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BUSINESS COMMITTEE FOR THE ARTS

PROGRAMS FOR DISCUSSION

Sixth Annual Meeting
Afternoon session
2:30 - 4:30 p.m.

Monday, April 9, 1973

Reading Room, Thomas J. Watson Library
The Metropolitan Museum of Art
New York City

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Business and the Arts Conferences

Probably the most significant new BCA program during 1972 was our decision to sponsor and organize business and the arts conferences aimed at getting our message to the businessman who in many instances has not considered support of the arts as his responsibility. We have co-sponsored state-wide conferences in Wisconsin, Indiana, Oklahoma, Arkansas, California and Louisiana, usually organized around BCA members. The word that these conferences can help to release new money into the arts has led to a heavy demand for this service.

The technique that we employ has been pre-tested to the point that we now have produced a manual which can be used in almost every state and which can be modified to fit the character of the community.

Normally, we start with a pilot conference of not more than 30 business leaders, 4 state arts leaders and 4 BCA resource guests, who are members of the BCA or members of our Corporate Advisory Group. The participants in the first conference decide whether there is sufficient interest to organize a larger state-wide Governor's conference at a later date.

After four of the meetings, we polled the participants to learn what their individual reactions were. We asked questions such as: Did you find the discussions meaningful? Will there be follow-up action in your community? Do you plan to give personal time to the follow-through action?

The consensus of the responses was that the conferences were useful and informative. Respondents suggested that it might be helpful to prepare the local participants for what was to be discussed in advance and that more time should be allocated for panel discussions. In effect the respondents wanted even more information and greater opportunity for participation. This seems to be proof of a large reservoir of interest and potential conversion of corporate participants. They seemed to want to be talked into support of the arts. But they also seemed to suggest there was not enough time allowed for that to be done.

In sum, the participants in the conferences were enthusiastic, and criticism was constructive. The word that these conferences can help to release new money into the arts has led to a heavy demand for more of them.

DISCUSSION: If a conference of this kind is needed in your community would you be willing to accept a leadership role or if you haven't the time could you help us recruit a leader, and also deputize a senior officer to be a participant?

BCA's Advertising Campaign

On February 17, 1971, BCA announced an advertising campaign to stimulate public interest in the arts. The campaign was launched in Chicago at a luncheon given by NEWSWEEK magazine with an announcement by the publisher that it would contribute \$200,000 worth of advertising space to the campaign during 1971-72 alone.

The campaign was undertaken with the endorsement and active assistance of The Advertising Council, Inc. The Edward H. Weiss Advertising Agency, Chicago, donated its services to create the materials for use in the campaign.

A gift of \$45,000 from the Armand Hammer Foundation together with a small amount of "seed" money from the regular BCA budget and a grant of \$45,000 from the Rockefeller Brothers Fund has thus far provided the campaign's finances. In brief, for less than \$100,000, BCA has, in 2 1/2 years, succeeded in getting contributions of space in major magazines and other periodicals and television time with commercial value of at least \$20 million.

Thus far, we have produced two 60-second television commercials with 30-second lifts and ten print ads distributed or ready for distribution. A dozen radio commercials have recently been distributed to 5,412 radio stations. The television commercials were initially distributed to the 100 top markets with 500 stations. They received heavy play and led to requests from individual stations in other parts of the country for use of the spots. The second television spot was distributed to all 844 of the nation's television stations. The print ads have now appeared in almost every major magazine of mass circulation including THE NEW YORKER, ESQUIRE, NEWSWEEK, TIME, FORTUNE, WORLD, SATURDAY REVIEW PUBLICATIONS, and THE NEW YORK TIMES. We have reason to believe that the radio spots will get equal exposure.

To date, the commercials have stressed the importance of the arts in enhancing our individual lives and the lives of our communities. Their slogan has been: "Art Is For Man's Sake: Support The Arts For Your Sake."

The response to the campaign has been well beyond our original expectations. Each week sees scores of letters from all parts of the country commending us for the campaign and expressing surprise that the business community should have taken the leadership in emphasizing the central role played by the arts.

Exposure of the campaign on television, radio, and in periodicals will continue for months to come on the basis of work already completed and financed, but no new ads will be completed due to lack of funds. We are actively seeking financing to continue the campaign. Based on an estimate provided us by The Advertising Council, Inc., a full-blown campaign using all the media -- television, radio, print ads and posters -- costs \$90,000 annually. We haven't considered posters or car cards.

It is clear that the campaign has given great encouragement to those who already appreciate the importance of the arts; it is equally clear that it is helping to give both stature and status to the arts to many who formerly regarded them as peripheral or exotic.

If the campaign continues, we plan a change of emphasis in the content of the materials. Among the themes we hope to emphasize are: the public service activities of museums, orchestras, theaters and ballet; the financial burden placed on these institutions by such programs, and the reasons for the recurrent economic crises in the arts. For example, one advertisement, now nearing completion, will point out that the box office contributes only one half the income of symphonies and operas and that all those who attend are, in effect, subsidized by contributions made by government, foundations, individual patrons and corporations.

DISCUSSION: Are there suggestions for advertising themes in this program?

What criticism do you have of ads and television spots we have used thus far?

If BCA is unable to raise sufficient funds for the exploitation in the three major media -- television, radio and magazines -- which medium should receive our greatest emphasis?

Should we consider car cards and posters?

Some excerpts from recent letters to BCA concerning its advertising program follow:

Dean, School of Fine Arts
University of Montana, Missoula, Montana 59801
February 23, 1973

"My attention has been called to an advertisement on page 140 of the March issue of Gentlemen's Quarterly sponsored by your organization.

"I commend you for the message in your advertising. Thank you for your good work."

- - - - -

Christ the King School, Houston, Texas 77009
February 26, 1973

"May I commend you on your unique advertisement in February 26, 1973 issue of Newsweek. Keeping the arts an integral part of the lives of people is a creative and unending task with which I can identify."

- - - - -

Southbury, Connecticut 06488
January 19, 1973

"While watching a late night talk show (1/13/73) at 12:45 A.M. I was intrigued then deeply moved by your commercial for Support the Arts. I got up from my chair and standing all alone in a house full of sleeping people I applauded you and said out loud 'My God, one for our side!' A stunned sort of someone out there knows and loves us and paid real money to say so!"

- - - - -

Zimmerman, Minnesota 55398
February 19, 1973

"Just wanted to let you know I read, enjoyed and appreciated your double-page advertisement in the February 19 issue of Time magazine."

Keller, Texas 76248

"I have seen your art commercial on television and also in magazines. I think this was an excellent idea and way to boost man's appreciation for arts."

- - - - -

Director of Vocal Music
Palisades School District
Bucks County, Pennsylvania 18930
November 1, 1972

"What a pleasure it was to see your beautiful full page ad in Time. As a vocal music teacher and member of a team of teachers for an integrated arts course program, I found that this page was the first step in filling a huge void plaguing American society today."

- - - - -

Kansas City, Missouri 64112
November 29, 1972

"I saw your advertisement 'Art is for Man's Sake' in a recent magazine (I think it was World magazine). It's GREAT! I think it is very well done and certainly gets the point across."

- - - - -

Piscataway, New Jersey 08854
November 1, 1972

"After watching your animated commercial 'Art for Man's Sake,' I presented the idea to my fellow P.T.A. board members of having a 'Festival of the Arts' in our school.

"Thank you for your inspiration."

- - - - -

Leander, Texas 78641
January 14, 1973

"I am writing to express my extreme admiration for your television commercials 'Art is for Man's Sake.'

"I have seen several different versions, different in length. I am most enthralled with the scenes of ballet because I have friends who are dancers."

Grand Canyon Television Co., Inc.
Flagstaff, Arizona 86001
November 29, 1972

"I am an employee here at KOAI-TV. We are running a public service film called 'Art is for Man's Sake', which I think is a beautiful film.

"But the part that really knocks me out is at the end...that beautiful piece of music. I've seldom heard a piece of music that can give me such a rash of goose pimples in only ten seconds or so."

- - - - -

Gainesville, Florida
January 1, 1973

"Your commercial, 'Art is for Man's Sake' is inspiring and beautifully done."

- - - - -

Tigard, Oregon 97223
January 30, 1973

"It is a commercial (the only commercial) well worth watching. It's so beautiful..."

"I both respect and appreciate the message. And it is so versatile. It captures both the attention of the Green by lovers and the faithful fans of Rudolph Nureyev. It's obviously for everyone."

- - - - -

World Magazine, New York
December 22, 1972

"Since we wholeheartedly support your aims, we will run one of these ads free just as soon as the opportunity presents itself."

- - - - -

Regency Sytles Ltd.
New York, New York 10018
January 22, 1973

"Thought your ad was superb."

- - - - -

Allied Arts Fund of Greater Chattanooga
Chattanooga, Tennessee 37403
November 3, 1972

"The BCA ads in national magazines are really great!"

- - - - -

South Amboy, New Jersey 08879
January 17, 1973

"As a student of second year Art Appreciation, I realize man
would be up a tree without it. I saw your advertisement in
Newsweek."

- - - - -

Brampton, Ontario
November 1, 1972

"Your advertisement, stating as it does so well, the case for
the Arts in an industrialized society, strikes me as one of
the finest approaches to involving people and businesses that
I have yet seen."

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Esquire/BCA "Business in the Arts" Awards Program

One of the most generous corporate gifts which BCA receives each year -- and the first of significance offered to us by a business firm following our formation in 1968 -- is co-sponsorship in the annual "Business in the Arts" awards program which has been conducted by Esquire, Inc., since 1966.

One of the greatest values BCA receives from participation in this program is access to a means for fast and broad exposure of what specific firms are actually doing to support the arts. By citing the program of any one of our winning companies, we can immediately and dramatically show in terms a businessman will readily comprehend what the work of this Committee is all about. By in-depth reporting on all of our winning programs in BCA hard cover volumes, we can make an even more impressive case for the relevance and importance of business support for the arts.

The Esquire-BCA relationship is in all respects an extraordinary one and in itself is an outstanding example of a working partnership between a business firm and a voluntary organization.

When Esquire approached BCA to offer co-sponsorship of its already well-established program, it was on a purely courtesy basis. At no time were we asked to contribute toward the cost of conducting the yearly competition nor was any request made for the use of the Committee's name, facilities or personnel. To this day, our only monetary contribution is towards sharing the costs of public presentation of the awards once each year and for the awards themselves. Of course, BCA staff devotes considerable time and effort to promoting the award winners and the competition itself.

To actually conduct the program, Esquire retains the outside services of a year-round Awards Administrator, creates all materials necessary to conduct the annual competition and donates an estimated \$75,000 worth of space yearly to promote this and other BCA-related activities (our publications, ad campaign, etc...). Twice yearly, it provides BCA with 15,000 copies of a 4-page mailer which it shares in the cost of mailing. Also twice yearly, Esquire publisher Arnold Gingrich devotes his Publishers Page to an in-depth report on the progress of the business and the arts movement and, most particularly, the accomplishments of BCA. (Arnold Gingrich is, of course, one of our most sought-after BCA speakers and contributes generously of his time to represent us throughout the country.)

While paying for all but the costs already noted, Esquire shares with us full partnership in this prestigious program and affords us equal voice in any decisions affecting it. No material for public consumption has ever been released

by the Awards Administrator without having first been submitted for our comment and approval. Nor have any changes in the actual mechanics or rules of the competition been effected without our consultation (see items for discussion below).

It is to Esquire's further credit that to our knowledge no use of the Awards program or its affiliation with BCA has ever been made to solicit circulation or advertising for its publications. Certainly no printed or promotional materials have ever been issued for purposes other than to obtain entries for our annual Awards competition.

To date, 125 companies have been given ESQUIRE/BCA "Business in the Arts" awards while an additional 119 have received honorable mention. All have been chosen in open competition and cited for their "noteworthy corporate programs in support of the arts" for a specific calendar year. Selection of winners -- at least twenty each year -- is always made by our panel of distinguished arts and business representatives to whom we are greatly indebted. No member of the BCA staff or any employee of Esquire, including the Awards Administrator, has ever participated in the final balloting.

Developments of interest in the continuing program during the past year have included:

the joint commissioning by Esquire and BCA of an original sculpture by an artist "discovery" of Arnold Gingrich which will be used to honor our first five-time winner of an award, the Jos. Schlitz Brewing Company, at this year's Award Presentation in Milwaukee on June 15th...

investigation of a smaller piece of original sculpture to be used as the prototype of an Oscar-type replacement for our existing awards plaques...

preparation of a booklet (available for purchase) containing citations for our winners and honorable mentions from 1966 through 1971 which BCA initiated and in which we were valuably assisted in developing by the Awards Administrator...

DISCUSSION: Awards presentations to date have been made at the national meetings of arts groups (ACA, ASOL). Should consideration be given to holding these in the future as part of the BCA annual meetings? At the afternoon session? At the formal dinner?

No limit has been placed on the number of times a company may receive awards (though always for a different program). Should multi-winners be elevated to some type of

Hall of Fame and retired from further competition after a certain number of years? Three? Five? More?

Trade groups and associations, chambers of commerce, commodity exchanges, etc., have all requested to be included in the competition. Should our rules which limit eligibility to "business firms -- and not private individuals, trade associations or non-profit groups" in any way be broadened?

If BCA publication of hard cover books is discontinued (see separate discussion under "Publications"), should we consider an annual booklet devoted to the programs of our winning companies? 50 to 60 pages? Illustrated?

Publications

From its inception, BCA has regarded a broad and varied publications program as a major element in its program to lead corporations to understand the role of the arts and to become involved in their expansion and support. The reverse side of that effort has been to inform arts organizations about what corporations are doing in the arts so that they will appreciate what is being done and have examples to guide them in contacting companies whose aid they are soliciting but whose interest in the arts may be limited or nonexistent.

The publications fall into two broad categories: (1) Hard cover books which survey the state of the arts, levels of corporate support and involvement and detailed descriptions of current business-supported arts projects. The first three books, published at annual intervals, were well and widely reviewed and have been regarded by both arts organizations and businesses as authoritative sources of information. A fourth book, published for BCA by Harry N. Abrams, Inc., has just been issued. It provides a concise exposition of the history of patronage since the Renaissance, the historical and economic reasons for the decline in previously important forms of patronage, the emergence of the corporation as a factor in arts support and the reasons for it, with many illustrated examples of what companies throughout the United States are currently doing to help the arts. The book is a sober assessment of achievements thus far and frankly discusses the psychological barriers which still tend to inhibit the development of warm and constructive relationships between the world of business and the arts.

All of the books have been sold through book stores and, extensively, through direct mail promotion by BCA. The cost of publishing each of the books has been borne by BCA and royalty arrangements have been made covering sales by the publishers. The printing run for each volume is between 2,500 and 3,000 copies, except for the first volume by Arnold Gingrich where a special grant permitted us to print 6,500. The current volume, The New Patrons of the Arts, has been produced at cost by Abrams, a member of BCA, and the publisher has contributed art, design and proof reading, which normally would add considerably to the cost of publication. BCA recovers less than half the cost of the publication, but the books have been invaluable in briefing the press and in our general promotion efforts.

(2) The second broad category of publications covers pamphlets, newsletters and reprints of articles from newspapers and magazines. Several of our pamphlets have become "best sellers" and have gone into two and three printings: i.e. "Approaching Business for Support of the Arts", "One Hundred Twenty-Six Ways to Support the Arts" and "The Arts and the Corporate Patron". Because the demands for the pamphlets are so great, we have been compelled to set up a schedule of prices to help defray the cost of printing and to discourage orders for quantities in excess of actual need. Pamphlets are available in single copies to individuals at no cost and to business or arts organizations at no cost up to a maximum of 25 of each of four pamphlets or an overall total of 100 pamphlets of four or more different titles. Orders in excess of these quantities are charged at the rate of 25 cents a copy.

Several of our pamphlets are reprints of speeches by members of our Committee and they are widely quoted in books, magazine articles and in the press. They are widely used as background material by participants at state-wide conferences, and we believe they are valuable tools in our educational efforts.

We publish two newsletters: BCA NEWS, a quarterly, and ARTS BUSINESS, a monthly. BCA NEWS is sent to a list of approximately 13,000 heads of corporations, civic leaders, public relations directors, writers and others in a position to influence public opinion. ARTS BUSINESS, which like BCA NEWS is distributed without charge, is sent to nearly 10,000 arts organizations. It's a market place of fund raising ideas and examples of business-supported arts projects designed to help local arts organizations improve their fund raising. Permission to quote from both newsletters is unrestricted.

A recent U.S. Postal Service ruling permits us to continue sending BCA NEWS and ARTS BUSINESS at the non-profit organization rate of 1.7¢. This reduces the late 1972 rate of postage for 170,000 pieces a year from what would have been \$7,680 to the present \$2,720, a net saving to us of \$4,960.

ARTS BUSINESS COSTS PROJECTED
FOR 1973

	<u>MONTH</u>	<u>YEAR</u>
Postage	\$ 153.00	\$1,836.00
Printing	195.00	2,340.00
Paper	200.00	2,400.00
Address, insert, sealing, metering	534.00	6,408.00
Total cost	\$1,082.00	\$12,984.00

FOUR-PAGE
BCA NEWS COSTS PROJECTED
FOR 1973

	<u>QUARTER</u>	<u>YEAR</u>
Design and printing	\$1,350.00	\$ 5,400.00
Postage	221.00	884.00
Address, insert, sealing metering	534.65	2,138.60
Total cost	\$2,105.65	\$ 8,422.60

DISCUSSION: Should BCA continue to publish hard cover books at regular intervals? If so, what should be the contents of such books? Should they be written "in-house" or should they be commissioned? Is there a need during the next few years for additional hard cover books on the subject of business and the arts?

Should we continue to provide BCA NEWS and ARTS BUSINESS? Since ARTS BUSINESS is largely made up of examples of business support of the arts, should both newsletters be combined but issued quarterly in an enlarged format? Should the contents of the newsletters be changed in any way?

Should we consider charging a fee for either or both newsletters, or for a new combined quarterly newsletter?

Funding

The five-year financial history of the Business Committee for the Arts falls into two distinct phases. The first lasted three years and was entirely underwritten by foundations. The foundations regarded the attempt of a small group of business leaders to create and maintain an organization specifically devoted to enlarging business participation in the arts as a bold and challenging experiment and one without precedent. Gifts of \$50,000 each from John D. Rockefeller 3rd and David Rockefeller provided the "seed" money for the new-formed Committee to acquire facilities and staff to begin operations. Grants totalling \$725,000 to provide funding for the first three years of activity were received from the Rockefeller Brothers Fund (\$225,000), the Old Dominion Foundation (\$75,000) and the Ford Foundation (\$225,000 non-renewable). The Rockefeller Foundation made a grant of \$200,000 that could be drawn from over a three- or four-year period, as desired.

It was understood by BCA's original board of directors that these grants were to afford BCA adequate resources and time in which to demonstrate the value to business and industry of the programs approved at the Committee's first annual meeting in January, 1968. If the programs proved effective at the end of this experimental period the Committee would thereafter be supported by contributions of its own members whose number would be limited to approximately 115 prominent business leaders in the United States and Canada.

The decision to limit the number of members was deliberate and relates directly to both the nature of the Committee's programs and its financing. The original founders believed that by limiting the task force to a small group of the business world's most influential leaders, the personal identification of these leaders with the Committee's aims would be an exceptionally effective means of persuading other businessmen of the importance of involvement in the arts. This has happily proved to be the case. It has enabled the Committee to open up new sources of corporate support with no more than a four-man professional staff operating within an extraordinarily tight budget. It was assumed that by financing BCA's operations through annual membership contributions the Committee could manage to avoid both the high cost and unpredictability of conventional fund raising and diversion of effort from BCA's highly effective programs. In the opinion of BCA's board, BCA is one of the most efficient business service organizations in the country.

At the annual meeting of BCA in 1970, the membership adopted a proposal that each member contribute from \$1,000 to \$5,000 annually. The nature of the membership offered reasonable grounds for confidence that most of the individual

contributions would be closer to the higher than the lower figure and that no member would fail to contribute. It was anticipated that each year a small number of members would, through retirement or other reason, sever their corporate affiliation, and a range of possible contributions was therefore proposed to make it possible for them to continue their support of the Committee's efforts.

For the first five years of operations, BCA's annual budget has been approximately \$300,000. With these resources, minuscule in terms of BCA's objectives and scope of operations, the Committee has managed to become the single most important influence in a movement that has seen corporate support of the arts increase from \$22 million a year in 1965, when the Rockefeller Panel Report first urged the need for business involvement, to well over \$140 million a year at the present time.

Unfortunately, since BCA became dependent solely on membership contributions in 1971, it has been less successful than anticipated in obtaining the financial support of each of its members. In 1971, it had to supplement its membership income with the last installment of one of its original foundation grants in order to meet its budget. There was an increase in the number of \$5,000 membership contributions in 1972, but several members made no contribution at all. Were it not for grants of \$45,000 each from the Armand Hammer Foundation and the Rockefeller Brothers Fund BCA would not have been able to launch its long-planned nationwide advertising campaign in support of the arts.

A budget of \$300,000 was reasonable for the first few years of operations. It is no longer realistic. Like the arts organizations BCA was created to help, BCA is the victim of its own successes. Inevitably, the effectiveness of its activities has created an ever-expanding demand for its services, a demand that cannot be met from a fixed financial base, not to speak of one that is contracting. BCA is fortunate in having a staff whose individual members can double -- and even quadruple -- in brass and have therefore been able up to now to cope with a heavy increase in responsibilities. But further expansion, despite strong pressures for it from both business and arts groups across the country, is not possible without an increase in budget.

For 1973, BCA has proposed a budget of \$380,500, a modest response to the growing demand for its services. Contributions and pledges are still far short of that figure. As a result, at a special meeting of the BCA Board held last December, the directors proposed a maximum membership of 125 instead of 115, that henceforth membership contributions should be in the area of \$5,000 if at all possible, that a new category of honorary members be created,

and that other business leaders be recruited to replace them as active members. Several prominent business leaders in the United States and Canada have since joined the Committee and several members, all of whom have made distinguished contributions to the world of business and public service, have graciously accepted BCA's invitation to remain with the Committee as honorary members. All regular members have been asked to increase their giving to as close to the maximum \$5,000 level as possible. We of course are always pleased when corporations give us services in addition to or in lieu of maximum support. It is obvious that only if each member supports BCA adequately can the Committee continue to function at a level that can result in a permanent contribution to the economic health of the arts and enable them to become a common source of enjoyment for people of all incomes everywhere.

DISCUSSION: Should membership contributions be assessed on a different basis, e.g. in terms of the sales volume of the corporations the members represent?

Should minimum levels be fixed while retaining the maximum level of \$5,000?

How can members help in fund raising for special projects such as the advertising campaign?

How can they help in the recruitment of new members when vacancies occur?

Volunteer Participation

BCA would be unable to conduct its highly diversified program on a national scale were it not for the active participation of many of its members in its activities.

BCA Members have traveled long distances and devoted considerable time as spokesmen for BCA at conferences and seminars. They have hosted state-wide meetings of business and arts leaders and quarterly meetings of BCA's Corporate Advisory Group. They have appeared on radio and television programs to promote the Committee's aims and report on its accomplishments. They have led their companies into generous and imaginative programs of arts support and contributed corporate facilities and the expertise of their professional and managerial staffs to BCA projects.

Members of our Corporate Advisory Group, the majority of whom are executives of corporations headed by BCA members, also help greatly in planning and carrying out the Committee's programs. In addition to quarterly formal review and planning sessions held with BCA's professional staff, nearly all of the Group members have represented BCA at business-arts conferences as speakers or "resource" persons on panels dealing with specialized aspects of arts-business relations, and they have advised BCA's staff by phone, mail, and in person on a host of problems that arise in day-to-day operations.

Some of this assistance is recorded in the BCA Agenda, the monthly newsletter for members, and in BCA News. But it is not possible to do justice in print to the countless instances of advice and help freely given to BCA by Committee members and members of the Corporate Advisory Group.

There are areas in which there is a high potential for even greater cooperation between our member corporations and BCA's professional staff. It might be mutually profitable if an informal working relationship were to be established between a BCA staff member and the contributions officers of our member companies. The relationship might involve individual counselling and exchanges of information, and occasional regional conferences to discuss possible new areas of program effort. Similarly, a close working relationship between the public affairs or public relations officers of our member companies and the member of BCA's staff largely responsible for these areas of activity might be established. Both groups of executives could help BCA extend its influence by helping it to reach new sectors of the business community and by acting generally as evangelists for our cause.

DISCUSSION: Would it be useful and practicable to hold annual meetings with the contributions and public relations officers of our member companies?

Should the meetings be on a regional or national basis?

What matters should be included in the agenda of such meetings?