

The Art of Giving: An Analysis of Arts Organizations, Their Outreach  
Programs, and How They Are Funded

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Dietrich College Senior Honors Thesis Program

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April 25, 2013

## Table of Contents

Executive Summary of This Project.....	2
Introduction to Arts Education.....	3-5
The Importance of Arts Education in Our Public Schools.....	6-11
Proposed Solution: After School Outreach Programs.....	11-14
Hypothesis and Procedures.....	14-16
Interview Subjects and Study Participants: The Arts Institutions/Organizations and Outreach Program Directors.....	17-18
David Zobell, Signature Theatre.....	18-20
Saki Kawakita, The Washington Ballet.....	21-25
Lauren Campbell and Jasper Cox, Strathmore.....	25-32
Interview Subjects and Study Participants: The Funders.....	32
Carlyn Madden, The DC Commission on the Arts and Humanities.....	32-36
Terry Liu, The National Endowment for the Arts.....	37-39
Initial Findings and Rejection of My Initial Hypothesis: Revised Hypothesis.....	39-42
Actions Based on These Findings.....	42
Summary of Findings.....	42-44
Project History.....	44-45
Next Steps.....	45-46
Works Cited.....	47-49
Appendices.....	50-70

## Executive Summary of this Project

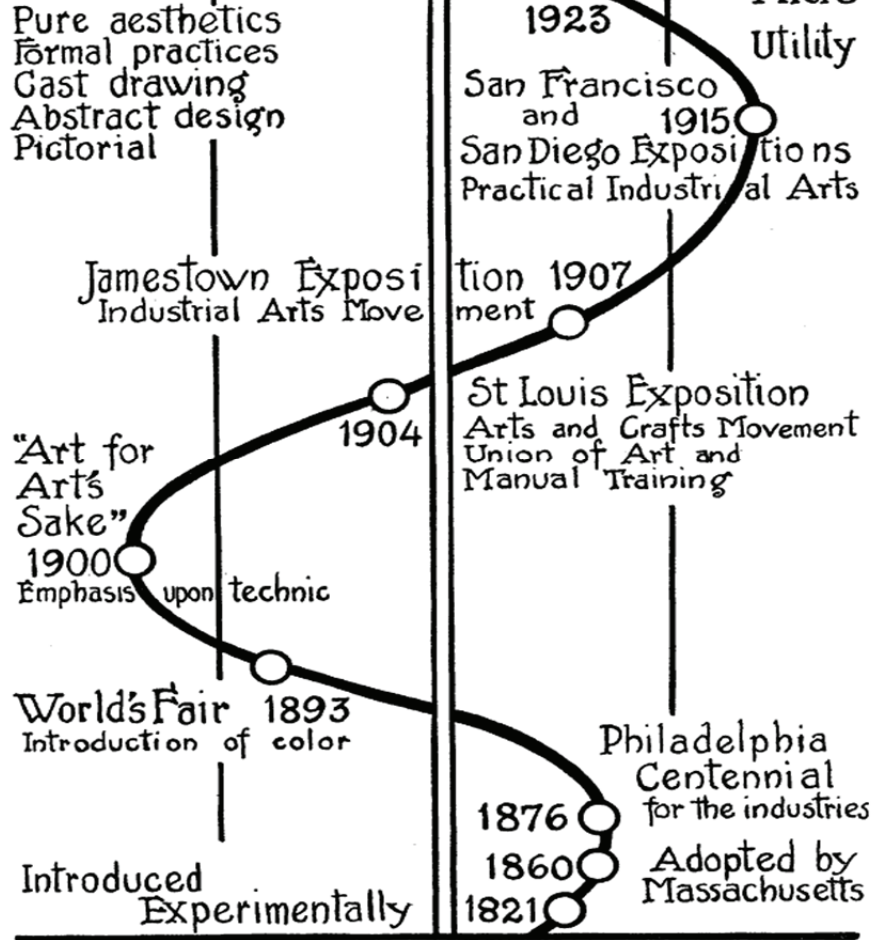
This project took place in two phases. In phase one, I reviewed existing literature on the funding challenges that confront programs in the arts across the United States. Based on this initial review—which was archive-based and showed diminishing funds for the arts—I proposed a solution involving after-school programs that would not require the hiring of additional arts faculty. I then tested my initial solution by interviewing David Zobell, Director of Education at Signature Theatre in Arlington, VA; Saki Kawakita, *DanceDC* Director at The Washington Ballet in Washington, DC; Lauren Campbell, Development and Education Manager at Strathmore in North Bethesda, MD; Jasper Cox, Director of Finance at Strathmore in North Bethesda, MD; Carlyn Madden, Arts Education Grants Manager at the DC Commission on the Arts and Humanities in Washington, DC; and Terry Liu, Arts Education Specialist at the National Endowment for the Arts in Washington, DC. These individuals are all major players in the Washington, DC area and hold key roles along what I have called the “cycle” of arts funding. From these interviews I discovered that my original solution was too narrow and failed to take into account several factors that are essential for a comprehensive solution. While a fully realized and comprehensive solution is beyond the scope of this thesis, I do argue that one can only emerge by understanding all the key components of the arts funding “cycle” and understanding how to find common ground across the diverse interests they represent.

## Introduction to Arts Education

Prior to the mid-16<sup>th</sup> century, the concept of a formal education in art in the United States was nearly unheard of. Following a push from Benjamin Franklin, however, instruction in the arts was introduced into American public schools in 1821. Massachusetts became the first state to adopt an art program into its state curriculums in 1860, and in 1870 it inscribed an arts curriculum into its state law (Whitford, 109). Not all states were as enthusiastic about introducing art education in their public schools, however, and the movement was met with opposition and many reversals from numerous sides. Even then, opponents of the art education movement shared concerns similar to the ones held today. Still, art instruction continued following its process of introduction into public schools, and developed from structured and geometric study (focusing on drawing for geography and for use in trade industries) to a broader type of instruction that was “varied and rational, the aim being not to make proficient in any one thing, but to impart a taste, a knowledge, and a skill of universal utility” (Whitford, 110).

Those who worked in and advocated for the arts held similar views to those held today about the importance of art instruction, saying “Art education...comprehends the cultivation of the eye, that it may perceive form; of the hand, that it may represent form graphically (drawing); of the mind, that it may receive and express ideas in regard to form” (Whitford, 110). As represented by this graphic from W.G Whitford’s *Brief History of Art Education in the United States*, the objectives of art education oscillated consistently for a number of years, and the solidarity that I and other supporters of the arts want in arts education is yet to be achieved.

OBJECTIVE — "HAPPY MEDIUM" — OBJECTIVE  
 FINE ARTS of equal value to all pupils INDUSTRIAL ARTS



GRAPHIC HISTORY OF ART EDUCATION  
 IN THE PUBLIC SCHOOLS OF UNITED STATES

"Graphic History of Art Education in the Public Schools of United States" from W.G Whitford's 1923 *Brief History of Art Education in the United States*

Moving forward to modern day progress, beginning in the 1980's, arts education programs in public schools began to decline gradually as school districts placed a greater emphasis on the core academic subjects like math, reading, and writing. Thirty years later, this trend continues to affect schools burdened by budget constraints or faced with pressure to improve test scores in the core areas. In response to these pressures, school officials have resorted to cutting arts programs that are deemed “less essential” to a student's growth and development.

Research from expert sources shows, however, that an involvement in the arts promotes the cognitive development of children and reduces the threat of social delinquency (*Champions of Change*, 54-55; “YouthARTS® Development Project Report and Video”). Without these art programs, there is an increased need for disciplinary action that requires schools to hire additional staff; therefore creating an additional financial burden that offsets the original budget cut. In a study on Milwaukee Public Schools by the Wisconsin Department of Public Instruction, researchers found that “within two to three years, every school that cut arts showed a decreased in morale and attendance and an increase in vandalism disruptions, and within three years most of them had to add extensive disciplinary staff to account for the problems that were created by not providing the full range of experiences that human beings need” (Hurley). For this reason, although cutting arts programs from schools might seem like a viable solution to the budget problems that plague public schools during this recession, it proves more beneficial for schools to keep arts programs.

## **The Importance of Arts Education in Our Public Schools**

Although teachers have consistently vouched for the importance of public arts programs in the development of young children, these programs are oftentimes the first ones to be cut by schools and their districts. Because these programs are deemed less critical to the success of children than other academic subjects, they are typically the first to go. The school districts that are responsible for cutting arts programs may not be informed about the research concerning the benefits of arts education, however, or might view the mention of research and expert opinion as a rhetorical trick meant to convince them otherwise. According to Walton, “an expert in a particular domain of knowledge is in a special position to know about propositions in that domain, and therefore the expert's opinion on some proposition of this kind generally has a weight of presumption in its favor” (Walton, 64). Despite these knowledgeable qualities that experts possess, we need to help policymakers and officials understand the merits of expert opinion and research.

Although there is ongoing debate about whether or not the effects of education in the arts can be quantified, it has been shown that involvement in the arts is linked to cognitive development in math, reading, critical thinking, verbal skill, and overall cognitive ability. Researchers have found that visual arts classes have broad indirect benefits, even if they are not directly related to quantifiable performance in these subjects. Researchers have successfully conducted a number of studies, however, that have produced measurable statistics and numerical figures that speak to the many benefits of exposing students to various art forms at a young age. These studies and their results have been instrumental in creating arguments for why the arts should remain in our public school curriculums (*Champions of Change*, 54-55).

Schools that have been pressured to raise test scores in subjects like reading and math by the No Child Left Behind Act and other similar legislation have opted to reduce classroom time devoted to the arts in order to achieve this goal. Again, because high-test scores in the core subjects often correlate with higher amounts of funding, there is significant incentive for schools and teachers to do whatever it takes to achieve the best scores possible. This more recent change in legislation just adds to the three-decade decline of the presence of arts education programming, as there is a perceived disadvantage to keeping the arts in schools. The change can be attributed to not only the reduced budgets, but also an increased amount of state mandates that fill the classroom curriculum, pressure to raise test scores in subjects like math and reading, and a growing sense that the arts are nice luxury to have, but are not essential.

In many schools, there is not only the issue of arts programs being cut in an effort to save money, but also of an increased number of state mandates that load the classroom curriculum with classes. With much of the curriculum occupied by academic courses, there is less room for arts-related classes that are beneficial to children's intellectual and emotional development in a way that exceeds the core academic subjects (Winner, Hetland, Veenema, and Sheridan). While this issue may be perceived as one that is unavoidable and unsolvable, there is still the option of providing afterschool or extracurricular arts programs. While these programs require some extra time and commitment from the students, there are still a number of benefits to these after school programs, and the overall benefit of having an arts education outweigh these small costs. According to a report produced by the Afterschool Alliance, "The arts provide a certain excitement and vibrancy that students need in general, but particularly in the afterschool and summer hours" ("Arts and Afterschool: A Powerful Combination").



Although the arts are fairly consistently undermined, they still play an important role in the development of children. In a 2005 report by the Rand Corporation, researchers argued that the arts “can connect people more deeply to the world and open them to new ways of seeing” in a way that other subjects cannot (Smith). In Winner, Hetland, Veenema, and Sheridan’s text *Studio Thinking: The Real Benefits of Visual Arts Education*, researchers concluded that “Students who study the arts seriously are taught to see better, to envision, to persist, to be playful and learn from mistakes, to make critical judgments and justify such judgments” (Winner, Hetland, Veenema, and Sheridan). Not only do these programs have these broader benefits for children, but they also have been proven to lead to academic improvement as well (*Champions of Change*, 54-55). On this note, teachers have made arguments for how creative arts programs have influenced not only their students’ self-image, but have also increased their academic success in math, science, and language. When the brain is engaged in creative activities, it produces dopamine, a chemical that increases motivation and interest (CITATION). Motivation and interest are integral to academic success, therefore making the arts a crucial part of a student’s academic success.

Although Harvard Graduate School of Education’s Ellen Winner and Lois Hetland have made the claim that “arts do not lend themselves to quantifiable measurements,” researchers have conducted research in the field of arts education that indicate value for arts education beyond the core subjects (Pogrebin). In a 1998 study (called the Chicago Arts Partnerships in Education Summary Evaluation) conducted by the University of California’s Graduate School of Education & Information Studies’ Imagination Project, researchers examined a group of Chicago-area elementary schools. In schools where arts programs were incorporated into the classroom curriculum, students outperformed their peers who did not have this arts-integrated

curriculum in subjects such as math. To quantify this finding, researchers found that more than 60 percent of students attending schools working with the Chicago Arts Partnership in Education (CAPE) performed at or above grade level on the mathematics section of the Iowa Test of Basic Schools. On the other hand, students in other non-arts-integrated Chicago Public Schools averaged around 40 percent (*Champions of Change*, 54-55). While this study is somewhat dated, it was performed in 1992 as well with similar results. In 1992, results demonstrated that 40 percent performed at or above grade level in CAPE-type schools and 28 percent in other district schools. Contrary to what some experts might say about the quantifiable aspect of effects of arts education, studies such as this one demonstrate how researchers are able to produce statistics and concrete figures about the impact of arts education on academic performance and use this information to advocate for the strength found in the arts.

The dwindling presence of arts education programs in our public schools is a problem so significant that the U.S. Department of Justice created a research initiative called the YouthARTS Development Program. In this project, the U.S. Department of Justice conducted research to evaluate the effectiveness of arts programs for at-risk youth in three major cities. Through their research, they found that delinquent behavior decreased and that cooperation and overall attitudes about school increased when students were involved in arts programs. In Portland, one of the cities that collaborated on the project, researchers found that these at-risk students' behavior issues improved dramatically as a result of being involved in their 12-week program. At the start of the program, only 43 percent of participants demonstrated the ability to cooperate with each other. By the end of just 12 weeks, a full 100 percent showed this ability. Their attitudes toward school showed similar results, with 31.6 percent improvement for at-risk students in arts programs versus only 7.7 percent improvement in the control, non-arts group.

Finally, researchers found that in Atlanta, student participants in the arts program had, on average, fewer court referrals than the non-arts comparison group (2.2 versus 6.9 referrals, respectively) (“YouthARTS® Development Project Report and Video”). Again, these studies demonstrate not only how arts programs are beneficial to students, but also how the effects of such programs can be quantified and provided to organizations that are looking for measurable evidence of success.

As described earlier, arts programs are often the first ones to be cut when school funding is tight because like many other programs, the arts can be expensive to maintain. Richmond, Virginia’s Hanover County saved over \$200,000 by cutting its music program for the 2009-2010 school year. Similarly, central Virginia’s Chesterfield County saved \$78,000 by cutting instrument repair and purchase for their music program (Prestidge). When faced with budget shortfalls, school divisions often turn to arts and music programs for cutting because they can be viewed as a nice luxury, but also as something expendable. If schools are looking for a solution that directly deals with their budget problems, cutting arts programs might seem like a viable and immediate option. If, however, these schools paused to consider the possible consequences (for example, delinquency and other behavior problems) that can result from cutting these programs, they might decide to employ a different solution.

In the previously mentioned 2000 YouthARTS program study, it was found that “in Portland, only 22 percent of the arts program participants had a new court referral compared to 47 percent of the comparison youth” (Silbert and Welch 7). One important outcome of having these arts programs is therefore a smaller sense of delinquency in children. This reduced tendency to engage in criminal activity and delinquent behavior can save schools from having to hire additional staff to handle disciplinary action. The cost of keeping arts programs in schools is

lower than the cost of hiring and paying several more full time staff members; it is therefore more beneficial for schools to retain arts education programs. If, however, there is no way for these schools to retain these full-time arts programs in schools, school district officials might consider hiring part-time staff members to teach art classes or the aforementioned afterschool educational arts programs. These solutions provide a more cost effective way for school officials and districts to keep the arts in our schools and thus improve social behavior and general attitudes towards school.

### **Proposed Solution: After School Outreach Programs**

Although cutting arts programs from schools might seem like a solution to the budget problems that plague public schools during this recession, it would prove more beneficial for schools to keep arts programs in their schools in whatever capacity possible. Because arts programming contributes to the success of students in subjects like math, reading, and writing and lowers instances of criminal activity, schools will then be able to lower the threat of these behaviors and the associated costs with addressing them. In essence, while cutting arts programs might seem like a good option, it introduces a slew of new problems in addition to the initial issues that come with diminished budgets.

In this “competitive information age and creative economy,” creativity, individuality, and innovation are valued qualities in employees. By exposing children to creative outlets in the arts such as music, dance, and visual arts at a younger age, they will be more likely to develop these qualities that they can use in the future. This broad base of creative skills can be applied to any given task that adults encounter on a daily basis. For example, the creative skills taught at a young age in an arts and crafts class might be used as an adult to identify an innovative solution

to an engineering problem. Similarly, counting and rhythmic skills taught in a music class can provide another way for children to practice math skills and arithmetic in a non-academic setting. Other examples of this enhanced educational experience include “drawing as an exercise in geometry, mixing paints as chemistry, dance and music as counting, and drama as reading comprehension and public speaking (“Arts and Afterschool: A Powerful Combination”). Early practice in the arts leads to development of a number of creative skills as well as other important, traditionally “academic” skills.

Arts educators and teachers alike have echoed all of these benefits of having arts programming in their schools. Parents have noticed positive changes in their children’s performance in school and a general improvement in mood and behavior. In a testimonial on Americans for the Arts’ website, one parent remarked that her son, “is a principal dancer with a community ballet company, sings with a community student choir, participates in community theatre, plays trombone in the high school concert, marching, and stage bands, is a black belt in Karate, and manages to maintain an almost 4.0 grade point. It is my firm belief that all of his accomplishments have fed and nurtured each other. Each time he has learned a new skill, a new Karate form, a new dance step, a new expression of emotion, he has shared his learning among all his passions” (“Testimonials to the Power of Arts Education”). This parent believes that her son’s involvement in a variety of activities caused him to find greater success in each, offering further testament to the beneficial effects of being involved in the arts. The arts not only promote unique approaches to problems encountered in day-to-day life, but also help to support success in other areas.

Programs that reinstate arts education into our schools, whether held on an extracurricular or afterschool basis, should share at least a few of the “critical success factors” that have been

developed by the national Arts Education Partnership and The President’s Committee on the Arts and Humanities (with support from other partners including the National Endowment for the arts and the U.S. Department of Education). These guidelines are the result of over 90 case studies in school districts nationwide. With these factors in place, there is a higher instance of success that “leads to strong, district-wide arts education programs” (“Community Arts Education Programs”). One of the listed factors states, “The School Board provides a supportive policy framework and environment for the arts.” As was mentioned before, the school board and school district play a large role in determining whether or not an arts program is to be included in their school curriculums, and they are also responsible for creating an environment in which the arts can thrive. Another success factor that is highlighted is “an elementary foundation in arts education is the basis for strong system-wide arts education.” In other words, if we are able to give our students a strong background in the arts at a younger age, there will be a higher likelihood of these children being able to engage in related arts programming as they move through the public education system.

It is important that arts programs still be included in our schools if we are to prepare them with the skills necessary for academic and social success. By providing children with a strong introduction to arts education and its benefits to their daily and academic success, we must begin these programs early and strive for continuous improvement and opportunities for higher levels of achievement. The beneficial effects of art education programs have been researched and studied extensively by a number of reputable groups and institutions, further emphasizing the need for these programs in our schools—if not in the classroom curriculum, then at least in a part-time capacity such as after school programs. School districts should therefore make themselves more aware of the existing research about the benefits of arts education. This

awareness will allow them to see the benefits of keeping arts programs in local schools and help children develop their creativity in a healthy and educational setting that will support the development of their skills in a wide array of areas. With these arts education programs reinstated back in our schools and a renewed dedication to restoring them, we will be able to bring arts education to the place where it should belong in our school systems.

### **Hypothesis and Procedures**

After defining the argument for why arts education is important through my research of existing literature and identifying afterschool art programs as a possible solution to this social issue, the next step in my research was to develop and implement a strategy that helps to sustain and advance the state of the arts in the future. The research that I completed and summarized above led me to hypothesize that the best way to keep the arts in our schools while being mindful of budget and staffing restraints would be for these schools to develop their own afterschool programs run by part-time staff members.

Once I developed this working hypothesis, I conferred with my thesis advisor, David Kaufer, and [Dan Martin, Dean of Carnegie Mellon's College of Fine Arts, and](#) created a plan to speak to experts in the field about their experiences with the success (or shortcomings) of these programs and how they are funded in their partnerships with DC public schools. By interviewing leaders in arts organizations and funding agencies in the Washington, DC area, my goal was to develop an understanding of the connections between these three entities and how each group can use information on that connection to improve their internal communication (and eventually improve how the arts are funded in the future). The hope was that with this knowledge, I would be able to help myself and other arts managers become better resources and consultants in the

field of arts education outreach funding in the future. Over the course of several months, I conducted semi-structured d interviews with art managers that I identified as experienced practitioners in the field of arts education in Washington, DC.

First, I conducted an initial interview with Dan Martin, former director of Carnegie Mellon's Master of Arts Management program to discuss the direction of this project. After refining the topic further, I conducted interviews with David Zobell, Director of Education at Signature Theatre in Arlington, VA; Saki Kawakita, *DanceDC* Director at The Washington Ballet in Washington, DC; Lauren Campbell, Development and Education Manager at Strathmore in North Bethesda, MD; Jasper Cox, Director of Finance at Strathmore in North Bethesda, MD; Carlyn Madden, Arts Education Grants Manager at the DC Commission on the Arts and Humanities in Washington, DC; and Terry Liu, Arts Education Specialist at the National Endowment for the Arts in Washington, DC. In these interviews, I learned about each leader's backgrounds and experiences as arts managers in Washington, DC, and how their organizations have designed their education programs to provide young children with artistic opportunities in the DC area. The hope was that with this information, I would be able to provide program designers with more insight into what makes these programs successful.

After conducting these interviews, I worked closely with David Kaufer to analyze and represent my findings (from both my research and informational interviews) in a graphic display. This visual element would outline the communication process between the organizational entities more clearly and synthesize the information in a different way. At the same time, this display would help future arts managers understand the flow of information between each of the groups involved and how they might manipulate this graphic to most successfully acquire funding from various sources.



The Cycle of Arts Funding, Irene Tai

# The Cycle of Arts Funding: Arts Education Outreach Programs

A Visual Analysis of Organizational Flow and the Fund Allocation Process

## **Interview Subjects and Study Participants: The Arts Institutions/Organizations and Outreach Program Directors**

The Washington, DC area is a stand out in the arts, offering numerous artistic opportunities for art lovers and families alike—majority of which are free of charge to all visitors. The Huffington Post rated the nation’s capital among the top ten best cities for art lovers, alongside artistically renowned cities such as Paris, Florence, and Rome. The city harbors “venerable art institutions such as the National Gallery of Art, Smithsonian Museums, Corcoran Gallery of Art, and Philips Collection” (Auletta). For this reason, as well as my personal ties to the area and several arts institutions in the city, Washington, DC presented itself as the ideal venue for my thesis study. It is also unique in that the federal government has a significant presence in the daily life of all residents, employees, and organizations. For this reason, studying the government influence on arts institutions in the area became an interesting task that is unique to the city of Washington, DC.

Despite this immersion in the arts that might be construed as a symbol of prosperity and wealth, the city’s public school system also faces its share of challenges. The population of Washington, DC is comprised of 51% African American, 42% Caucasian, and 10% Hispanic residents. Out of the 238 public schools, however, 139 of them have students with the demographics of 72% African American, 14% Hispanic, 10% Caucasian, and 4% other races. Of the students in these public schools, 43% of students are obese, and this rate of obesity represents one of the highest in the United States. Though the amount of juvenile arrests was at a historic low of 225 arrests per 100,000 students in 2010, there is still room for improvement in order to eliminate juvenile delinquent behavior to an even greater degree (“Juvenile Arrest Rate Trends”). In order to counteract the delinquent and health problems that affect Washington, DC public

school students, many non-profit art institutions in the DC area have incorporated outreach programs into their organizational missions in order to expose these students to behavior improving and physically engaging artistic opportunities.

As was mentioned earlier, I chose to study the work of Signature Theatre, The Washington Ballet, and Strathmore in my thesis research because of how these organizations prioritize outreach and education in their mission statements. These organizations have established long-standing and culturally significant work in the arts-active Washington, DC area, and have been able to extend their reach to a large population of underserved, urban students in lasting and meaningful ways.

**David Zobell, Education Program Director at Signature Theatre  
Representing Arts Institutions and Outreach Programs in the Cycle of Arts Funding**

Signature Theatre represents the artistic discipline of theatre in my studies. Signature Theatre is “a Tony Award®-winning, non-profit professional theatre company with a mission to produce contemporary musicals and plays, reinvent classic musicals, develop new work, and reach its community through engaging educational and outreach programs” (“Signature Theatre”). As demonstrated by this statement on its website, Signature Theatre places a high degree of emphasis on its educational and outreach programs. In my conversation with Signature Theatre’s Education Program Director David Zobell, we focused on one of the organization’s staple education programs, *Signature in the Schools*. Now in its 18<sup>th</sup> year, this program is remarkable in that it provides Arlington students with unique opportunities to partake in theatre workshops, in-class discussions, as well as an after school program. Since this founding year, the program participants have created an original piece each year and have expanded the program to

serve schools in addition to Wakefield High School (though mostly Wakefield students still make up the production staff).

Zobell, who has worked closely with the program for the past three years, commented on how the program has steadily increased its reach to students in the Washington, DC area. Two years ago, 1,100 students visited Signature to see the *Signature in the Schools* production. This year, however, over 1,700 students were able to experience this uniquely student-produced work of theater. Not only has viewership increased, but interest in participating in the show has also expanded significantly. Two years ago only 25 aspiring young actors auditioned to be a part of the show, and this past year 70 auditioned—representing an astounding increase of 180%. Though this increased exposure and interest in the theater arts represents an incredible accomplishment from the Signature Theatre education efforts, it is accompanied by its own set of challenges. With such an increase in membership and participation, the costs to maintain and support such a program increased as well.

Fortunately for Signature Theatre, their strong donor base is able to support this program, in addition to Signature's Apprenticeship Program. These programs are completely paid for by this donor support from individual, corporate, and foundation funders. Especially because the *Signature in the Schools* program is free for those who participate, these donations are incredibly integral to the program's success. For example, Zobell informed me that this year, Target Corporation is funding the entire program. In addition to corporate sponsorships, foundation grants are extremely important to the continued livelihood of arts organizations and their programming. Other education program donors for the year include the Arlington Community Foundation, Morris and Gwendolyn Cafritz Foundation, Exxon Mobil, Dreyfus Foundation, Marpat Foundation, and STG International. With this corporate and foundation support

combined with individual donations, however, more money is donated to the program than needed. In this situation, the surplus can be reallocated to cover other expenses within the organization.

When asked about how Signature Theatre uses their education programs as incentive for donors to give to the organization, he explained how their education programs not only help raise money for the organization, but also “build goodwill with the community” (Zobell). Because of their important work in stimulating the creative minds of young children, these arts organizations not only help themselves cultivate donors, but also build a name for themselves as integral players in the development of youth communities in the area. This involvement and presence in their local communities has made Signature Theatre prominent in the Northern Virginia and Washington, DC area. Zobell remarked, “we [the education programs] are the door into Signature Theatre for a lot of people, and Signature Theatre is very aware of that” (Zobell). The organization recognizes and has taken advantage of how they are able to cultivate young patrons that oftentimes would never have come to Signature without this targeted outreach. This last statement from Zobell demonstrated one other positive aspect of providing students with arts programming that is mainly public school outreach, which oftentimes is manifested in the form of an afterschool program.

Summary – One important take away from this interview was the concept of an education program being “a door into” the organization, and gave me another way of looking at something that I may have known to be true, but did not necessarily know how to put into words. This idea influenced the construction of my revised hypothesis, and helped illustrate how integral these programs can become to an already well-established arts organization.

**Saki Kawakita, *DanceDC* Director at The Washington Ballet  
Representing Arts Institutions and Outreach Programs in the Cycle of Arts Funding**

The Washington Ballet brings another form of active arts participation to dancers in the Washington, DC area. Guided by its three-part mission to “bring the joy and artistry of dance to the nation’s capital, provide the highest caliber of dance training, and serve and involve the entire community,” the professional dance company and ballet schools work together to serve DC and its local community. Since its inception twelve years ago, The Washington Ballet’s three cornerstone community engagement programs have reached almost 70,000 students in Washington, DC, and serve five wards in DC. While speaking with *DanceDC* Coordinator Saki Kawakita, I learned how the *DanceDC* program, EXCEL Scholarship, and TWB@THEARC help TWB to fulfill all three parts of their institutional mission.

Kawakita, who hails from Japan but pursued her interest in ballet and education in the US, began working with the Ballet five years ago. Her previous internship with Suzanne Farrell at the Kennedy Center “was an eye-opening experience to see how [Farrell] works with students and teaches life skills” (Kawakita). Now, while working with TWB’s community engagement programs, she has the daily opportunity to instill these life skills in underserved Washington, DC students who, without TWB’s dedication to public outreach, wouldn’t have the opportunity to receive professional instruction in ballet. *DanceDC* is the Washington Ballet’s outreach and education program, and partners with eight schools around the city. The program began in 1999 when a dedicated supporter of the Ballet, who was also a teacher at John Eaton Elementary School, brought forth the idea of forging a partnership between the two institutions. The Washington Ballet’s Artistic Director found the idea “very different,” and chose to pursue it further. As a result, the program quickly gained popularity and has now spread to serve five different wards in Washington, DC. Despite this initial growth, however, it has been difficult for

TWB to expand the program, as funding for the organization and its programs has decreased dramatically in recent years.

One major setback in regards to funding hit The Washington Ballet in recent years when the organization lost one million dollars in funding from the state. In addition to this setback, TWB's usual funders like the DC Commission for the Arts and Humanities saw their own budget decreases (in the case of the DCCA, a decrease of almost 45%) (Madden). Therefore, in order to sustain these programs in the organization and in DC's public schools, TWB began asking for contributions from the schools last year. As one might expect, prior to these budget cuts, TWB was able to provide these programs to schools free of charge. Kawakita explained that in order to determine whether or not to ask a school for contributions (and if so, how much), she will meet with school officials as well as the Director of TWB@THEARC, Katrina Toews, to determine the school's ability (or inability) to pay for instruction. Though this strategy of analyzing each school and how much they might be willing or able to pay for this professional instruction caught me by surprise at first, I found that asking the school to pay a subsidized cost for the service that otherwise would have cost the school nothing to be an interesting concept that does not strain either party beyond its scope of ability.

These contributions, however, are not taken directly out of the school's budget. As Kawakita clarified, the schools that are able to contribute and pay for this service in their schools are able to fundraise through their Parent Teacher Associations (PTAs). In the Northwest region of Washington, DC especially, public schools have very strong PTAs where, as Kawakita explained, "the parents are very opinionated, and if they believe in the program they will do anything to make them happen" (Kawakita). If the parents can see the benefits of the program, they will be willing to help through the means of their own fundraising initiatives. The parents

must be creative in their fundraising, as Kawakita explained, they can't just do a bake sale and hope to raise the \$1,000 or so necessary to run these programs. These parents are very helpful to sustaining these programs and keeping them in the schools, however, which is why those schools in the Southeast (who do not have PTAs that are quite as active) often require assistance to fund these programs for their students. This help comes in the form of grant awards and other fundraising campaigns, or a sponsorship in which a company that wants to bring the arts to schools support the initiative in full (e.g. Friends of JO Wilson).

From my personal experience with writing grant proposals for The Washington Ballet, as well as from Kawakita's observations, it is important to always include information on the organization's education programs in order to secure funding. Kawakita explained, "Including [our] outreach programs makes the grant proposal a lot stronger," because it shows that the program is "not just reaching audiences, but also children and students" (Kawakita). Mentioning the mere fact that these programs can make an impact on students and future generations is often enough to make donors want to contribute—a finding that confirmed one of my initial major research questions.

The Washington Ballet has an even greater advantage in securing this funding due to the way in which they make their programs accessible to underserved populations through their Southeast campus at THEARC. This secondary campus was inaugurated in 2005, and now houses both the *DanceDC* and EXCEL! programs for students aged four through eighteen. These programs reach over 600 children and their families each year through ballet classes and appearances in performances with the professional company members in the THEARC's theater ("Community Engagement"). This state-of-the-art theater seats 365 and is "the first and only theater in Washington, DC's Ward 8...created to provide DC residents living east of the



Anacostia River entertaining and enlightening experiences that can impact their lives and brighten their futures” (THEARC THEATER). The programs that are housed in this location not only help underserved communities gain access to the performing arts, but also help the company appear more well rounded to potential donors.

When considering the relationship between these outreach programs and the amount of funding these organization’s receive, Kawakita noted that supporting an art’s organizations outreach program for underserved public school students is a win-win situation for large corporations and the arts organization. This support makes their company appear stronger and more in tune with their communities’ needs. For example, Verizon provides support to many of the local elementary schools and their participation in The Washington Ballet’s outreach programs, and provides volunteer opportunities for other groups. This dedication to the community gives Verizon a more human quality that appeals to prospective clients.

Kawakita also explained how it is important as a non-profit organization for The Washington Ballet to have varying perspectives of ballet outreach. In this way, the previously mentioned mission is very effective in showing how The Ballet is multi-dimensional and is able to accomplish multiple goals at once: bringing the joy and artistry of dance to the nation’s capital, providing the highest caliber of dance training, and serving and involving the entire community. This three-part mission allows ballet enthusiasts, students and their parents, and educators and philanthropists to get involved in The Ballet and support its many branches of work. Kawakita explained, “lots of people have a heart” for these types of outreach that The Washington Ballet participates in. There are many “people who want to help” and are able to do so through perpetually needed monetary contributions (Kawakita).

Looking forward towards the future, Kawakita noted that although the amount of support ebbs and flows in accordance with the economy, there is always someone who has the heart to help The Ballet. Therefore, it is critical for the Development and Community Engagement staff to create targeted campaigns towards the correct constituents who would be most likely to contribute to a certain cause. For example, when The Ballet created a scholarship specifically for Latinos, The Ballet had to narrow down their target population significantly. It became a more personal experience for donors who came from these Latin countries, so the Ballet had to be strategic about who to ask and what to ask for in regards to these donors. Using targeted strategies becomes very important for arts organizations in order to ensure success in receiving donations. Based on my conversations with The Washington Ballet staff, I was able to confirm my research question of how having these community engagement programs is closely tied to their ability to locate donors and subsequent donations.

Summary – From this interview, I learned of how arts organizations sometimes ask the public schools that they partner with for a form of contribution in order to support outreach programs. Prior to this interview, I had assumed that these programs were supported entirely by the arts organization and their funders. After learning this information, I was able to add additional lines of flow between the public schools and outreach programs that I wouldn't have otherwise anticipated.

**Lauren Campbell, Development and Education Manager at Strathmore  
Representing Arts Institutions and Outreach Programs in the Cycle of Arts Funding**

Representing the music and visual art based disciplines of art is Strathmore, an organization that “presents and produces exemplary visual and performing arts programs for diverse audiences; creates dynamic arts education experiences; and nurtures creative ideas and

conversations that advance the future of the arts” (About Strathmore). In my conversation with Strathmore Development and Education Manager Lauren Campbell, we spoke about Strathmore’s many education programs and partnerships with elementary schools in Maryland. Campbell has worked with Strathmore for three years now, following a background in non-profit management in both the arts and other areas (e.g. environmental awareness). In our conversation, she was able to divulge the main challenges of working in both the development and education departments of an arts organization, and how the two interplay to create unique funding opportunities.

Established 30 years ago, Strathmore has had an educational component since its inception. When the Music Center—the major landmark building for Strathmore in North Bethesda—was built in the institution’s first five years, CEO Elliot Pfanstiehl wanted to incorporate a major education center into the infrastructure in order to fuse the institution’s music and education programs. This aspect of education and its presence increased in future years with the establishment of major partnerships with the Baltimore Symphony Orchestra, CityDance, the Montgomery County Youth Orchestra, the National Symphony Orchestra, and other arts groups. Many of the programs that are hosted by these groups are paid, but there are also many that are free. Regardless of the amount of payment required, students are able to visit the Music Center from schools such as Broad Acres, Greencastle, Langley Park-McCormick, and Loiterman Middle School in multiple programs and events each year. As Campbell explained, the main goal of these programs is to “provide cultural exposure and experiences” to the children in multiple interactions. In addition, Strathmore hopes to inspire young children to see “what kind of joy and sense of mastery, curiosity and excitement can come from the arts” (Campbell). The goal is to get them involved in the arts—it is not necessarily with the intention of creating

future artists. Instead, Strathmore hopes to create better, better-informed audience members for the future.

One of the major education programs that Strathmore hosts is its program with Broad Acres Elementary School in Silver Spring, Maryland. This program is now in its fifth year, and was initially funded by a generous donor who now serves on Strathmore's board of directors. The one million dollar endowment that created this program was designed to help underserved populations including low-income students in public schools, the elderly, patients in hospitals, and at risk young men at Our House—a highly structured program that trains orphaned and homeless young men in carpentry, life skills, GED preparation, and therapy (“Our House – Residential Work Force Training Center”). In general, this program helps populations that do not receive much arts exposure and would benefit from it.

As was mentioned earlier, though the student participants and their families sometimes pay to participate in these programs, others are free of charge. Therefore, outside funding is necessary to help sustain these programs in future years. Strathmore is an interesting organization in that these programs rely heavily on an endowment that is not always consistent in the amount of money that it produces for the programs, but is still able to provide some level of support. Campbell noted, “endowments don't always pay well because of fluctuations in the economy, in which case Strathmore uses regular operating money” to fund their outreach education programs (Campbell). The programs cannot be paid for completely by revenue and ticket sales, and many of the donations that Strathmore receives are restricted, making the endowment a remarkable source of funding that not all arts organizations have available. In addition, when donations come from foundations and corporations, the money is often times

unrestricted, but in this case the organization must focus on and honor what the donor is interested in, and specifically invest the money towards that purpose.

Campbell confirmed once again that outreach and service oriented programs have the advantage in this area, and tend to receive a much more enthusiastic response from donors and sponsors. In fact, from Strathmore's point of view, seeking funding for regular programming is more difficult than finding funding for education and outreach programs. Corporations are interested in the publicity and marketing opportunities that can increase awareness of their corporation, but at the same time make them look like they are dedicated to supporting the local arts scene. In this type of situation, it is important to provide benefits to the donor that are appealing to them and fit their goals (which oftentimes comes in the form of this type of publicity). In one example, a funder who donated \$20,000 to the Discover Strathmore program—a festival celebrating artists and artisans demonstrating their craft—was mentioned prominently in the program as the sponsor of the largely attended event. At the same time, this contribution made the donor seem more in-tune with their community's artistic needs and dedicated to serving them.

One interesting insight that Campbell presented is how important it is important to cultivate funders who value the organization overall, and are excited to provide support in general. She explained that if you can get these organizations to support the organization as a whole (and not just one program that interests them in particular), the organization will have increased access to unrestricted funds that can be put to use in a number of ways. The way in which Strathmore accomplishes this is by “addressing the funder's requirements, their own set of expectations and guidelines, what their priorities are, and what they're asking for” (Campbell). All funders want to be able to see their organization's impact on their community through these

donations. Therefore, it is important for any arts organization to be able to demonstrate impact through numbers, produce numbers on how many kids the program affects, and how many days the child spends in the program. It becomes important when writing grant proposals then, to keep good track of these figures, provide documentation in the form of pictures, evidence, and quotes from kids, as well as show both anecdotal and quantitative proof of the program's impact on others and the community as a whole.

When asked about the main challenges that she encounters in her work, Campbell explained that hers is providing funders with one simple message. Because Strathmore is largely a multidisciplinary arts organization, the staff can talk about dozens of different programs and activities to support in their asks: they can ask them to come to concerts, attend tea at the Mansion, or visit the art exhibitions before making their donation. It therefore becomes important for the staff to tailor their ask to fit the organization, while at the same time telling the story accurately and explaining the impact that they would help make. In addition, this simplification and tailoring helps the organization keep the attention of the funder, who is often too busy to read through a lengthy proposal. The organization has to be strategic and cut to the point, while at the same time getting the funder excited about what Strathmore is doing and how their contribution can help. One challenge that can't always be anticipated, however, is the competing priorities within an institution. For example, one staff member might be interested in supporting a certain program, but then move onto another institution. This high turnover rate in arts organizations makes it difficult to establish lasting relationships, thus requiring organizations to build new relationships all the time.

From the perspectives of these organizations, funding is more easily acquired when the staff is able to present their outreach and community engagement programs to potential donors

and create strategic, targeted appeals for their participation in partnerships, sponsorships, and donations. The funder plays an obvious role in making sure the programs continue in the future. Their support also makes the funder appear more socially responsible and culturally aware to customers, however—therefore boosting their own image. As I learned from my conversations with these experts in the field, the exchange between the groups becomes mutually beneficial. This quality provides a greater incentive for arts organizations to create their own outreach or community engagement programs. Though they might be considered difficult to fund in tight economic times, the benefits of having these programs—for example, extra incentive for others to fund them, the special distinction of being considered a socially aware organization, and the sense of moral worth that it provides—outweigh the costs of supporting them.

Though the future of arts funding fluctuates from year to year from the perspectives of these players (and therefore remains uncertain in some ways), some organizations have mechanisms intact to protect these important outreach programs. In the example of Strathmore, a generous one-time donation from an impassioned patron (and later board member) provided the stable foundation for the future of their public school outreach program. I spoke to Strathmore’s Director of Finance, Jasper Cox, for more information on this unique endowment, and how it has affected Strathmore’s finances. Cox began practicing accounting 25 years ago with a number of international organizations, and came to Strathmore to work in the finance department almost six years ago. His main tasks as the Director of Finance include creating the organization’s working budgets, creating financial reports, and conducting financial analysis. When asked about how Strathmore in particular raises funds and from where, he provided the following breakdown:

<b>Funder</b>	<b>Percent Contribution</b>
<b>Government</b>	12%
<b>Foundations/Corporations</b>	13%
<b>Individuals</b>	15%
<b>Revenue</b>	60%

As evidenced by this chart, the majority of Strathmore's funds (and in the case of most performing arts organizations where ticket sales are a major source of revenue) come from selling tickets to the approximately 45 onstage shows every year, renting out the Music Hall to various groups, and renting out the Mansion venue for corporate and private events. As for funding the outreach programs, however, there are two large endowment funds that continually generate income for the programs.

As mentioned earlier, the first large endowment was created six years ago as the result of a large gift from a now board member. A second endowment was created four years ago from another large gift. These funds were provided for a specific project, which in this case is Strathmore's outreach and education programs. Though the output of these endowment funds varies based on the year, overall they will always generate income on a monthly or yearly basis. This consistent support will always generate some degree of income and sustain the programs that they were originally underwritten to support. Despite this extra support, however, Cox informed me that Strathmore's education programs are built into their annual budget at a rate of \$100,000 per year. This funding is then allocated amongst the various programs based on the objective of the project. This last way of funding programs within an organization is more common amongst arts organizations. In any case, each of these organizations that I investigated in my research agreed that it is to their benefit to have these outreach programs, and that it is very important that their involvement with these programs is mentioned in any grant proposals or appeals for funding in order to be successful.

Summary – After speaking with Campbell and Cox, I learned that there are other funding sources besides what I had considered the three standard sources (individuals, corporations, and foundations) that I had to consider in my research. From this interview, I was able to develop my



model further by adding in this additional funding source that other arts managers might not immediately consider, but should be aware of in their understanding of program funding.

### **Interview Subjects and Study Participants: The Funders**

After recommendations and other input is given by the public school teachers, the arts organization's staff then confers on the best strategies for targeting their primary funders—including individuals, corporations, as well as state and federal government funders. After doing my own independent study and research, I found that the most interesting and complex funding relationships exist on the state and federal government levels. Fortunately for my studies, the Washington, DC area is unique in that it houses many of these government funders. I interviewed employees from the DC Commission on the Arts and Humanities (DCCA) and the National Endowment for the Arts (NEA) about how they fund arts organizations in DC and across the United States, and about their views on the future of funding for the arts for an additional dimension in my understanding.

### **Carlyn Madden, Arts Education Grants Manager at the DC Commission on the Arts and Humanities Representing Funding Agencies and the State Government in the Cycle of Arts Funding**

The DC Commission on the Arts and Humanities “provides grants, professional opportunities, education enrichment, other programs and serves to individuals and nonprofit organizations in all communities within the District of Columbia” and receives support from DC's government funds as well as the NEA. The Commission's mission is to “provide grant funds, programs, and educational activities that encourage diverse artistic expressions and learning opportunities” (About DCCA). Much to my surprise, I learned that the mayor

appoints the DCCA's board of Commissioners, who do their best to uphold this dedication to elevating the status of the arts and humanities in Washington, DC. I spoke to Arts Education Grants Manager Carlyn Madden, who has worked with the Commission for two years. Madden has worked in the field for seven years, having worked previously for one of the other largest art funders in Washington, DC—The Morris and Gwendolyn Cafritz Foundation. In her position as the Arts Education Grants Manager, Madden works with a portfolio (the range of projects that one works on, including grants and programs) of five million dollars of grant making and program funds, which represents 40% of the DCCA's budget. Madden personally handles 50 organizations and about one million dollars in grants, as well as several programs within the schools, summer programs with youth, a capacity building program (managing grants consultants for non-profit arts), and a general operating support program with a budget of 2.5 million dollars. Madden's experience with education and outreach grants helped me to understand what these government funders look for in their applicants, and how these applicants can use this information to create even more compelling appeals for funding.

First, however, I wanted to learn more about how the DCCA's budget is determined. Madden explained that each year, the mayor of the District of Columbia drafts a budget based on what he knows of the organization's efforts, the city's revenue, and what he expects to be output. This budget is then presented to the city council, which ultimately approves the final funding. This year was special in that the budget came out at ten million dollars, when in past years this figure has hovered around 4.5 million. This year's significant increase came about when DC arts groups lobbied together for a larger budget, and were successful in their efforts. These budget bumps are rare as lobbying efforts are seldom successful, but very much appreciated by arts

groups in the Washington, DC area. This surplus was allocated to a variety of areas within the Commission such as arts education programs and grant applications.

For arts education grants, the DCCAH looks specifically for organizations that can provide impact on students through what is called sequential learning. Researchers Ritter and Nerb found that, “The order in which material is presented can strongly influence what is learned, how fast performance increases, and sometimes even whether the material is learned at all” (Ritter). Therefore, the DCCAH looks for programs where the organization can engage with student multiple times over multiple sessions within any given discipline. Madden says that in addition for looking at the four major criteria of the Commission, she also looks for deep impact—that is, impact that occurs in weekly or monthly programs for the same group of students.

The four major criteria of the DC Commission on the Arts and Humanities can be described as the following: artistic content, community engagement and impact, sustainability, and the overall fit with the DCCAH. Artistic content refers to a measure of the quality of the arts being put forth. To be considered sufficient in the area of community engagement and impact, the organization should be reaching either broad or deep audiences. Madden clarified by saying that reaching “twelve kids or one hundred” is considered sufficient in consideration of all applications (Madden). The sustainability portion examines the organization’s leadership and finances, and how they are organized to ensure future success. Finally, the organization and its goals should fit well with the Commission’s.

Groups can appeal for funding and argue for their fit with these four criteria using the DCCAH’s online application process. The Commission uses a service called Zoom Grants, which standardizes the process of applying for grants with a series of forms and documentation

uploads. This process creates a paperless project where the funding agency (in this case the DCCAH) can standardize the questions, compare “apples to apples,” provide information in a consistent format to optimize the panelists’ understanding, and help the arts institution define what is most important to the wider community in a concise narrative. On the downside, however, the creativity in these submissions is often lacking, and does not allow the arts institution to define what qualities make them special and unique. Despite this disadvantage, however, the institutions must still find a way to make them stand out amongst the multitudes of art projects and programs in the Washington, DC area—making the process even more challenging.

As Madden explained, “the thing about DC is that everyone is underserved. The student achievement rate is so low, and the public education system is so bad” (Madden). Therefore, what stand out are programs that can explain how they work to modify their artistic programs and services to best meet their community’s unique needs. This careful attention to detail is what catches the eyes of funding agency staff members, and is something that arts institutions should take note of in their appeals. For example, instead of writing about how they provide discounted tickets to underprivileged communities, an organization would do better to say they can provide transportation for these communities, and provide opportunities to see shows *in addition to* offering discounted tickets. Another example of an opportunity that the DCCAH might fund is a performing arts or theater group that offers a special show or program for children on the autism spectrum. In their application, they might discuss how they modify their shows to the needs of children with autism by dimming the lights and ensuring that the noises aren’t too loud and irritable. By modifying the services and identifying unique opportunities to provide them, while

at the same time being able to explain these modifications, the organization can effectively distinguish itself from other applicants.

From the view of the DCCAH, the current funding situation for outreach programs in the District is quite unpredictable at the moment. One other criterion that applicants should consider if they want to secure whatever funding is available, however, is how well the organization can argue their cause based on economic impact. Though this is something that Madden noticed organizations do not do very well, being able to talk about economic impact is a large trend that will likely become more important in coming years. When arts organizations can explain how their programs are integral to the economic development of its area, funders are more likely to take notice of the program's merits. For example, Woolly Mammoth Theatre Company in Northwest DC might talk about how they have three shows each month, and how each of these performances brings District residents to their part of the city for dinner before shows and drinks after the show. The Woolly Mammoth Theatre Company is therefore helping other local businesses, and improving the economic development of the area as a whole.

Summary – Though I could not represent some of my major takeaways from this interview visually on my model of flow, I was able to gain more insight into how a state-level funder receives funding (from the Mayor) and what criteria they look for in their grant applicants. With this information, I could tell organizations what the funding agencies are looking for, and how they could be more successful in their appeals. The most interesting of this information was the emphasis on economic impact, and how this quality will be more important in the future.

**Terry Liu, Arts Education Specialist at the National Endowment for the Arts  
Representing Funding Agencies and the Federal Government in the Cycle of Arts Funding**

On the national level of funding is the National Endowment for the Arts (NEA). I interviewed Terry Liu, an Arts Education Specialist in the Literature and Arts Education Division. He began working with the NEA in 1990, and has been working as an Arts Education Specialist since 2000. This position requires Liu to help people understand how to apply for the NEA's grants, to help circulate the applications through the panels, to work with staff and directors on the application paperwork, and to essentially assist with each year's cycle of applications. Each arts education application is reviewed by discipline, and Liu works specifically with multidisciplinary arts education groups. For these multidisciplinary outreach programs, Liu explained that there are two deadlines: one for out of school programs, and one for in school programs. Though I might have originally been more interested in the funding of in school programs, following my extended research I focused more on out of school programs and how the NEA funds these efforts.

The scope of the NEA's funding support depends on how much Congress appropriates to the cause. In 1995, the NEA experienced a major budget cut that resulted in employee downsizing and catastrophic cuts for the arts on a national level. Liu noted that, "the country is learning that the arts are very important, and is learning from the 1995 budget cut" (Liu). The budget has recovered since then, and now stands at a solid \$145 million. Though this figure still falls below what was available prior to the 1995 cut because of inflation, it should not be considered a source for serious concern. The country has since learned and is learning from the 1995 budget cut that the arts are very important, and the NEA continues to play a very important role in assuring a sense of excellence and fairness in the arts across the country.

In order to assure such excellence and fairness when awarding grants, I learned that the NEA uses two general measures: artistic excellence and artistic merit. These criteria examine the level of excellence in eligible groups as well as the project goals. The NEA is special, however, in that it not only looks for projects that focus on learning skills in art and improving people's abilities to express themselves, but also for projects that help teachers become better educators.

Project leaders will frequently write about their projects and how they target underserved populations, as these projects have an advantage in arguing how they bring artistic excellence and artistic merit to communities that wouldn't otherwise have access to art. "People are willing to help people," Liu explained, and the NEA is naturally inclined to support programs that reach out to the disadvantaged (Liu). For this reason, it becomes increasingly important for these outreach programs to pay close attention to the review criteria and clearly show that they know how to work with students from at risk backgrounds or students with disabilities if they want to compete for funding.

When asked about what organizations are most successful in receiving grant awards, Liu explained that the NEA looks closely at the excellence of teaching and learning, the program's lesson plans, and an assessment of the artists. Echoing what Madden reported about how the DCCAH looks at breadth and depth of contact, Liu explained that the NEA looks for a considerable amount of contact time with project participants and a means to assess participants' progress in the program. Speaking candidly, Liu said that the groups that receive grants have to be "scrappy, tell their story well, and have a great mission. Real proactive programs sail to the top" (Liu).

Summary – Though I could not represent some of my major takeaways from this interview visually on my model of flow, I was able to gain more insight into how a federal

agency receives their funding, how Congress determines this amount, and what criteria they look for in their grant applicants. With this information, I could tell organizations what a major, national, funding agency is looking for, and how they could use this information to be more successful in their appeals.

### **Initial Findings and Rejection of My Initial Hypothesis: Revised Hypothesis**

After reviewing my original solution that proposed the implementation of afterschool art programs at public schools and the results from my interviews with arts education experts and practitioners, I began to consider how schools could maximize their benefits and contact with the arts while keeping costs and staff salaries at a minimum. Having had experience working at various Washington, DC arts institutions, I took note of the success in their outreach, community engagement, and education programs, and learned more about their merits and excellence through this series of semi-structured interviews. Hearing about the success of the partnership programs at Signature Theatre, The Washington Ballet, and Strathmore, as well as how funding agencies are more likely to take notice of these types of programs led me to consider the merits of this collaborative approach to sustaining arts education. These programs establish ongoing partnerships between reputable art institutions and underserved DC public schools and are mutually beneficial for all parties involved, thereby making them an even better solution for schools that might struggle to create or support their own afterschool art program.

As the art world has placed a large emphasis on spreading art's influence and benefits to underserved populations, many non-profit arts organizations now include a form of community engagement or outreach program into their organizational structure. According to international research from the NLI Research Institute in Japan, outreach programs, which are broadly defined



as “services and welfare activities provided to the local community, as well as local visit services by a public or service organization,” have taken on the meaning of “the efforts of cultural facilities and arts organizations to provide local residents and communities more opportunities for contact with the arts” (Yoshimoto, 2). Cultural organizations have gained renewed interest in having these programs due to a number of benefits: cultivation of future patrons, an expansion of services that fulfills a public duty, and to help people gain a fuller understanding and experience with the arts (Yoshimoto). These programs not only help the organizations give back to the community, but also give the organizations an extra edge when seeking outside funding from individual, corporate, foundation, and government donors. Because arts organizations are more likely to receive restricted or general donations if they can offer a way to impact the communities around them, they are more likely to keep them in their organizational missions.

My revised solution of presenting students (and particularly those who do not receive adequate arts education) with afterschool outreach and education programs that are sponsored by prominent arts institutions in the city therefore became the basis for my graphical study of outreach programs for public schools. As I mentioned, these partnerships are overridingly mutually beneficial for both parties involved, but ultimately provide disadvantaged students with opportunities to learn from visiting professionals in the field of art (who are already in the area visiting the arts organization for performances and exhibition openings), equip public schools with art programs at little to no cost, improve the art organization’s chances at receiving funding from a variety of sources, and improve the cultural vibrancy of the city by cultivating patrons at a young age and exposing the arts to a wider circle of people who might not otherwise have the opportunity to engage with the art form.

In my independent research, I became interested in how arts organizations can speak to donors about their outreach work and how they impact young minds, in hopes that their work will align with the donors' personal goals and missions to help their communities. Therefore, I made sure to ask my interview subjects about how their current organization uses or talks about their outreach programs to garner more interest, and in turn funding, from individuals, corporations, foundations, and other funding agencies. Fortunately, when selecting the three institutions that I would study in my thesis research, I not only chose three non-profit arts organizations that cover differing disciplines of art (dance, theater, and visual art/music), but I also chose organizations where public outreach is considered a priority and an important component of the group's overall mission. All of these organizations were chosen because of their strong work in the arts-active Washington, DC area, but also have developed the ability to reach a large population of underserved, urban students. Therefore, I was able to ask them questions about my revised hypothesis, and evaluate my findings based on their responses.

After doing my own independent study and interviewing the arts organizations, I found that some of the most interesting and complex funding relationships exist on the state and federal government levels. Therefore, when I interviewed my subjects from the DC Commission on the Arts and Humanities (DCCAH) and the National Endowment for the Arts (NEA), I made sure to learn more about how they fund arts organizations in DC and across the United States, and about their views on the future of funding for the arts. I had already heard from the arts organizations that from their perspective, speaking about their impact on underserved communities is one of the most effective ways to attain funding. As my next step, I wanted to confirm this working hypothesis with two of the largest funding agencies for organizations in Washington, DC. Though I learned a significant amount of unexpected information in my conversations with the

art education experts at the DCCAH and NEA, I was also able to confirm this hypothesis that I had explored.

### **Actions Based on These Findings**

Stripped of politics, constraints, and competition, another facet of my revised proposed solution is for arts organizations to advocate for the great work that they do in their outreach programs in order to secure more funding. They could argue that by creating artistic opportunities for those who do not have the resources or capabilities to participate in these activities that are typically considered “reserved” for the upper-class population, they are doing a public service that is deserving of funding. In order to be the most successful in securing funding, however, these organizations should have a broad understanding of the overall flow of funding dollars and how they are distributed from one level to the next.

For this reason, I created what I had discerned as a viable model of flow between the organizations in order to best help these organizations understand the relationship between each group. In other words, based on the findings from my research and interviews, I found that one way to clarify the relationship between the groups would be to represent it visually. Therefore, I created “The Cycle of Arts Funding” graphic element to help myself and other arts managers visualize this relationship.

### **Summary of Findings**

In the first stage of my research, I was able to explore how the arts can be used to promote cognitive development in children and at the same time reduce the threat of social delinquency. Following this preliminary study, I identified after school outreach programs, and

then partnerships, as possible solutions to the problem of how to keep art programs in American public schools that are constrained by reduced budgets and resources. And after realizing that this solution describes an isolated situation that does not take into account numerous other factors and players in the issue, I created a preliminary visual model of the flow of capital between the government funders, patrons, arts organizations, and public schools. Having had a strong background in the visual and performing arts throughout my life, I have always had a visual (spatial) learning style in which “ideas, concepts, data and other information are associated with images and techniques” (Leite, Svinick, and Shi). Thus, the best way for me to organize and understand my findings was to do so graphically.

My theoretical model was then analyzed through the lens of various leaders in the Washington DC arts scene. Using the information that I had gleaned from my informational interviews with Martin, Zobell, Kawakita, Campbell, Cox, Madden, and Liu, I was able to refine the first draft of my visual model of financial flow and create a new approach to understanding the partnership between arts organizations and public schools. Through the interview process, I found that there were elements of the cycle that I had not previously considered when conducting my own research. For example, I learned that some organizations are funded through unique private endowments that provide a sense of security in funding. I also learned of important interactions between the public schools (and their PTAs’ abilities to fundraise) and the outreach program, and how this relationship provides additional support in funding.

These findings contributed to more in-depth development of my visual cycle, and helped me to create a unique (and more fully fleshed out) resource for those interested in studying this important social issue of how to sustain arts education. The final graphic shows how the key players in the argument for arts education interact between levels, and leads to a more solid

understanding of their shared financial platform. It also gives my solution of establishing partnerships between established arts organizations and local public schools through the vehicle of outreach programs another dimension of understanding.

## **Project History**

I originally became interested in studying the argument on the importance of arts education in our public school systems in the fall of my junior year at Carnegie Mellon. In one of the first classes in my rhetoric course on argument, my academic advisor and then professor David Kaufer asked us to consider a topic that could be considered controversial, but more importantly, one that we care deeply about. After some deliberation, I had identified arts education as my subject of study for the next two years and foreseeable future.

That fall semester, I worked to develop the beginnings of my argument for why the arts are critical to the cultural vibrancy of the United States, and why arts education programs deserve our attention and support. Much of this research can be seen in the early stages of my research. This preliminary research was critical to my full understanding of the state of arts education, and how the problem of low funding might be remedied. I took this interest in a slightly different direction the following spring semester, however, and examined existing policies and literature on arts education in David Kaufer's Corpus Analysis course. By taking this other approach and looking at how language is used in arts policy, I was better able to understand the different ways that people have advocated for the arts in past legislation. I was so excited by this new approach to looking at arts education in America that I decided to take it one step further by basing my senior thesis around the topic.

Though I had originally planned to extend my Corpus Analysis research in this thesis, I decided upon my final topic after many rounds of concept revision. I wanted to create a body of work that not only expanded upon my previous research directives, but also contributed new knowledge to the field. Dr. Kaufner has thus been instrumental in the development of my thesis study for close to two full years now, and this project would not have been possible without his guidance and inspiration.

### **Next Steps**

For the next two years, I will pursue my master's degree in arts management at Carnegie Mellon's Heinz College. In this program, I plan to continue my exploration of outreach programs and how they are funded in courses such as Advocacy in the U.S., Arts in Education, and various levels of fundraising classes. Whether this study is directed or a general extension of my knowledge in these subjects is yet to be determined, but I know that I will use this study as a tool in my career as an arts manager. One example of an opportunity to conduct a directed study and extend my research would be in my Systems Synthesis project at the conclusion of my master's experience.

In this extended study, I would hope to speak with administrators in public schools in regards to their opinions of and positions in the funding cycle, as well as explore other possible sources of funding that I may not currently know about. This exploration would be made possible through additional interviews with other education directors, development managers, finance directors, funding agencies, and a multitude of other sources. I hope to have the opportunity to speak with these individuals on a candid and less formal basis as well, in addition to more formal interviews for future studies.

In addition, much of the information and knowledge that I built upon in this thesis study were based upon my prior experiences in the field as an intern at various art institutions. I know that I will encounter these concepts in the future as well, and will be more mindful of them as I continue to make my way through the art world.

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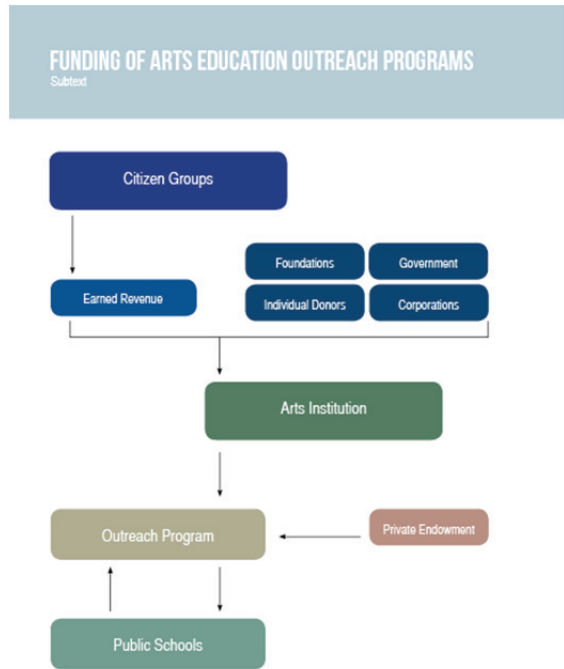
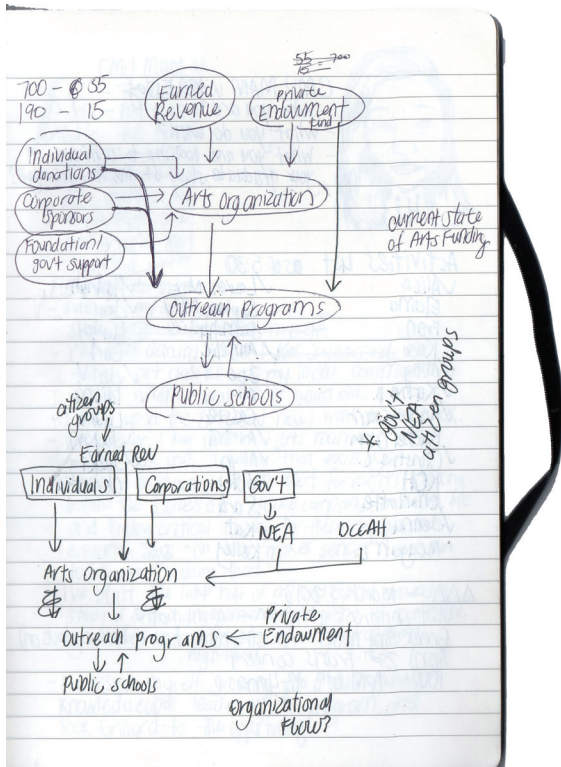
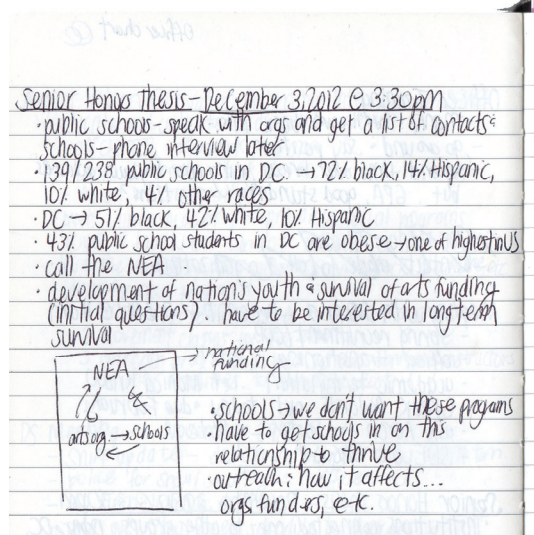
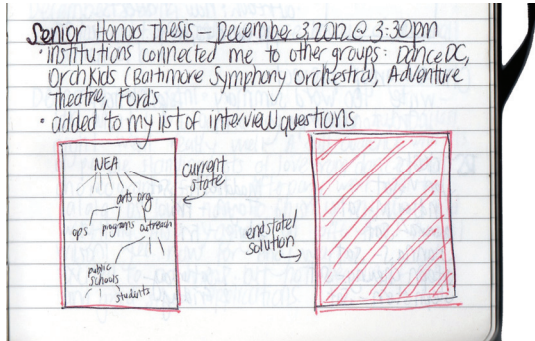
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# Appendix 1. Graphic Work as Heuristics for My Thinking

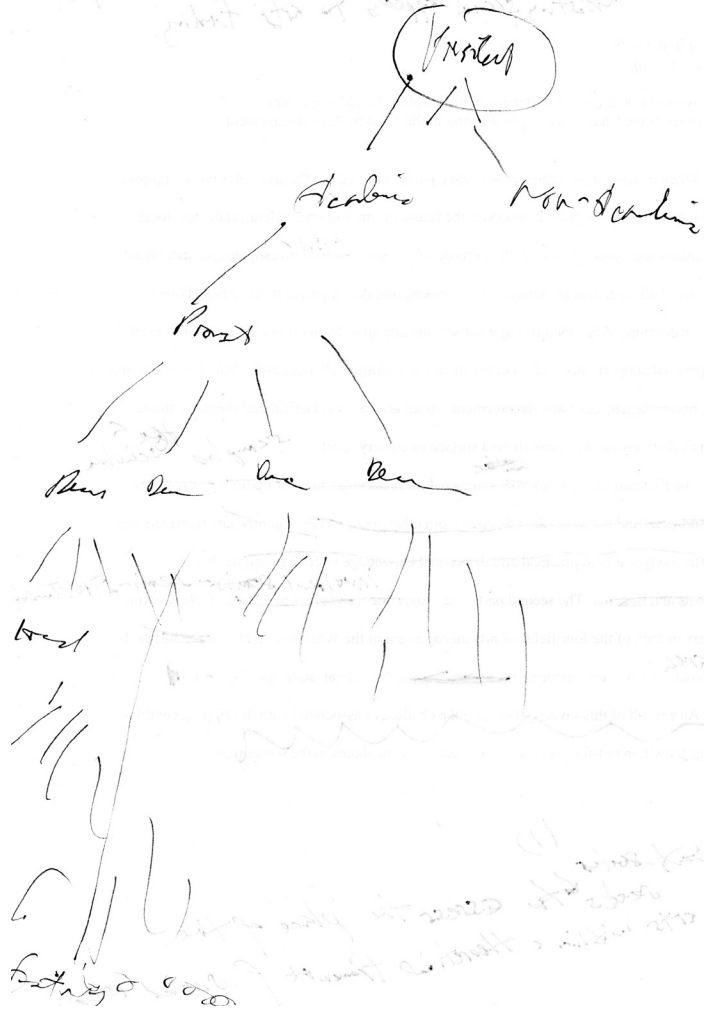
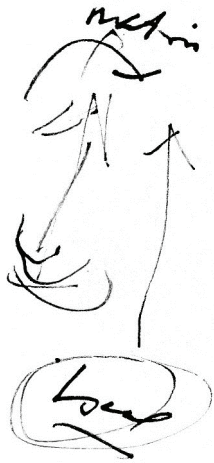


Left top: visual graphic planning, December 3, 2012

Left bottom: various stages of visual graphic planning

Right top: meeting notes and graphic detail planning

Right bottom: first iteration of digital graphic



Additional stages of graphic planning with advisor David Kaufer

The larger goals of this research are to review the leading literature nationally and internationally on the social good of the arts and its ranking with other social goods; to understand the extent to which major national organizations like the NEA take advantage of this research when seeking congressional appropriations; to interview managers of local arts organizations and to understand the reliance or lack of reliance on these broader discourses for the fundraising challenges they confront on an operational basis.

*One of the major questions I hope to answer is*

*their*

## Appendix 2.

### Dan Martin Interview Notes – October 18, 2012

#### Questions

- Do the challenges of managing the different genres differ enough to base a project on?
- Challenges in fundraising, proposal writing, etc.
- Different management structures (directors, managers, etc.)
- Does the experience of management change?
- Patronage vs. customer-based
- What are the specializations of each area from the research and educator perspectives?
- What are the challenges of running a dance company vs. a theater and are there specific issues that may not be apparent on a surface level?
- Case studies/interviews of managers in different fields
- Focus on larger issues: fundraising and budget constraints and zoom in on different genres

#### Interview Notes

- Interesting dimensions to research question
- Difference between arts and other social needs
- Obvious why we need to give to social issues—values are understood and appreciated, i.e. environment, education...the other side is arts and culture
- Have to argue that 1. Arts matter, 2. Deserves your support
- People give to people—not passive
- Do have a need. What's in it for you as a funder...here's what it will make you feel, how it will fulfill your mission
- Giving narratives
- Subtle differences: visual, dance (ballet), classical music needs to be preserved
- Theatre, public television, and modern arts need to be preserved as well—need to define who they are
- Structures
  - Museum: curator, management team subservient
  - Performance: more equal, artistic director, choreographer...move money in work
- Operational challenges: warm prospects
  - Have a pool of people who give money—not like environment (where you have to find out who cares)
  - Mailings can be expensive but help you find out who cares
- Customer-based – become members for benefits and tangible value
  - Walking down a difficult path, always expecting something in return
- 30% opera, 30% symphony earned revenue—need patronage
- People who give to get a title, give for patronage
- *Henry Rosso: Excellence in Fundraising* → theory and practical (Foundation Center)
  
- Understand foundation of practical so you can make changes when things don't work

- Difference in process – arts need to establish value
- Arts because they do this (test scores)
- Intrinsic is hard – it doesn't matter to you now, it won't later → necessary
- Engage more people
- How do we engage and grow?

## Appendix 3.

Jasper Cox Interview Notes – January 11, 2013, 10:00am

### **Strathmore**

#### **Jasper Cox – Director of Finance**

- Can you tell me briefly what your background is? When did you start working at Strathmore?  
**Practiced accounting for 25 years with international organizations, came to Strathmore 5.5 years ago**
- Can you give me a brief outline of your job entails?  
**Budgeting, financial reporting, financial analysis**
- Can you give me a breakdown of where Strathmore’s funding comes from? Government, foundations, corporations, individual donors?  
**Government – 12%**  
**Foundations/corporations – 13%**  
**Individual donors – 15%**  
**Revenue – 60%**
- From where does the majority of this funding come?  
**Revenue from shows (45 onstage shows every year), renting out the Music Hall, renting the Mansion for corporate and private events**
- Do you play a role in asking for funding or is that mostly Development?  
**Development Department prepares and presents proposals for corporate and foundation funding**
  - More specifically, how do you compete for outreach program funds?
  - How does your general fundraising strategy differ from your outreach program fundraising strategy? Are the appeals different?
  - Are the barriers similar or different between general vs. youth funding?
- Outreach education programs like partnership with Broad Acres Elementary School—funded by donors, but does the finance team play any part in budgeting for this?  
**Two large endowment funds that generate income**  
**Target those in grant writing**
- Do you generally budget for other outreach and education programs for Strathmore?
- How do these outreach programs fit into the overall budget that you create for the institution?
- Is there a priority structure? And if so where are these programs located?

- Do the program directors have a say in how the budget is created?

#### Other Notes

- **Education programs are built into the budget, earn about \$100,000 per year**
- **Funded based on the objective of the project**
- **Endowment funds**
  - **Provided for a specific project**
  - **Invest funds in money market, money generated on a monthly or yearly basis to underwrite these programs**
  - **Output varies based on year, but overall will always generate income and sustain these programs**
  
  - **First endowment created six years ago, large gift from a board member**
  - **Second endowment created four years ago, also a large gift**



Appendix 4.

Lauren Campbell Interview Notes – January 11, 2013, 11:00am

## **Strathmore**

### **Lauren Campbell – Development and Education Manager**

- Residency with Imani Winds: reached pre-K through graduate level students
- Spring Break @ Strathmore partnership with Broad Acres Elementary School (fifth graders)
- Partnership with Broad Acres brings arts experiences to under-served students

Background:

- Your background?
  - **Started at Strathmore in April 2010, so has been there for 3 years**
  - **Has a background in non-profit management in both the arts and non-arts**
  - **Before starting at Strathmore, worked at environmental organizations**
- Can you tell me the background of the outreach/education programs? Were they always a part of Strathmore's mission or were they incorporated at a later time because of a trend in other arts orgs?
  - **Program with Broad Acres is in its 5<sup>th</sup> year (began with a different school)**
  - **The funder for this program is now a board member**
  - **Provided a one million dollar endowment for underserved populations (low income in public schools, elderly, patients in hospitals, Our House [at risk young men] – populations that don't get as much arts exposure**
  - **Interdisciplinary workshop where kids come to Strathmore**
- **Strathmore was established 25 years before the Music Center was built**
- **Strathmore is 30 years old (Music Center is about 5 years)**
- **Education was a part of the mansion back then, so since Strathmore's inception**
- **Elliott wanted a major education center with the Music Center, two sides with both music and education**
- **Education aspect increased with the establishment of partnerships with BSO, CityDance, MCYO, Interplay, NSO, etc.**
- **Staff added a lot of education as well, wide range of**
- **A lot of programs are paid, but a lot are free as well**
- **Bring students to the Music Center from Broad Acres, Greencastle, Langley Park-McCormick, Loiterman Middle School (multiple programs/events every year with these schools)**
- **Performers aren't always dedicated to education, but take advantage of those opportunities when possible**
- **Performers who will lead programs share their passion with students**

- Is it now important to the overall structure? Is it still not necessarily a main focus?
- What does the outreach or youth component do? How does it contribute to the mission of the organization? What are the goals of the program?
  - **Providing cultural exposure and experiences (main goal), inspiring kids to see what kind of joy and sense of mastery, curiosity and excitement can come from the arts**
  - **Get them involved (although not necessarily become an artist) and become better audience members in the future**
- What skills do you hope affected students will develop through participation in these programs?

#### Funding:

- From your perspective, how are these programs funded in relation to other programs or expenses within the organization?
- From your experience as a director of a youth outreach program, how do you view the relationship between the existence of these programs and funding?
  - **Some of the money is restricted, for example interest from investments and endowments is restricted**
  - **When money comes from a foundation or corporation it is not restricted, but the organization must focus on what the donor is interested in and put the money towards that purpose**
  - **Programs are not paid for completely by revenue/ticket sales**
  - **Donations go to the programs that they don't make money on**
  - **Endowments don't always pay well because of fluctuations in the economy, in which case Strathmore must use regular operating money**
- Do you view these programs (the mere existence of them) as a significant incentive for donors? What aspects make the program appealing for donors and government agencies?
  - **Yes. Outreach and service oriented programs tend to get a much more enthusiastic response**
  - **Corporations are very interested in publicity and marketing opportunities**
  - **Seeking funding for regular programming is harder than finding funding for education/outreach programs**
  - **Solicitations are generally to support Strathmore as a whole, sponsorships and grants are not restricted**
  - **Try not to get restricted money**
  - **You want to get funders who value the organization overall and are excited to support you in general (so you can use the funds however you need to)**

- **For example, one funder who gives \$20,000 to Discover Strathmore, put her name on programs as “Sponsored by...”**
- What strategies do you use to compete for funding?
- What kinds of things do you mention in your funding campaigns and why do you think they are effective/which are the most effective?
  - **The key is to address the funder’s requirements, their own set of expectations and guidelines, what their priorities are, and what they’re asking for**
  - **All funders want to see the organization/program’s impact**
  - **Show numbers, how many kids are affected, how many days the programs last**
  - **Important to keep good track of numbers**
  - **Provide documentation with pictures, evidence, quotes from kids**
  - **Show both anecdotal and quantitative proof of program’s impact**

Future:

- What kinds of problems do you now encounter in regards to funding for outreach and youth programs at your arts institution?
  - **Main challenge is giving funders one simple message, because we do so much**
  - **Talking about dozens of things in their asks: ask them to come to concerts, tea, art exhibits**
  - **Main challenge is to make sure they are telling the story and the impact they’re making (“We go to schools,” etc.)**
- What are the barriers in communicating with funders and requesting funding?
  - **One major barrier is the attention span of the funder**
  - **Funders are oftentimes very busy, so you need to cut through and get them excited about what Strathmore is doing**
  - **Volume of communication is very high, so it is sometimes hard to reach them**
  - **Competing priorities within institutions (one staff member who is interested, but then gets transferred—then need to build a new relationship, turnover rate is a challenge)**
- How do you think the process of funding for these projects could be improved?

Appendix 5.

David Zobell Interview Notes – January 16, 2013, 2:00pm

## **Signature Theatre**

### **David Zobell – Development and Education Manager**

- *Signature in the Schools* (18<sup>th</sup> year) – theatre workshops, in-class discussions, after school program
  - Wakefield High School, students from Arlington County and DC are bused into ST to see the shows
  - Classroom visits from Signature Staff on media literacy, basics of theatrical staging, and marketing tactics
  - Professional actor serves as a colleague and mentor
- **The Apprentice at Signature**
  - Hands-on professional experience for young performers and designers
  - Designed to enhance the Arlington Public School program by providing opportunities to see shows

Background:

- Your background?
  - **Studied Directing at BYU four years ago**
  - **Interned at Signature Theatre, then freelanced around DC**
  - **Was called back as the Interim Director of Education at Signature Theatre, then became permanent Director**
  - **Has been at Signature off and on for the past three years**
- Can you tell me the background of the outreach/education programs? Were they always a part of Signature's mission or were they incorporated at a later time because of a trend in other arts orgs?
  - **Signature's 23<sup>rd</sup> season, *Signature in the School's* 18<sup>th</sup> season (so program came in about year five)**
  - **A playwright came and put on a play set on high school students**
  - **Now an original piece is written every year for the program, no longer just serves Wakefield (but mostly Wakefield students are used for production)**
  
  - **Auditions take place every fall**
  - **Plays are generally based on some sort of historical event**
  - **The program has gotten a lot more popular over the past few years**
  - **Two years ago, 25 people came to audition. This past year 70 people came to audition. Significant increase over the last two years**
  - **1100 came to Signature to see the production last year, this year 1700 students**
  - **Equity act, participants get to work with a professional design team**
  - **Choose schools who will attend shows by sending letters to schools in the DC area (though there is a focus on Arlington and Fairfax County schools, letters also go to DC and Montgomery County schools)**
  - **Receive grants for free busing in Arlington, so travel is free**

- **Invite schools in other school districts to come, but busing and transportation is sometimes a deterrent**
- Is it now important to the overall structure? Is it still not necessarily a main focus?
- What does the outreach or youth component do? How does it contribute to the mission of the organization? What are the goals of the program?
- What skills do you hope affected students will develop through participation in these programs?

Funding:

- From your perspective, how are these programs funded in relation to other programs or expenses within the organization?
  - **Signature in the Schools and Apprentice program paid for by donations**
  - **Donations are individual and corporate (this year Target is funding the entire program)**
  - **Paid classes are also offered (Signature in the Schools is free)**
  - **Foundation donors this year: Arlington Community Foundation, Morris and Gwendolyn Cafritz, Exxon Mobil, Dreyfus Foundation, Marpatz Foundation, STG International**
- From your experience as a director of a youth outreach program, how do you view the relationship between the existence of these programs and funding?
- Do you view these programs (the mere existence of them) as a significant incentive for donors? What aspects make the program appealing for donors and government agencies?
  - **More money is donated to the program than needed, this money can go into covering other expenses**
  - **Signature Theatre oftentimes uses their education programs to raise money as well as build goodwill with the community**
  - **Signature is prominent in the community, and many people are exposed to the organization and their programs**
  - **“We [the education programs] are the door into Signature Theatre for a lot of people, and Signature Theatre is very aware of that”**
  - **Reach out to a younger audience**
- What strategies do you use to compete for funding?
- What kinds of things do you mention in your funding campaigns and why do you think they are effective/which are the most effective?

Future:

- What kinds of problems do you now encounter in regards to funding for outreach and youth programs at your arts institution?
- What are the barriers in communicating with funders and requesting funding?
- How do you think the process of funding for these projects could be improved?

## Appendix 6.

Saki Kawakita Interview Notes – February 1, 2013, 12:00pm

### **The Washington Ballet**

#### **Saki Kawakita – *DanceDC* Coordinator**

- Community engagement programs have reached almost 70,000 students
- *DanceDC* – serves 5 wards in Washington DC
  - Combines creative movement with an integrated language arts curriculum
  - Created in compliance with DC Public School (DCPS) Standards, the National Standards for Dance Education, and Howard Gardner’s Multiple-Intelligence Theory
  - Classes taught at eight different locations in the city, reaching more than 600 students
  - Students taught on-site at JO Wilson, Orr, Septima Clark Public Charter School, Turner Elementary Schools in Southeast DC, Bruce-Monroe, John Eaton Elementary Schools, and Sitar Arts Center in Northwest DC, Smothers Elementary School in Northeast DC
  - All *DanceDC* classes are taught in accordance with the TWSB syllabus by TWSB master educators and reach a diverse population of District of Columbia Public School (DCPS) students
  - Currently, 68 percent of *DanceDC* students are African-American, 23.4 percent are Hispanic, 6.2 percent are Caucasian, and 1.4 percent is Asian. More than 70 percent live at or below the poverty level.
  - The goal of the *DanceDC* program is to enable students to:
    - Study the principles of dance, specifically ballet, and gain an appreciation for the arts
    - Engage in a programming that supports DCPS efforts to improve reading test scores, vocabulary comprehension, and creative thinking
    - Learn teamwork through cooperative learning and the arts
    - Develop a greater sense of self-esteem, confidence, and discipline
- EXCEL Scholarship
- TWB@THEARC

#### Background:

- Your background?
  - **Originally from Japan, started dancing at 7, always had a passion for dance but not necessarily ballet**
  - **Attended a performing arts high school and took ballet for the first time**
  - **Came to the US to pursue dance training, went to school in Southern Utah, degree is in Dance Education**
  - **Internship at the Kennedy Center (worked with Suzanne Farrell) which was an eye-opening experience to see how she works with students and teaches life skills**
  - **This experience at the Kennedy Center really made her want to work in ballet**
  - **Started working at the Washington Ballet five years ago**

- Can you tell me the background of the outreach/education programs? Were they always a part of Strathmore's mission or were they incorporated at a later time because of a trend in other arts orgs?
  - **DanceDC is the outreach and education program for TWB, partnership with 8 schools**
  - **Program started at John Eaton because one supporter was a teacher there and brought this idea to the Artistic Director (viewed it as something very different)**
  - **The program became very popular and ended up spreading out to different wards, 5 different wards are currently served**
  - **Program began in 1999**
  - **It has been difficult to expand the program as funding has decreased dramatically**
  
- How do you decide which schools to work with?
  - **Strong board member and the CEC committee discuss schools that have the lowest income parents and lowest testing scores – want to reach out to diverse group of students**
  - **For example, they are looking to approach a school with more than 60% Hispanic students**
  - **Receive recommendations for schools, gets a little bit political in DC**
  - **Not just staff, but also board members, executive staff work to choose new schools**
  - **Katrina and Saki meet with principal and discuss starting a partnership**
  
- Who developed the program and how? What were the original goals of the program and does it seem as if these goals are being met?
  
- Is it now important to the overall structure? Is it still not necessarily a main focus?
  
- What does the outreach or youth component do? How does it contribute to the mission of the organization? What are the goals of the program?
  -
  
- What skills do you hope affected students will develop through participation in these programs?

Funding:

- From your perspective, how are these programs funded in relation to other programs or expenses within the organization?
  - **Lost \$1 million from the state in recent past, before TWB could provide free programs to schools**



- **TWB receives a lot of funding from DCCAH, but their budget has decreased as well by something drastic like 45%**
- **Last year started asking for contribution from the schools, a lot of these schools have a strong PTA and are able to do a lot of fundraising**
- **Depends on funding, but the Northwest area generally has a very strong PTA, parents are very opinionated and believe in the program and will do anything to make them happen, very helpful**
- **Southeast doesn't have as much parent involvement and support**
- **Katrina and Saki have to meet and discuss how much to ask for from a school (some schools they don't even ask, some they ask for just a little bit)**
  
- **If the parents see the benefits in the program, they will be willing to help, the parents have to be creative and fundraise (can't just do a bake sale and raise \$1000)**
- **In some underserved schools, they have a law firm supporting them: Friends of JO Wilson, random people who want to help bring the arts to the school**
  
- **When writing grants, always include education program**
- **Do a workshop where an artist comes into a *DanceDC* school and talks how ballet has changed their life, etc.**
- **Including outreach programs makes grant proposal a lot stronger, not just reaching audiences but also children and students**
- **The programs are much more accessible with THEARC, donors like to hear this, makes the company look more well rounded**
  
- **From your experience as a director of a youth outreach program, how do you view the relationship between the existence of these programs and funding?**
  - **Agree, we provide programs to these children which doesn't cost anything**
  - **Verizon already provides support to local elementary schools, makes their company look stronger, win-win situation for both TWB and Verizon**
  - **Companies looking for volunteer opportunities**
  - **Important as a non-profit to have different perspective of ballet outreach, three missions are very effective**
  - **Lots of people have a heart, people who want to help**
  - **TWB goes out to underserved elementary schools to expose kids to the arts, not find professional dancers, give them opportunities**
  
- **Do you view these programs (the mere existence of them) as a significant incentive for donors? What aspects make the program appealing for donors and government agencies?**
  -
  
- **What strategies do you use to compete for funding?**
  
- **What kinds of things do you mention in your funding campaigns and why do you think they are effective/which are the most effective?**

Future:

- What kinds of problems do you now encounter in regards to funding for outreach and youth programs at your arts institution?
  - **Teaching and coordinating, working with Christine who writes the grants**
  - **Contribution has increased this year in comparison to normal**
  - **Every other year it goes up and down**
  - **No matter what the economy is like, always someone who has the heart to help out, critical to target certain people**
  - **Creating scholarship for Latinos, narrow down what populations to reach out to, more personal experience with these donors if they come from these countries, have to be strategic about who to ask and what to ask for**
  
- What are the barriers in communicating with funders and requesting funding?
  -
  
- How do you think the process of funding for these projects could be improved?

## FUNDING AGENCY/NEA

- Awards matching grants to non-profit organizations
  - 40% of funds go to the state and jurisdictional arts agencies and regional organizations
  - Reviewed on basis of artistic excellence and artistic merit
    - 1: reviewed by independent, national panels of artists and other art experts
    - 2: panels make recommendations that are forwarded to the National Council on the Arts (advisory body with artists, scholars and arts patrons appointed by the President and members of congress) who makes recommendations
    - 3: recommendations are send to the NEA chairman, who makes final decision on all grant awards
  - Grants generally range from \$10,000-\$100,000
- 

- What is your background? How did you get involved with the NEA? What is your job description?
  - **Began working with the NEA in 1990, worked in the folk and traditional arts program (goal is to help other people appreciate them—worked there until 1995 when the budget cuts occurred)**
  - **Worked at an arts organization in California for two years after the budget cut**
  - **Returned to the NEA in 2000 as an arts education specialist**
  - **Job is to help people understand how to apply for grants for the NEA, help circulate the applications through the panels, and work with staff and directors to do paperwork for applications for grants**
  - **Basically assist with the cycle of applications**
  
  - **Panelists (many many panels for different arts disciplines)**
  - **Review arts education by discipline (Terry works with multidisciplinary arts education groups)**

### **Outreach programs – two deadlines: out of school and in school time**

#### **Reaching communities and providing concerts for children**

- How does Congress determine the NEA's budget? Drop in budget in 1996 with budget cut, has since rebounded. How did that impact NEA's funding efforts?
  - **This is a very economic issue**
  - **Employees were downsized with the budget cut**
  - **\$145 million (now) – still below what they had in 1995 because of inflation**
  - **NEA provides matching grants – every project that they support must match dollar to dollar, and sometimes even more like 1:2 or 1:3**
  - **The amount of NEA's appropriation depends on Congress**

- **The country is learning that the arts are very important, and is learning from the 1995 budget cut**
- **NEA plays a very important role in the arts, assuring some sense of excellence and fairness**
- **Our dollars do make a difference in terms of our leadership**
- **Is the presence/existence of outreach programs an important criterion when looking at proposals?**
  - **Eligibility standards are always intact, can only apply once a year**
  - **Two general measures:**
    - **Artistic excellence – are they/the work they do excellent?**
    - **Artistic merit – what project goals, all around?**
  - **Two general types of criteria**
    - **Projects working with arts, learn skills in arts and improve their ability to express themselves**
    - **Help teachers become better educators**
  - **Activities for learners, how much time did they learn, how they assess**
  - **Excellence of the work sample, plan to reach audiences**
- **In your experience, what arts agencies or organizations are the most successful in securing funds?**
  - **Excellence of teaching and learning, lesson plans, assessment of the artists**
  - **Artistic merit – serving underserved youth, merits of teaching children at this level**
  - **Have to pay close attention to the review criteria**
  - **If the panelists feel compelled, they will vote to put it above the line, and will ask for a greater amount for them**
  - **Projects targeting underserved populations can have a big advantage**
  - **“People are willing to help people”**

**Examples of compelling projects:**

- **Children with disabilities like autism/dealing with the autism spectrum**
- **District 75 in New York City – serves all boroughs, located in Staten Island, provide services to all the schools, working with Papermark? studios, artists know how to work with teachers and students with disabilities**
- **Files should show that they know how to work with these students**
- **Recent grants have a section where they describe the type of outreach**
- **Projects that are very excellent, program might be excellent**
- **Don't have a way of tracking numbers**
- **Good proportion of programs that the NEA funds happen to serve underserved outreach programs**
- **Programs have scholarships involved**
- **Projects can seem too expensive**

- **All programs are educational in some way (don't fund projects where contact time is small)**
- What are the most successful models of outreach programs?
- What criterion do you use for funding youth outreach programs? What qualities or specific things do you look for?
- In your opinion, what is the current funding situation for outreach programs? Do you think this situation will improve or deteriorate in the coming years? What is your projected result and why do you believe so?
  - **Things will keep going the way they are going**
  - **Don't think budgets will go down, if so it's an across the board cut**
  - **Budget is sound enough right now that they aren't worried**
  - **Doing best to operate on a lean budget with not too many employees**
  - **Not enough money to fund all of the worthy projects that are applying to us, only funding the cream of the crop**
  - **Organizations have to tell their story very well**
  - **If they didn't get a grant, it's because they left something out or could have said it more clearly**
  - **Fund some very good organizations and projects every year**
  - **Website—recent grants, year by year**
  - **1990 – Expansion Arts, programs that needed to develop**
  - **Expansion arts was sacrificed in 1995 cut**
  - **All groups are subjected to the same review criteria, Terry really believes that the process is fair**
  - **Scrappy, tell story well, have a great mission, real proactive programs “sail to the top”**

#### Panelists

- Looking for people with general expertise
- Looking at all types of art, have enough people around the table to cover all of these things pretty well
- Looking for people who work with children in arts programs in the community, familiar with running arts programs in schools
- Some express interest, some are reached out to
- Directors are making decisions on who to bring to meetings
- Age and gender balance, balance from around the country, new and experienced panelists
- No one on panel can have any relationship with the organization being reviewed

#### **PCCAH – Awards program (NHAPA?)**

## **FUNDING AGENCY/DCCAH**

- What is your background? How did you get involved with the DCCAH? What is your job description?
  - **Has worked for the Commission for two years, before that she worked for a private foundation (The Morris and Gwendolyn Cafritz Foundation) – 2 largest funders in DC**
  - **Has been working in the field for 7 years**
  - **Masters in museums, bachelors in art history**
  - **Has always been familiar with the commission, decided to pursue the arts full time**

### **Job Description**

- **Portfolio – \$5 million of grant making and programs, 40% of the budget**
- **A portfolio is the range of projects that one works on, grant making, grants that are selected or the grants and programs**
- **Manage 50 organizations and about \$1 million of grants**
- **Manage some programs within the schools and programs with youth in the summer**
- **Manage capacity building program, grants consultants for non-profit arts**
- **Manage general operating support program with budget of \$2.5 million**
  
- How is the DCCAH's budget determined?
  - **District of Columbia's mayor drafts a budget based on what he knows, based on the city's revenue and what he expects to be put out**
  - **Budget is about \$10 million this year, used to be about \$4.5 m in past years**
  - **The mayor has to present the budget to the city council, who approves the final funding**
  - **After the mayor put the regular budget through, the DC arts groups lobbied for a larger budget and succeeded**
  - **It rarely happens that lobbying is successful**
  - **The bump was from found money**
  - **There was significant money left over**
  
- Can you speak about the criteria that you look for in applications? From my experience working with the Zoom Grants, the questions are all relatively standardized amongst groups, so is it just how well
  - **Arts education grants – looking for organizations that can provide impact through sequential learning (not one-off) but engage multiple times over multiple sessions within any given discipline**
  - **Deep impact, impact in weekly monthly programs**
  - **Four criteria:**

- **Artistic content – quality of the arts being put forth**
  - **Community engagement and impact – broad and deep audiences, 12 kids or one hundred – both are okay**
  - **Sustainability – leadership and finances**
  - **How it is an overall fit for the commission**
- **Zoom Grants**
    - **There are pros and cons**
    - **Pros – create a paperless project, can do it online with one submission, standardizes the questions, can compare apples to apples, provide information in a consistent format (panelists and orgs know what to expect), providing a service to the grantees, help them define what is important to the wider community, provide concise narrative**
    - **Cons – creativity is lacking, orgs can't define what makes them special and unique**
  - **In your experience, what arts agencies or organizations are the most successful in securing funds?**
    - **The thing about DC is that everyone is underserved, student achievement rate is so low, public education system is so bad**
    - **What stands out are programs that can explain how they modify services to best meet unique community needs**
    - **Instead of “discounted tickets,” can provide transportation and opportunities to see shows, as well as discounted tickets**
    - **Modify services, identify unique opportunities**
    - **Disability – modified shows (dim lights for autism spectrum, noises aren't too loud)**

**MODIFICATION that they can explain**

- **What are the most successful models of outreach programs?**
- **What criterion do you use for funding youth outreach programs? What qualities or specific things do you look for?**
- **In your opinion, what is the current funding situation for outreach programs? Do you think this situation will improve or deteriorate in the coming years? What is your projected result and why do you believe so?**
  - **Pretty unpredictable situation, budget season is happening right now, will know more in July**
  - **Trend to think about – looking at how the arts are integral to economic development, how well the arts community can make that case**
  - **Woolly mammoth has three shows a month, how much is the city getting back**
  - **How well can they argue their cause based on economic impact**  
^big trend  
**organizations don't do that well**