governance and consultative leadership that is the essence of university life. However, after one session, some community representatives expressed their concern with the process. One of them asked me if that was the way all university administrators talked. I pointed out that this was the way all meetings in a university operated, whether it involved faculty, staff, or administration. There was a look of disbelief.

It drove home, once more, that when we seek to collaborate with agencies outside the university, we must change our method, our mode of operation, and in some instances, the way we make decisions. This is not to say that studied analysis

and the construction of theoretical models is improper, but they do have their limits. The community people in the conference wanted to share their ideas directly, not in some distilled, abstract way. They wanted to decide on concrete objectives and actions and move decisively, fully agreeing to take any risks.

Secondly, it is, unfortunately, extremely easy for universities, especially in these days of widespread criticism, to be perceived as being patronizing without even realizing it. One community member in the conference noted that he felt the very term "outreach" was condescending when used by universities, that it implied what universities had to give was inherently better than what could be gotten without them. To avoid this, universities must enter into collaborative associations understanding that the goals for the association must be equally beneficial for both. The

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community agency must be a full partner in the association and must feel that their contribution is as valid as the university's.

Finally, a community member of the conference made the observation that most of the collaborative efforts of universities were led and organized by administrative staff. And that at times, when faculty were involved, the activities were skewed to focus the result of the activities to benefit the promotion and tenure requirements in the area of service. Faculty needed to be able to reconcile these activities with the manner in which they would be evaluated by the promotion and tenure process: would such activities fit into the service category or into the research area? Could they be listed in a tenure file or a promotion request? Community members of the conference saw this as self-serving, rather than being truly invested in the collaborative association.

Of the twenty university members attending the planning conference, fifteen held some administrative appointment. This fact and my own experiences as noted above, convince me that most collaborative efforts between the fine and performing arts areas of universities and urban arts agencies do originate within the administrative area. Although this may seem to be a natural outcome of faculty, so involved with their own teaching and creative work, having little time to do so, it also highlights the fact that the present system of promotion and tenure evaluation puts little emphasis and gives little reward for service in forming collaborative associations. Until this changes, faculty initiative will most likely not increase.

This makes it very important to bring faculty into the issues and discussions surrounding collaborative efforts early on in the process, if only to obtain consent. If this is not the case, faculty will feel that the resources that are spent and even the time itself is being taken away from support of their goals and directed elsewhere. And in an era of diminishing fiscal resources, this can create damaging misperceptions.

Summary

The outreach capability of the fine and performing arts in metropolitan universities is almost endless, and is defined by the overall university mission and time and resources that can be channeled into such efforts.

The arts can be an extremely effective and positive image builder for the metropolitan university, and can attract the support and largess of benefactors for the entire university as well as the arts programs themselves.

Universities, especially those located in urban areas, can themselves fulfill the important role of patron of the arts: a role that contributes to the cultural fabric and creative capacity of metropolitan areas positively redounding on its image and contributing to its economic welfare both directly, and in making the city an attractive and artistically vibrant place to live and work.

NOTE: I would like to thank Cathy Burroughs and Randall Rutherford, both on the staff of the College of Fine Arts and Communication at Towson State University, for their advice in formulating segments of this article.

Suggested Reading

McDaniel, Nello and Thorn, George, "The WorkPapers: A Special Report - The Quiet Crisis in the Arts." New York, Foundation for the Extension and Development of American Professional Theater, 1989/1990 Annual Report, 1991.