

The Eastman **Case Studies**

ANALYZE | QUESTION | ANTICIPATE
ASSESS | STRATEGIZE | SOLVE

Name Calling: The Rebranding of Artis—Naples



INSTITUTE FOR
MUSIC LEADERSHIP



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Name Calling: The Rebranding of Artis—Naples

Artis—Naples is an interdisciplinary arts center in Southwest Florida, home to the Naples Philharmonic and The Baker Museum, which features modern and contemporary works of art. The institution was known as the Philharmonic Center for the Arts (or “The Phil”) until 2013, when the name was changed to Artis—Naples after an extensive brand audit. This case reviews the conditions that led to the rebranding; the audit and selection process for the new name; promotional activity around Artis—Naples; and an unexpected wave of public dissent, including objections by the founder and former CEO. The reader is asked to develop a response to patrons of the arts center in light of the criticism.

Artis—Naples

*Home of The Baker Museum
and the Naples Philharmonic*

This case study was prepared by Michael Alan Anderson, Associate Professor of Musicology at the Eastman School of Music. *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

Establishing “The Phil”

The fine arts have traditionally encompassed visual art, music, and dance, yet it is rare to see a single institution combine these fields as Artis—Naples has done in Southwest Florida. The organization on one hand houses performance halls for the Naples Philharmonic and a wide range of music and dance offerings, while also integrating The Baker Museum, dedicated to modern and contemporary works of art. The history of Artis—Naples can be traced through its musical branch, the Naples Philharmonic, which began as a chamber ensemble with a four-concert season on Marco Island in 1982. The following year brought two major developments. Not only did the Naples-Marco Philharmonic, as it was known, perform with a full-size orchestra for the first time, it was also a year that brought the ensemble into contact with retired marketing executive Myra Janco Daniels, who worked with a Florida state legislator to find substantial funding for the organization.

By 1989, the Naples Philharmonic celebrated the grand opening of its new \$19 million home, the Philharmonic Center for the Arts (“The Phil”). As the institution gained a reputation, major figures and groups began to grace the stage of its 1,221-seat main hall. Erich Kunzel took the podium as the principal pops conductor in 1992, and Keith Lockhart appeared the following year as a guest conductor, the same year that brought soprano Kiri Te Kanawa as a soloist with the Philharmonic. Although the interdisciplinary arts center boasted a 200-seat black-box theater for smaller performances of all kinds, engagement with the visual arts had always been kept in mind in the development of the campus. At the turn of the century, the Naples Museum of Art (later renamed The Baker Museum) opened on the campus with space for permanent and traveling exhibits, a glass-dome conservatory, and a museum store. In 2006, the 40,000-square-

foot Toni Stabile Building launched the Philharmonic's center for adult education and lifelong learning.

The vision and generosity of Myra Daniels gave Southwest Florida a world-class arts institution it could fully embrace. Artis—Naples now hosts more than 800 events annually, ranging from traditional concerts and exhibitions to educational opportunities for people young and old. The Naples Philharmonic alone performs nearly 150 concerts each year in orchestral and chamber settings, or as a partner for opera and ballet around Southwest Florida. But the road to the present state has taken unexpected turns. As the center's executive team neared the 25th anniversary of the opening of the Philharmonic Center in 2014, it faced headwinds that suggested an organizational turnaround was needed. From 2009 to 2011, as the United States climbed out of an economic recession, admissions for the interdisciplinary arts center had fallen over 5%, and season subscriptions—a key indicator of the organization's health—were down more than 10%. Unrestricted contributions fared no better in this period, with a precipitous drop of over 20%. Because founder and CEO Myra Daniels had a background in marketing and sales, she needed no development department. She herself formed the key relationships and secured the funding for the enterprise, and all eyes were on her to salvage it.

The vision and generosity of Myra Daniels gave Southwest Florida a world-class arts institution it could fully embrace.

Daniels retired from the Philharmonic Center for the Arts in 2011. By that time, the board of directors was convinced it needed not only a new programmatic direction but also a vision for integrating the units that made up The Phil. In

hiring CEO and President Kathleen van Bergen, the board had brought in someone who was a full two generations younger than Daniels, as well as a trained violinist. Upon assuming the office, van Bergen encountered a board of directors that was “insistent on change,” as she put it. The edifice that Daniels built was ripe for organizational transformation to ensure its survival. What form that transformation would take was unclear as the 25th anniversary of The Phil’s inaugural season approached.

Reappraisal at the 25th Anniversary

In light of its financial situation, Kathleen van Bergen proposed that a re-evaluation of the Philharmonic Center as a brand would be a worthwhile project. New insights could help turn around the organization at this important institutional moment. The board of directors agreed that a brand study would be appropriate. The impetus for an analysis of the organization was further prompted by a report from the American Alliance of Museums, which, among several recommendations to conform to industry standards and gain accreditation, had suggested a more inclusive name for the Philharmonic Center for the Arts and better integration of its units. The third-party evaluation, called the Museum Assessment Program, provides small and mid sized museums with a peer reviewed assessment gathered over the course of a year, examining the institution’s areas of operation and future plans. Its recommendation, addressing mismanagement of the museum, helped drive van Bergen to issue a request for proposal for a branding project in the first half of 2012. Berliner Benson was selected as the company to undertake a study of The Phil and to recommend ways to modernize or reinvigorate the interdisciplinary arts center, which would encompass the museum, the musical arts, and the array of educational activities it sponsored.

In the summer of 2012, Berliner Benson embarked on a brand “audit” of the Philharmonic Center for the Arts. This included interviews not only with key stakeholders—from the CEO and board members to staff and season ticket holders—but also with one-time ticket buyers and even residents who had never heard of The Phil. In addition to in-person conversations, the institution sent an electronic survey to a group of 17,000 active patrons, which aimed to understand customer demographics programming preferences, and other purchasing habits. The survey revealed, for instance, that many patrons did not know there was a museum on site at The Phil. Programming insights also came to the surface. Among those who were renewing subscribers, the Broadway and Pops series were the most popular subscriptions (58% and 48%, respectively), while only a fraction of customers subscribed to chamber and opera series (6% and 11%, respectively).

Berliner Benson embarked on a brand “audit” of the Philharmonic Center for the Arts, interviewing not only key stakeholders but also one-time ticket buyers and even residents who had never heard of The Phil.

Berliner Benson’s quantitative customer data was supplemented by qualitative insights gained from conversations with patrons and employees. The consultant’s initial report showed that The Phil was perceived as fragmented by its Southwest Florida clientele. The activities of the Naples Philharmonic, for example, were distinct from other musical programs of the interdisciplinary arts center, and these musical offerings were in turn quarantined from activities at The Baker Museum, which remained a silo in the minds of customers of The Phil. Patrons’ observations seemed to mirror the findings of the Museum Assessment Program,

which suggested integration of the entities within the multifaceted organization. Those who were not current patrons also weighed in, describing the institution as “uninviting” and “dogmatic.” The culture of the organization struck many community members as unwelcoming, and the various parts of The Phil did not speak with a unified voice to its arts-loving public.

Kathleen van Bergen did not deny the public perception of The Phil, acknowledging the splintered nature of the organization. “People didn’t look to us as anything other than an orchestra,” she recalled. The orchestra was one entity, but different names, logos, and offerings radiating from each part of the institution projected a disjointed center for the arts. Berliner Benson pointed the way forward for The Phil by addressing the perceptions gathered and creating a vision for how the Naples public could ideally view the organization. Van Bergen concurred: “It was really time that we rebuild the audience and reconnect with our donor base, making sure that we are relevant and accessible to the entire community.”¹ The consultant proposed transporting the perception of The Phil from exclusivity to inclusivity; the fragmented feel to a focused one; and the separate spaces toward a single brand. In one memorable analogy, the company recommended turning “one-night stands” into “love affairs” with The Phil’s artistic offerings (**Appendix 1**).

A Name Change

The leaders at the Philharmonic Center for the Arts braced for the recommendation of Berliner Benson. They assumed some kind of bold action would be suggested in light of the brand study, but how bold could it be? The board’s Communications and

Marketing committee expected a “refresh” of The Phil when the study was commissioned, but in September 2012, Berliner Benson had a more audacious proposal—a complete change of name. The consultants met with the committee and senior leaders of The Phil to explain the rationale for a new brand name based on their findings. The Philharmonic Center for the Arts is a “long and scary” name, they reasoned. A concise and novel brand name would signal change both within the organization and outwardly to the public. It had the potential to communicate the institution’s range of offerings, unnecessarily limited by the orchestra-centric “Phil.” A new name could also attract new patrons, while changing the perceptions held by many current customers.

A contemporary aura for the brand, which could come with an overhaul of the name of the organization, was also timely with demographic changes that had transformed the city of Naples since the establishment of The Phil. Once known as a quiet retirement community for wealthy elites, Naples witnessed an explosion of its population, particularly following the recession of 2008. Its 2.5% population growth from 2013 to 2014 placed the city among the top ten fastest growing metro areas in the United States.² The number of high schools in the area had quadrupled, and a rising number of Naples residents speak Spanish in the home. As a result of the growth and demographic shift, the average

A contemporary aura for the brand was also timely with demographic changes that had transformed the city of Naples since the establishment of The Phil.

¹ “Exclusive: Founder, CEO of Artis—Naples Speak of Name Change,” nbc-2.com,

<http://www.nbc-2.com/story/23896061/exclusive-founder-ceo-of-artis-naples-speak-of-name-change> (accessed March 5, 2018).

² June Fletcher, “Naples Area among Top 10 in the Nation for Growth,” naplesnews.com, <http://archive.naplesnews.com/news/local/naples-area-among-top-10-in-the-nation-for-growth-ep-1008715698-335522671.html/> (accessed March 5, 2018).

age of county residents has been trending below 50 years old. All the while, the incomes of Naples residents remained high, comfortably outpacing the state and national averages.³ These demographic indicators confirmed an auspicious climate for the interdisciplinary arts center.

Berliner Benson revealed a new “brand personality” that they stressed should be reflected in all of its pieces of communication for whatever name it selected. The personality rested on four qualities: Elegance, Humanity, Immersion, and Inspiration. The consultants first advocated for an elegant feel to all marketing materials, echoing the world class offerings of the institution. On “Humanity,” they reasoned that the community of arts lovers in Naples represents an opportunity to deliver personalized experiences. The language and images used in communication pieces must therefore be welcoming, warm, and personal. In the category of “Immersion,” the consultants explained, “We are here to tell stories, create memories, and reflect the human experience through the arts. Just as our patrons can find themselves ‘lost’ in music or in a painting, our brand should invite them in to discover something new.” Finally, the brand personality was to be a inspiring. If one of the goals of the all fine art is to move its audiences emotionally, then the institution could strive toward this end, not only through its programs but also in its organizational persona. With a reconstituted brand, the center aimed to stir up a new hunger for beauty among its audiences and in Naples more broadly. The new identity and personality would filter into the finer elements of communication from the logo, typeface, and use of color to the style of photography and the institutional “voice” used for written materials (**Appendix 1**).

As naming discussions began, Kathleen van Bergen and the board’s Communications and Marketing

committee saw this opportunity as a chance to unite the organization and to reveal the extent of its programmatic offerings to the public. By positioning the rebranding as a news event, The Phil hoped new patrons could emerge with increased press. The team embarked on a multistage process to generate and whittle down names for the institution. The first phase of name generation was a brainstorming of possibilities that were evaluated against the basic criteria. Each name was checked for trademark, as well as for “URL” availability, to make sure websites could be launched. A shorter list of candidates was chosen and subjected to further scrutiny, as other name proposals were generated. The committee worked with Berliner Benson to settle on a dozen “finalist” names. These were vetted to a fuller legal extent and evaluated most thoroughly in the process.

From the list of finalists from Berliner Benson, Kathleen van Bergen suggested that the Philharmonic Center for the Arts be renamed “Artis—Naples.” Free from the restrictive weight of the “philharmonic” in its former name, “Artis—Naples” could be read by the public in new and different ways, for example as three words “Art is Naples” or as two, with the curious, abstract word “Artis.” The intrigue built into the name was part of the contemporary and inclusive spirit the organization wanted to convey. As part of the name revision process, Berliner Benson counseled the Communications and Marketing committee on how the new brand could speak to its audiences. In October 2012, this committee reviewed Berliner Benson’s findings and rebranding proposal, voting to recommend the name “Artis—Naples” to the full board of directors of the Philharmonic Center for the Arts. Various board committees discussed the name change for the remainder of the calendar year, in preparation for a vote in January 2013. Thinking the change was too drastic, a few board

³ Data taken from Collier County, which encompasses Naples, <https://datausa.io/profile/geo/collier-county-fl/> (accessed March 5, 2018).

members voiced disagreement with the rebranding of The Phil, but the name change passed in the end.

Rolling Out Artis—Naples

Once “Artis—Naples” was approved, the board’s Communications and Marketing committee met bi-weekly for three months to develop a plan to spread the news to patrons and to the city of Naples. There was much discussion about how to announce the new name. Should it be done with a whisper campaign, divulged with a slowly released “secret”? What role should the media play? How much traditional advertising should be behind the news? It was eventually decided

There was much discussion about how to announce the new name. It was eventually decided that hosting a major event on the premises of the arts center would be the most effective way to communicate the rebranding.

that hosting a major event on the premises of the arts center would be the most effective way to communicate the rebranding. The launch was scheduled for April 19, 2013 and “save the dates” were circulated one month in advance. Electronic invitations were sent to the organization’s 10,000 subscribers and donors, and 7,000 of these patrons also received hard copy invitations. Deluxe paper invitations were prepared for current, affiliate, and

former members of The Phil’s board of directors; donors who had contributed \$1,600 or more; all lifetime donors (gifts of more than \$100,000); and any subscribers for more than three seasons. Community and political leaders were asked to attend the launch event, and media outlets from the region likewise received invitations.

Nearly 1,000 people came together for the launch event of Artis—Naples. Patrons young and old, local

leaders, and members of the press congregated in Hayes Hall, the art center’s largest space and site of Naples Philharmonic concerts. A slide presentation was followed by remarks from board chairman Ned Lautenbach, CEO van Bergen, and the new director and chief curator of The Baker Museum, Frank Verpoorten. The presentation featured a review of the past 25 years at The Phil and upcoming season highlights for the center. Verpoorten then disclosed plans afoot for The Baker Museum. The evening further offered the opportunity to introduce and welcome the new music director, Andrey Boreyko, who would begin in the fall of 2014.

The lead-up to the evening’s big news included sharing some of the research the administration had collected on its own branding and identity, as a way to create some rationale for the renaming of The Phil. The new name was of course unveiled, along with a renewed commitment to serving the community with the expanded image of the organization. This, along with Lautenbach’s supportive remarks, was the climax of the evening—the chance to announce to a wide public that the city’s performing and visual arts programming would converge under the heading of Artis Naples. Van Bergen took questions from the audience after the big announcement. The presentation was short overall, lasting no longer than a half hour. To conclude that portion of the evening, those assembled in Hayes Hall were treated to a rousing fanfare played by some members of the Naples Philharmonic. Any more formal music, it was thought, might halt the momentum of the event. Instead, the audience was promptly invited to a large party outside the hall to inaugurate Artis—Naples. There was food and drink to celebrate the occasion and a host of giveaways for attendees, from T-shirts to balloons.

Marketing efforts springing from the launch event

were bold. Print ads began running days after the announcement, and all new subscription correspondence featured the new brand image. Press releases and videos were circulated, showcasing the news of the rebranded organization. Banners adorned the institution's major spaces and digital kiosks were placed in the main lobby reinforcing the new look of Artis—Naples. The change on which the board had been insistent began to take root.

Cool Reception

The euphoria following the launch event in April 2013 was short-lived—about a week, by all accounts. To be sure, congratulations poured in from those excited about a new chapter in the history of the interdisciplinary arts center. The media likewise built on the rebranding to spread the word about Artis—Naples. At the same time, controversy was brewing about name change of The Phil, one for which senior management and board members were not prepared. As with all institutional change, some negative feedback or resistance can be expected from both inside and outside the organization. But the extent of that disapproval blindsided even those who anticipated it.

One high-profile source of opposition to the rebranding was The Phil's founder and former CEO Myra Daniels. Having been retired from the Phil for less than two years, her support was crucial as

Myra Daniels' support was crucial as the organization repositioned itself for the future. That support never materialized.

the organization repositioned itself for the future. That support never materialized. Daniels was certainly among those to whom the board extended a personal invitation for the launch event, but she did not attend. Her initial silence on the matter turned to public dissent. Just two

weeks after the revelation of Artis—Naples to the public, the former CEO appeared on local television to express her concerns about the name change. On the program *Daily NewsMakers with Jeff Lytle*, she spoke of her objection to the rebranding of The Phil. Daniels claimed that the institution she built had been “stabbed.” Clearly surprised and disappointed by the renaming, she was sure that the organization did not need to take such a radical step. “Nobody really understands the reason why you change a full name that’s successful.” She also distanced herself from the organization and was evidently ready to move on from any involvement with the arts center. Daniels said she didn’t plan on returning to the enterprise she had begun: “I can’t look you in the eye and say that I’m happy, but I can say that it is not my business.”

Public discord did not begin and end with Daniels: she believed she had the city of Naples on her side as well. Many in the community recognized her personal investment and achievement with the institution. Daniels said that the Naples public had always been “the owners and the directors” of the art center and that she would accept the community’s feeling about the re-branding. Sharp rebuttals appeared even before Daniels gave her interview. The *Naples Daily News* was inundated with letters to the editor, echoing the sentiment that the name change was an ill-advised decision (**Appendix 2**). Residents even took aim at the new CEO:

“Our beloved Phil! You hardly need yet another letter to express the astonishment and disgust of the name change to Artis—Naples (Artis?). Kathleen van Bergen, you inherited a beautiful icon from Myra Daniels, nationally and internationally known as a beacon of good taste and cultural excellence..Why screw up a good thing?...I wonder if you [van Bergen] are, to paraphrase a bit, woman enough to stand up and admit your error and reinstate the name of our beloved Naples Philharmonic Center for the Arts? That is

if you care enough about our nearly 20 years of patronage.”⁴ – *Wolfgang Schulz, Naples*

The resistance intensified beyond the letters. Within a month, the website *savethephil.com* was launched. Opponents claimed to have gathered more than 13,000 signatures of those disapproving of the name Artis—Naples. They further sold merchandise decrying the rebranding and rallied a protest outside of the arts center. The public complaints were mounting, causing the board of directors to convene for a discussion about the decision to change the name of the institution. It examined the letters to the editor and other damaging press that could affect patronage. Van Bergen remembers that about 70% of the total correspondence received by the organization was negative. At the same time, she figured that those comfortable with the change to Artis—Naples were not likely to speak up. Generally in agreement on this point, the board reaffirmed the change of name with a vote that gave the CEO confidence to take action publicly.

Van Bergen and board leadership wanted to act swiftly and decisively to confront the dissent and avoid a public relations dilemma. The opposition was not abating as the summer months approached. The board and management were concerned that public disputes could affect subscriptions for the next season, already in decline from previous years. Artis—Naples leaders scheduled a meeting with “Save The Phil” representatives late in May, 2013.

In the summer, the administration of Artis—Naples met with the editorial board of the *Naples Daily News* to discuss the institution’s rebranding and to provide more background on what might have seemed like an abrupt change of course for a beloved civic organization. On July 21, the newspaper issued an editorial in support of Artis—Naples (**Appendix 3**). The name change “accomplishes

its mission of providing an umbrella title for all that makes up the physical Philharmonic Center for the Arts—the concert halls, the orchestra, and a museum and the education program that transcends that.” The article stressed the long-term good that would likely come from a broader emphasis on the arts. “Van Bergen and the board are not reinventing the institution. They have reinvented the brand to grow the institution. . . . A name change is minor over the long haul compared to the quality and depth of the talent on stage and on exhibit at the museum.”

Changing the Tide

When Van Bergen was appointed CEO, The Phil was hemorrhaging from her perspective. Within two years, she had overseen a comprehensive audit of the art center’s brand, the development of its rebranding, and a full-throated attack against the name Artis—Naples. “We take criticism very seriously. I think the degree to which the opposition has been received is a surprise,” van Bergen said. Recall that some board members were hesitant about the change to Artis—Naples when they voted on it in January 2013. Amid the controversy, van Bergen was enlightened to see how engaged people were by the art center’s new name. To some, the change was shocking, but upon closer examination, some of these people were not very involved in the organization anyway. The key indicators of performance had in fact held steady: season subscriptions and gifts continued to be strong. The silent majority was not walking away from the institution; these supporters appeared complicit with the changes.

Following the positive article penned by the editorial board of the *Naples Daily News*, van Bergen decided it was time to address the controversy with the patrons of Artis—Naples. The email list of 10,000 subscribers represented the organization’s

⁴ Letter to the Editor, *Naples Daily News*, April 26, 2013.

core and its future. These supporters were already engaged with the interdisciplinary arts center, and the time seemed right to communicate with them directly as opposition began to quiet and as the tide began to turn in favor of the new name Artis—Naples. The board's Communications and Marketing committee is meeting to develop a script for van Bergen to read in a three-minute video that will be emailed to patrons and posted on the revamped Artis—Naples website. The draft of the text cannot exceed 500 words and should address the organization's past achievements, the dissent concerning the renaming of institution, and some remarks about the future of Artis—Naples, as it opens a new chapter in its history. Develop a text for the three-minute video that focuses on these areas and that foremost will be inspiring to current subscribers of Artis—Naples.

*

APPENDIX 1

Berliner Benson — Brand Identity

Brand identity is...

The outward expression of our organization in words, image, communications. From our name and logo to signage, business cards and how we talk about ourselves.

Made up of all the visual and verbal elements that express our brand—in print, digital, motion, spoken word.

We use it to create recognition, tell our story and connect people to our purpose.

Brand identity is not...

Just a logo

Purpose of identity

Represents the organization

Expresses purpose / positioning

Inspires internal team

Connects disciplines

Signals change

Creates opportunity

Engages artists, patrons, partners and employees

Creates efficiency

The big questions

- 1 . Why create a new identity?
- 2 . What is this new identity made of?
- 3 . How do we use it?
- 4 . When do we start using it?

Why create a new identity?

New story—new name

Talk to existing and new audiences

Unify organization + integrate the arts

Look ahead, move forward

Current brand identity

Clarity

Consistency

Story

Our goals

Philharmonic	→	Arts center
Building	→	Brand
Institution	→	Inspiration
Exclusive	→	Inclusive
Complex	→	Clear
Divided	→	United
Fragmented	→	Focused
One night stands	→	Love affairs
Venue	→	Experience

What's this new identity made of?

Name
Logo
Color
Type
Photography
Voice
Layout

Inspiration approach

Perspectives

Identity should express our promise and entice people to discover more. We're creating a sense of immersion, getting up close with imagery and form, making new connections between the arts and people, inviting our patrons and employees on a journey—to look again and think again every time they encounter the brand. This creative, sophisticated palette should be easy to manage and implement. It shows belief in purpose and confidence in its singularity.

Brand personality

Elegant

Our communications should always reflect the same levels of excellence we aim to achieve with our offer and experience. To reflect a world class offer, our communications must achieve a similar look and feel.

Human

We have a unique opportunity to create incredible personal experiences in a small community of arts lovers. Our language and image, our behavior and our experience must always be welcoming, warm and personal.

Immersive

We are here to tell stories, create memories, reflect the human experience through the arts. Just as our patrons can find themselves 'lost' in music or in a painting, our brand should invite them in to discover something new.

Inspiring

We firmly believe in power of the arts to lift the spirit and stir the soul. It is our goal to kindle new passions for beauty and creativity within and beyond the Naples community.

Name

Signal change – internally/externally

Current name is long and scary

Show breadth of offerings and focus on experience

Attract new patrons, staff and artists while
re-engaging and exciting existing audiences

Logo

Recognition

Flexibility

Reflect positioning

Embrace partners

Color

Create variety, depth, warmth and contrast

Inspired by the Naples landscape,
from the sea, sand, ocean and architecture

Photography

Dynamic

Up close & personal

Capture experience

Graphic system

Recognition

Flexibility

Immersion

Voice

Concise

Compelling

Connecting

Tone of Voice

Elegant

We admire all things beautiful. We strive to communicate in a thoughtful, dignified way that reflects our deep commitment to the arts. By expressing ourselves with grace and polish, we nurture trust in our offer and experience.

Human

We write and speak to our audiences on a personal basis, speaking neither up nor down to them, but rather as peers. Use a conversational tone where appropriate. Intimate should not be mistaken as a guide to personal content (therapy can take place elsewhere), this describes our tone.

Immersive

Get descriptive, get excited, paint pictures with words, lead your reader / listener in, let the story unfold and fill their imaginations with color, light and meaning—whether you're describing an exhibit, creating an invitation, or redesigning the menu—think of language you can use to captivate your audience.

Inspiring

When we write and speak, we take a bright, optimistic tone that generates energy and excitement for what we do. Our language encourages all audiences to find out more, to take part and truly enjoy the beauty and wonder of the arts.

APPENDIX 2

Letters to the Editor of *Naples Daily News*

April 23, 2013

Against ‘Artis’

Instead of building on the past, a Naples Philharmonic Center for the Arts board’s decision was made to jettison the past and recreate our beloved Phil into Artis.

However, a professor defined artis as “of art,” not as a “collective of the arts in Naples.”

Shakespeare questions, “What’s in a name?” I question why anyone would obliterate a long-standing tradition. Somehow, “Meet you at the Artis,” with its fancy logo, does not resonate the way “Meet you at the Phil” does.

Personally, the saddest thing for me is a feeling of loss. Many of us selected Naples as our new home for various reasons, but above all for the Philharmonic Center for the Arts.

History is important. Must it be obliterated in order to go forward to the exciting new challenges ahead of us all?

Some of these events are already in progress.

Anne Kruse, Naples

April 26, 2013

Our beloved Phil!

You hardly need yet another letter to express the astonishment and disgust of the name change to Artis—Naples (Artis?)

Kathleen van Bergen, you inherited a beautiful icon from Myra Daniels, nationally and internationally known as a beacon of good taste and cultural excellence. It is bad enough that you now allow drinks to be brought into the auditorium and empty glasses and spilled ice cubes left under the seats and allow people in shorts and T-shirts. Why screw up a good thing?

Over the last few days there was only one single positive letter—all the others were very negative to the name-change.

I wonder if you are, to paraphrase a bit, woman enough to stand up and admit your error and reinstate the name of our beloved Naples Philharmonic Center for the Arts. That is if you care enough about our nearly 20 years of patronage.

Wolfgang Schulz, Naples

April 26, 2013

Somebody didn’t do the homework.

When you Google “Artis,” you get the Royal Zoo in Amsterdam; an Israeli Art Appreciation organization; a San Francisco hedge fund; a tableware company in Great Britain; a real-estate investment trust in Canada; A German software company; hotels in Vienna and Lithuania; the consulting arm of Microsoft.

When you Google “the Phil,” the top entry is the Philharmonic Center for the Arts in Naples, Fla.

American Family Insurance became AFLAC and needed a duck to identify them.

Andersen Consulting became Accenture after the Enron scandal.

Philip Morris became Altria to escape the connection with tobacco.

Datsun became Nissan at a cost of \$30 million.

Comcast is becoming Xfinity to escape its past.

SciFi became Sy Fy.

Royal Mail (Great Britain) changed to Consignia, then changed back!

Blackwater Security became XE to escape unsavory reputation.

ValueJet became AirTran after a terrible crash.

‘Nuf said.

Charlie Berry, Naples

May 18, 2013

Artis says it all.

We need a name for our arts center which adequately describes all of its components.

The word philharmonic refers to music. It is unsuitable to call a center for the arts philharmonic unless it relates only to music. The name Philharmonic Center for the Arts disregarded the fact that the center also comprises an art museum to which the term “philharmonic” does not apply.

Philharmonic Center for the Arts was an appropriate name until the year 2000 when the art museum (now the Baker Museum of Art) opened. At that time it became a misnomer.

The name philharmonic, or “Phil” as it has become known, properly applies to the magnificent building which we know for its marvelous concerts and other musical offerings, both classical and contemporary. It is the most frequented building and provides the lion’s share of revenues. When someone says he is going to the “Phil,” he probably means he is going to a performance.

While art is displayed primarily in the museum, it can also be seen throughout the complex.

We need an umbrella name for all the buildings and offerings. It must be a name that does not diminish the importance of the Baker Museum of Art. I believe that Artis—Naples is an appropriate name because it encompasses not only the performing, arts but the visual arts as well.

Judy Svenson, Naples

APPENDIX 3

Naples Daily News Editorial

“New name sets a tone for arts beyond 25th anniversary”

Published on: 7/21/2013

For three months this newspaper has hosted community debate – mostly protest – of the name change, to Artis—Naples, from Philharmonic Center for the Arts.

Protesters are upset with change where they say none was needed. They further say they are puzzled by the choice of ‘Artis’ and see it all as disrespect to the legacy of the institution’s founding CEO, Myra Daniels.

Proponents say no offense is intended to anyone, especially to Daniels, and have learned that dealing with change at such a proud, successful and beloved institution is easier said than done.

The time that has passed since the announcement of the name change has allowed us time to size up the pros and cons. What is productive and what is not? What is accurate and what is not? What is fair to today’s leadership at The Phil and what is not?

Yes, we said The Phil. It is still fine to call the institution by its nickname, The Phil, just as music lovers refer to orchestras at other U.S. venues such as New York and Los Angeles.

It is time to take stock of this new awareness of how much the community – even those who do not often make large gifts or buy series tickets to performances – values the institution and move on with Artis—Naples as the face of the future.

We believe it accomplishes its mission of providing an umbrella title for all that makes up the physical Philharmonic Center for the Arts – the concert halls, the orchestra and a museum – and the education program that transcends that.

Artis—Naples actually adds ‘Naples’ to its logical place on the brand – a term befitting something whose scope is so big and powerful. Artis—Naples is provocative. A conversation starter. Apropos of art, which is not always understood or appreciated, at first.

Protesters in their frustration have ramped up their criticism of late to include personal attacks on Daniels’ successor as CEO, Kathleen van Bergen.

Actually, van Bergen is doing what she is contracted by her board to do – prepare the institution for the 25th anniversary and beyond both financially and artistically. She built bridges and good will with other community arts groups in her first year; that promise for an even brighter future, building on the foundation put in place by Daniels, remains strong. We want her, and Artis—Naples, to succeed.

Let us be clear. Her administration and the board could have done better with the public rollout of the change. Invitation lists could have been more inclusive for all who are keenly interested and have been for years, and email notices, used for the occasion, can fail to convey the importance of once-in-a-lifetime events. Plus, leadership could have been more precise about public statements on advance surveys – which asked about programs and pricing, for example, rather than possible new names – and better anticipated and addressed protests and questions. It is still not too late to respond by telling more of the story about all the care and strategic planning that actually did go into this, starting with the spark of a rebranding idea from an objective third party, the American Alliance of Museums, not a consultant, well over a year ago.

At the same time, critics have gone too far with their attacks on van Bergen and their portrayal of the organization's refreshments policy and other purported disrespect for Daniels, pitting one woman against the other. Daniels retains the exalted status that she earned and was celebrated over the course of a two-day retirement celebration in January 2012. Work continues on further permanent on-campus tribute via a memorial wall.

Continued ill will of the volume that the community has endured for the past three months fails to add luster to that. The net effect now is to risk tearing down what Daniels built up.

For what? A name change?

Let us be precise. Van Bergen and the board are not reinventing the institution. They have reinvented the brand to grow the institution. That is part of running it as a business, which Daniels herself taught us is imperative.

The community ought to be pleased to learn that, despite three months of angry public protestations, ticket sales for the coming season are up more than 10 percent over the same time last year, and donation totals are holding steady.

That tells us that the core supporters of The Phil are with the program: a name change is minor over the long haul compared to the quality and depth of the talent on stage and on exhibit at the museum.

That is our view. We hope the rest of our community does or will share it as the public connection with the arts, this organization and its name continues.

Disclaimer

Dave Neill, president and publisher of the *Naples Daily News* and a member of its editorial board, serves with other members on the board of directors of Artis—Naples.

APPENDIX 4

Artis—Naples Revenue by Source, 2013-17

	2013-14			2014-15		
	Households	Units	Actual Revenue	Households	Units	Actual Revenue
Single Tickets	24,737	185,236	\$9,095,263	26,517	174,740	\$9,171,609
Subscription	4,609	14,373	\$3,531,275	4,851	14,252	\$4,088,624
Membership	1,035	1,503	\$150,275	1,047	1,565	\$161,420
Individual Gifts*	4,129	6,979	\$8,028,050	3,719	5,982	\$8,329,554

	2015-16			2016-17		
	Households	Units	Actual Revenue	Households	Units	Actual Revenue
Single Tickets	24,014	167,145	\$9,123,740	24,614	188,143	\$9,884,878
Subscription	5,347	15,858	\$4,807,471	5,751	16,896	\$5,699,103
Membership	667	1,110	\$168,750	631	1,143	\$177,007
Individual Gifts*	4,102	5,876	\$38,458,336	4,149	5,856	\$15,818,426

*Includes gifts for capital campaign



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER