

Foreword

by *Andris Nelsons**

While my primary focus will always be on making music with some of the greatest musicians in the world, I am keenly aware that the arts are constantly in need of financial subsidy. Throughout history, geniuses such as Alvin Ailey, Ludwig van Beethoven, Leonardo da Vinci, Martha Graham, Wolfgang Amadeus Mozart and many others have created extraordinary works of art with the support of royalty, the church, government and, more recently, generous individuals, corporations and foundations. The arts, like education, medical research, social services and religion, are not sustainable in the market without underwriting. Yet virtually every society has concluded that the arts are essential as they define our humanity and enable self-expression and reflection. Therefore, I have tremendous appreciation for the benefactors and the fundraisers who make possible what we, as artists, do.

I have had the good fortune of conducting many of the leading orchestras in Europe and America and have a sense of the various approaches to funding culture. In Leipzig (the city of Bach and Mendelssohn), I serve as Gewandhauskapellmeister of one of the oldest orchestras in the world, which is greatly supported by the city of Leipzig. Elected officials serving in governance or ex-officio positions is not unusual in continental Europe where most of the cultural institutions receive substantial public sector support. In Boston, where I serve as Music Director of the Boston Symphony Orchestra (BSO) there is only incremental public sector sup-

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port, with the private sector providing roughly 50 per cent of the revenue needed for this great American cultural icon and the remaining 50 per cent coming from ticket sales and other earned income sources.

Of course, there are advantages and disadvantages of receiving public or private support, and this book written by an esteemed academic and two practitioners (one of them being my partner at the BSO for the first six years of my Boston tenure) outlines them. Beyond that, the book identifies the “actors” involved in funding the arts (individuals, corporations, foundations, government) as well as the process of fundraising, which involves the planning, measuring and communicating needed for annual fundraising as well as capital/endowment campaigns. Consequently, this book should serve as a template for those who want to ensure that the arts will continue to provide inspiration and spiritual nourishment and be accessible to all for generations to come.