

UTILIZATION OF FUNDS AND
PERCEPTIONS OF CORPORATE FUNDING RESOURCES
FOR UNIVERSITY DANCE PERFORMANCE PROGRAMS

by

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ABSTRACT

The purpose of the study was to determine financial resources utilized for the promotion of university dance performance programs and to compare these funding resources 1) in their extent of funding of these dance programs, 2) in the utilization of these funds by the university dance programs, and 3) in the restrictions by these resources for the potential funding of university dance programs.

The subproblem of the study was to investigate the perceptions of university dance professionals towards using corporate funding as an external resource, in comparison to the perceptions of corporations towards funding university dance programs.

In order to view the present funding sources of university dance performance programs, the Dance Resources Instrument-I was used to collect data from 120 colleges and universities which had a degree program in dance during the 1984-85 school term. A 57% return response was gained from the DRI-I. The Dance Resources Instrument-II was used to determine potential funding resources by studying 58 corporations which had previously given some degree of funding to a dance organization. The DRI-II also had a 57% response return.

From the descriptive results of the study, conclusions were drawn with regard to the financial resources of university dance performance programs, the extent of funding for these programs,

the utilization of funds by these programs, the restrictions on funding of university dance performance programs, and the comparisons of perceptions of funding between dance performance programs and corporations.

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CHAPTER 1

Introduction

"Never think you need to apologize for asking someone to give to a worthy object, any more than as though you were asking him for an opportunity to participate in a high grade investment." -- John D. Rockefeller, Jr.
(Lord, 1983, p. 4)

Funding for dance has long been a difficult task for those administrators responsible for the continuation of programs. The energy and interest of millions of dance enthusiasts has helped to keep the art form alive. Through the support of individuals, foundations, governmental agencies, and businesses, dance companies have been able to attempt new choreographic ideas, educational approaches, and technological advances.

"Daring in the 60's, commissioned, funded, and produced in the 70's, and now televised and packaged for home video in the 80's, the squeaky clean, contentless experimentalism of the downtown danceworld is now much more than mere food-for-thought for those who never went above 14th street" (p. 8) is how Bromberg (1981) viewed the dance scene. Growth is apparent in the world of dance and performance. With this expansion of public appeal, more funding sources are needed to inform and educate all levels of audiences and students of the arts. Professor John G. Simon of Yale University as reported by Crimmin and Keil (1983)

points out the following:

Nonprofit organizations in our society undertake missions that are, in other countries, committed to business enterprises or to the state. Here, we importantly, if not exclusively, rely on the third sector to cure us, to entertain us, to teach us, to study us, to preserve our culture, to defend our rights and the balance of nature, and ultimately, to bury us. And we rely on private philanthropy-third sector financing-to support activities that other nations support with public funds. (Crimmin and Keil, 1983, p. 18)

Koch (1979), however, stated that there was not much likelihood that any other source besides corporate giving could show much growth. He reported that only one corporation in five reports any tax deductible contributions. Although the Internal Revenue Service permits up to 5% of pretaxable earnings to be given as contributions, the total corporate contribution averages less than 1% of pretaxable income. On the other side, however, there is evidence of the alienation of many artists to the existence of possible corporate support. Gideon Chagy, as reported by Koch explains it this way:

[The artist's] skepticism is often expressed in the assertion that businessmen and corporations are incorrigibly crass, philistine, and incapable of actions that do not serve their own self-interest narrowly conceived in terms of maximum possible profit. If business is inherently egocentric and grasping it follows that any act of philanthropy on the part of business must be suspect, and its "real"—and therefore reprehensible—motive must be exposed. For some artists it also seems to follow that acceptance of help from business or from a businessman must corrode their artistic integrity and acceptance of such patronage will show up in their art as a visible reminder of their fall from grace. (Koch, 1979, p. 243)

Schnaue (1984) asserts a positive note to this reality in that the most recent increases in contributions to dance and the other arts have been due to increased and improved fund raising procedures. Although funding sources and differing methods of fund raising were reviewed in the research literature, corporations and their potential as a funding resource for university dance programs was the major concern of their research investigation. An effort to discover how funds are given, why they are given, to whom they are given, and for what benefits, will be the components in this research.

Statement of the Purpose

The purpose of the study was to determine financial resources utilized for the promotion of university dance performance programs and to compare these funding resources 1) in their extent of funding of these dance programs, 2) in the utilization of these funds by the university dance programs, and 3) in the restrictions by these resources for the potential funding of university dance programs.

The subproblem of the study was to investigate the perceptions of university dance professionals towards using corporate funding as an external resource, in comparison to the perceptions of corporations towards funding university dance programs.

Scope of the Study

A sample of 120 college and universities, derived from the 240 colleges and universities which had a degree program in dance during

the 1984-85 school term, was used to determine the present financial resources for university dance programs. The College Guide: A Directory of Dance, 1985-86 was used to secure the addresses of the dance professionals associated with the chosen sample.

The sample to determine the potential funding resources was derived by identifying 58 of the 116 corporations listed in A Guide to Corporate Giving to the Arts which had previously given some degree of funding to dance.

Of those sampled, 68 dance directors from the 120 colleges and universities and 33 representatives from the 58 corporations contacted participated in the study. This was a 57% return from each group.

Different letters and different questionnaires were sent to representatives of each of the above two groups in order to obtain the information sought. The instruments were labeled Dance Resources Instrument-I (for college and university dance professionals) and Dance Resources Instrument-II (for potential funding resources).

Hypotheses

For the purpose of this study, the following hypotheses were tested.

- 1) There will be no variance among funding sources in the extent of financial resources obtained for the promotion of university dance performance programs.
- 2) There will be no variance in the utilization of funds by dance performance programs among the financial resources

obtained for the promotion of university dance performance programs.

- 3) There will be no variance in the restrictions for funding dance performance programs among the financial resources.
- 4) There will be no perceptual variance between dance performance programs and corporations in the use of corporate funds for university dance performance programs.

Assumptions

It was assumed by the researcher that the dance professionals who responded to the questionnaires sent to those colleges and universities surveyed were knowledgeable of the funding procedures of their institution and answered the questionnaire as truthfully as possible.

It was further assumed that those persons contacted as representatives of corporations informed the researcher of the most recent information about the funding procedures of the respective corporation and did so in an unbiased manner.

Limitations

The results of this study were limited by the extent of the subjects' awareness of availability of funds for dance performance programs.

Significance of the Study

The National Research Center of the Arts performed an in-depth survey in 1973 and an update in 1975 with regard to the public's

evaluation of the arts (Koch, 1979). The survey indicated that ninety-three percent of those questioned agreed that the arts were important to the quality of the community. Eighty-five percent of those surveyed believed that the arts were important to the business and economy of the community.

The pledge, however, to financially support arts programs has not been recognized. Koch (1979) explained that the primary source of financial support for the arts has been wealthy individuals and foundations. These two resources can no longer be the only financial assistance given to the growing needs of arts programs.

Baumol and Bowen (1966) predicted the present problem of funding arts programs. They explained that the rise in the demand for the arts would result in arts organizations being required to provide more services. This increase in services would mean more performers and staff, as arts organizations are labor intensive. Unfortunately, however, there are no labor saving devices in or mass production of the arts. As predicted, higher costs could not be met just through greater box office receipts.

Within the past few years, the funds for the continuance of the National Endowment for the Arts (NEA), a national promoter of the arts, were threatened by the U. S. government. Frank Hodsell, chairman of the NEA, reacted in 1982 to President Reagan's fifty percent slash of the NEA's budget. He declared, as reported by Hill (1982), that the NEA's purpose was to be a catalyst, and suggested that the private sector be awakened to the financial needs of the arts.

Further evidence of attempts by the U. S. government to reduce financial support to educational programs such as university dance programs was related by Odden (1986). He feared that unless dramatic changes occurred in the current issues pressing Congress, increases in Federal aid to higher education would be an unlikely major source of revenue.

To date, the lack of commitment by university professionals has also been a deterrent to the funding of university related projects such as dance performance programs. Stophlet (1975) related the following:

On campuses throughout the country, many--too many--sit and wait for the grant, the gift, the bequest which a confidential whisper has indicated "will be announced soon"; or count the days until the "coming tidal wave of students" will bathe their institutions in tuition revenues; or nurse the vague hope that some of the big industrial and corporate gifts will rub off on their schools.
(Stophlet, 1975, p. 178)

With this reality of massive reductions in Federal funds and a stagnation of contributions from individual and private donors, many organizations have increased their fund-raising efforts. According to Schnaue (1984), a greater emphasis on fund-raising may be the method of financially supporting cultural and educational programs in the future.

Moore (1977) stated, "Continued expansion of public subsidy for arts organizations is the most certain way to insure cultural continuity and the people's access to the creative products of their

own and earlier ages" (p. 68). Those organizations which have a vested interest in the continuity of dance, such as the National Dance Association, state arts agencies, and community arts groups, may find the information from this study invaluable.

The information gained from this research may be used by administrators of university dance programs, as well as community dance professionals and local dance companies in financing their dance programs. Such areas as advertising, grant seeking, matching funds, and commissioned art funds for dance may become more evident ways of increasing scholarships, performance opportunities, and choreographic endeavors through the use of variable methods of funding, new external funding sources, and grant writing procedures.

Those dance professionals involved in this study, as well as those corporations surveyed, may become more aware of the financial concerns and expectations of the reciprocal group. This study will establish previously unavailable base-line data useful to dance companies and corporations alike, who are interested in the promotion and funding of dance performance programs.

Definition of Terms

Arts. The areas that embrace dance, music, drama, creative writing, painting, and/or design.

Corporations. The organization formed through the association of employers and employees of a certain industry that has major industrial sites in more than three states.

Dance. The choreography, instruction, and/or performance of the following movement styles: folk, square, social, modern, jazz, tap, ethnic, ballet, and/or mime.

Dance Performance Program. An organization of college students which has as its primary purpose the performance of dance for learning, experience, and public performance in concerts.

Financial Resources. Sources of available funds used to support the operation of dance performance programs.

Foundations. A nongovernmental, non-profit organization managed by its own trustees and directors established to maintain or aid social, educational, charitable, and religious organizations which serve the common welfare.

Individual or Private Donors. A person that contributes to personal interests solely on behalf of himself or another singular human being.

Potential Funding Sources. Those corporations who have already defined dance as a positive area to support, but who could increase their support through in-service training, seminars, in-house privileges, volunteer assistance, advise on granting and receiving funds, and/or further monies.

CHAPTER 2

Review of Literature

Introduction

In a 1975 survey by the National Research Center of the Arts, the public's evaluation of the arts was high (Koch, 1979). Ninety-three percent of those surveyed said that the arts were important to the quality of life in a community. Eighty-five percent believed the arts were important to the business and economy of the community.

Recommendations to include the arts into the general curriculum have recently resurfaced according to Duke (1984). She reported that many school administrators and teachers have reassessed the definition of a well-rounded education. Although math, science, and computer literacy were high priorities, a balance of subjects that nurtured creative thought, expression of ideas, and recognition of cultural values were also considered to be essential.

The Getty Center for Education in the Arts is an institution funded through the Getty Foundation. This center is guided by two important premises. The first is that an individual is never adequately educated without having studied the arts. Secondly, if a significant change is to occur in the way the arts are perceived by the public and taught in the schools, dedicated professionals must secure additional monies to improve the

condition and to promote understanding of the arts importance (Duke, 1984).

These concerns for the welfare of the arts community, however, are not shared by everyone. Straight (1969) included the following sums to verify national priorities.

\$80 billion was spent for the national defense

\$43 billion was spent for health and welfare

\$ 5 billion was spent for space exploration

\$ 4 billion was spent for roads

\$ 7 million was spent for the arts

Straight further added that the total support for the arts by the Federal government was smaller than one minor grant made by the National Science Foundation to the Polytechnic Institute of Brooklyn. Government spent three cents of every \$1000 of government expenditures on the arts.

Further evidence of the Federal government's inability to recognize arts education, as well as education in totality, is the scrutiny that educational research has recently received. As the authorizing law for educational research expires in September, 1986, much debate about the law's demise has surfaced (Palmer, 1986).

Odden (1986) agreed with Palmer as he informed the public that now more bills than ever before, which concern increases in educational funding, do not even reach the floor debate in Congress. He warned that a significant increase in Federal aid to education will not likely occur.

With the lack of attention to the arts, particularly in education, more colleges and universities will need to try to raise more money for these programs than ever before. George Brakely III, as reported by Desruisseaux (9/4/85), stated "the competition for the philanthropical dollar is going to be absolutely fierce."

The philanthropic dollar has assumed many faces over time. Understanding the genesis and the rise of philanthropical behavior may give some indication of the status of the public's motivation to support organization through grants and donations.

The Rise of Philanthropy

As early as the 11th century, it was found that properties were conveyed to the Saints. In the Doomsday Book written in that century, it emphasized that a person should bequest property while still living in order to avoid the "doomsday" theory of being forgotten after death (Rusk, 1961). Later in the 14th century, however, the concern switched from one's own soul and eternal existance to a more present day idea of philanthropy, that is, concern for the fellow man.

Four thousand years ago, the Chinese and Egyptians set aside portions of their property to support religious observances and to maintain the pyramids of the Pharaohs. Even Plato used income from his estate to perpetuate the educational support of his Academy (Goulden, 1971).

According to Weaver (1967), with the coming of Christianity, the early ancestors of religious foundations were established. The

church often taught parishers to give before death made it too late. As a dying man realized this, the church usually had a representative at the death bed to become the recipient of funds on behalf of the church.

The colonial fund raising in America was not only concentrated on religion, but also on a new idea. That new idea was higher education. Brakely (1980) related that the Massachusetts Bay Colony sent three clergy back to England to raise money for Harvard. This was the first American effort to publicly support higher education. Marts (1953) stated that ten of the present colleges in the United States were founded due to private philanthropy prior to the Revolutionary War.

The first foundation in the United States, according to Weaver, (1967), was the Magdalen Society. This society was established in Philadelphia in 1800 in order "to ameliorate the distressed condition of those unhappy females who have been seduced from the path of virtue, and are desirous of returning to a life of rectitude" (p. 22). The Magdalen Society, however, had few serious candidates. Later, in 1918, this society was reorganized into the White-Williams Foundation that operated for the purpose of homeless children.

Benjamin Franklin was one of the first American philanthropists and helped to establish the philanthropic foundation concept. He endowed the American Philosophical Society and gave about \$4445 to Boston and Philadelphia for loans to "young married artificers of good character" (Goulden, 1971, p. 26).

A similar charitable organization early in the American philanthropic history was the Smith Charities. Weaver (1967) stated that this organization was formed in Northampton, Massachusetts, to give assistance in terms of "marriage portions" to poor young women about to be married. Like the Franklin concept, this group restricted their activities for giving to a restricted geographic area.

Two innovations that were recognizable as forerunners of the modern foundations were the Smithsonian Institute and the Peabody Education Fund. Goulden (1971) related that the Smithsonian Institute was founded in 1846 by a \$500,000 bequest from James Smithson. Its main purpose was to produce research and to distribute new knowledge. The Peabody Education Fund was formed in 1867 to assist the war stricken South after the Civil War.

Rusk (1961) explained that the American society changed rapidly after the Civil War. Government; however, could not keep up. People believed that "the relief of sickness, the protection of public health, and the education of young, created conditions in which enterprise, as well as good government would have a chance to flourish" (p. 8). Citizens took over the activities that the government did not do, or did poorly. In 1870, The Havens Relief Fund Society in New York provided relief for the poverty stricken. Other similar foundations were formed as late as the early 1900's in an effort to ease the Civil War economic problems.

Nielsen (1972) related that the number of foundations swelled until World War I because of an era of economic growth. The agony of the 1930's Depression left many foundations in a recession period or forced into inexistence. This continued until after the World War II period.

In the 1930's and 1940's, the U. S. government took a new role in support of programs which earlier had been supported by philanthropic efforts. As examined by Moore (1977), government support at this time for education and the arts stemmed not from a belief that they were important, but rather from an effort to provide employment. The Works Project Administration (WPA) established work relief through the building of schools, gymnasiums, and theatres. The Federal Theatre (FT) helped many dancers to perform, choreograph, and form companies. The FT and the dance unit; however, soon came under political attack. Often dancers had charges of communism leveled against them. In 1938, the Dies Committee of the Congress investigated the FT. The report led to its demise. Moore further stated that during the 1950's, the government continued support of the arts, however, by sponsoring out-of-the country touring programs for dance companies.

A decade of re-examing values was ushered in with the 1960's. Arocomano (1981) related the American public realized that the arts played an essential role in our civilization. The arts were encouraged by government, private businesses, and foundations. Although foundations found much strife in the 1960's because of tax

reform legislation, the government answered the financial needs of the arts. In 1965, The National Endowment for the Arts was formed.

The National Endowment for the Arts

The National Endowment for the Arts (NEA) was the brainchild of President John F. Kennedy. However, due to the early death of Kennedy, it was under the direction of his successor, Lyndon B. Johnson, that the NEA became reality. On September 3, 1964, President Johnson signed Public Law 88-579, which established the National Council on the Arts. A year later on September 29, 1965, Public Law 88-209 was signed, and the National Foundation on the Arts and Humanities was formed (Moore, 1977). As explained by Laine (1981), this foundation was divided into the National Endowment for the Arts and the National Endowment for the Humanities.

Laine (1981) defined the goals of the NEA as the "fostering of professional excellence of the arts in America, to nurture and sustain them, and equally to help create a climate in which they may flourish so they may be experienced by the widest possible public" (p. 62).

Moore (1977) stated that one of the most successful programs in the area of dance that was provided by the NEA was the Dance Touring Program. At the birth of this program in the late 1960's, only four companies toured with the hopes of reaching new audiences. Only one decade later, well over one hundred companies were on the touring program.

Moore further added that the Education Program of the Endowment started another successful program. This program was called Artists in the Schools. In this program, like other artists, dance specialists would spend two to six weeks in elementary and secondary schools in an attempt to integrate the arts into that setting.

Laine (1981) reported that the appropriations for the NEA began at \$2.5 million. The 1981 budget topped \$154 million, of which dance received \$8 million. In the January 3, 1970, edition of The New Republic, it was stated that the Endowment's money was to be "supportive rather than primary" and designed to "generate other funds" and to encourage support "from audiences, generous individuals, corporations, and foundations" (p. 9).

Coe, et. al (1980) affirmed that the purpose of NEA funds were to be a fostering unit of the arts. They noted that although the NEA supported exceptional talent in non-profit, tax-exempt organizations, the NEA did not support arts activities leading to an academic degree. However, degree producing institutions could apply for matching grants to secure a professional dancer or dance company in a residency program. Holden (1970) reported, as an example, that the University of Wisconsin received \$203,767 to conduct experiments on how to increase rural community receptivity to and participation in cultural arts programs.

State Arts Agencies

About one-half of the states at the time the Endowment was established had arts agencies supervised by the state. According

to Holden (1970), every state and territory including the Virgin Islands, American Samoa, Puerto Rico, and the District of Columbia, now has an operating arts agency. Approximately one-third of the money directly allocated to the Endowment is distributed in state arts agencies.

Schnaue (1984) provided information through the National Assembly of State Arts Agencies on the state arts agencies' legislative appropriations for the fiscal years of 1983 and 1984. The states were ranked by their per capita giving. See Table 1.

The Program Information for Arts Presenters manual warned that NEA grant seekers should apply for aid from state arts agencies at least one year to eighteen months in advance of the expected receipt of funds. An example of the time line for granting from the NEA for the year 1985 was given as follows.

Application deadline	February 25, 1985 (notice of intent)
	May 6, 1985 (final application)
Notification date	December, 1985
Earliest project start	June 1, 1986

Government Control of Philanthropy

Just as the Federal Government provided funds for dance through the NEA and the state arts agencies, it also affected different areas of philanthropy and contributions to dance and to other organizations. As Brakely (1980) testified, "philanthropy appears to have no inherent restrictions other than those implied by tax laws" (p. 3).

Table 1
State Arts Agencies and Appropriations

State Arts Agencies Legislative Appropriations, Fiscal Years 1983 and 1984

	Per Capita (\$)			Appropriations (\$)			Line Items
	Rank	1984	1983	1984	1983	% Change	
Alabama	46	19.0	14.6	\$ 750,000	\$ 570,000	31.6	\$ -
Alaska	1	1025.0	1207.7	4,489,500	4,975,800	-9.8	-
American Samoa	10	111.4	147.1	36,750*	47,500	-22.6	-
Arizona	52	14.9	15.0	426,000	419,100	1.6	-
Arkansas	34	31.9	32.4	730,904	742,946	-1.6	-
California	33	34.0	44.0	8,401,000	10,649,000	-21.1	-
Colorado	40	27.7	28.5	843,242	844,027	-.1	-
Connecticut	35	31.0	28.1	978,000	881,663	10.9	-
Delaware	14	69.2	71.6	416,300	428,140	-2.8	-
Distrc of Columbia	9	145.2	139.8	916,400	882,400	3.9	-
Florida	18	50.5	39.3	5,264,106	3,997,724	31.7	3,522,336
Georgia	39	28.5	29.5	1,605,796	1,641,521	-2.2	-
Guam	4	175.5	108.9	192,924	115,445	67.1	-
Hawaii	7	147.8	161.6	1,468,779	1,585,509	-7.4	724,200
Idaho	56	10.6	10.8	102,000	103,300	-1.3	-
Illinois	21	48.0	24.0	5,492,440	2,751,900	99.6	-
Indiana	42	26.5	25.7	1,450,128	1,403,286	3.3	-
Iowa	51	16.5	12.9	479,706	372,776	28.7	-
Kansas	48	17.6	17.2	422,978	410,660	3.0	-
Kentucky	26	40.6	35.4	1,489,000	1,295,564	14.9	-
Louisiana	29	38.0	45.9	1,658,892	1,978,007	-16.1	-
Maine	45	21.9	19.2	248,529	217,039	14.5	-
Maryland	24	42.4	42.5	1,807,983	1,810,603	-.1	106,500
Massachusetts	8	147.4	95.3	8,523,671	5,500,000	55.0	-
Michigan	13	78.2	56.7	7,126,200	5,217,200	36.6	2,944,000
Minnesota	19	48.9	37.7	2,020,600	1,542,472	31.0	688,800
Mississippi	47	18.0	17.2	459,408	435,324	5.5	-
Missouri	20	48.5	50.5	2,401,307	2,494,442	-3.7	-
Montana	15	67.6	17.6	541,662	139,456	288.4	100,755
Nebraska	36	31.0	29.5	491,857	465,994	5.6	-
Nevada	54	13.1	11.2	115,647	94,282	22.7	-
New Hampshire	53	13.3	10.3	126,424	96,347	31.2	-
New Jersey	22	47.7	48.5	3,546,322	3,589,842	-1.2	185,500
New Mexico	30	37.6	39.2	510,700	521,100	-2.0	-
New York	2	198.8	200.8	35,100,000	35,340,000	-.7	-
North Carolina	28	39.4	35.5	2,370,611	2,113,672	12.2	-
North Dakota	43	26.1	20.7	174,972	136,466	28.2	-
Northern Marianas	5	173.4	59.6	30,000*	10,000	200.0	-
Ohio	17	51.8	46.6	5,594,547	5,024,452	11.3	-
Oklahoma	16	55.1	57.2	1,751,226	1,773,517	-1.3	-
Oregon	50	16.6	12.9	440,767	342,460	28.7	-
Pennsylvania	27	40.1	40.1	4,759,000	4,758,000	.0	-
Puerto Rico	3	180.2	162.2	5,859,200	5,186,240	13.0	-
Rhode Island	31	35.5	41.5	339,616	395,262	-14.1	70,000
South Carolina	23	47.4	42.2	1,516,644	1,337,610	13.4	2,500
South Dakota	37	30.8	29.0	212,779	199,271	6.8	-
Tennessee	55	11.3	10.4	527,700	481,600	9.6	-
Texas	44	25.9	12.2	3,951,718	1,803,313	119.1	-
Utah	12	79.3	84.2	1,233,043	1,277,853	-3.5	-
Vermont	25	42.1	35.8	217,028	184,500	17.6	-
Virgin Islands	6	157.7	156.2	156,761*	150,856	3.9	-
Virginia	41	27.2	25.8	1,445,215	1,400,710	6.7	-
Washington	32	35.1	17.5	1,488,742	754,752	101.5	-
West Virginia	11	87.8	92.6	1,704,792	1,807,640	-5.4	416,910
Wisconsin	49	17.0	17.1	808,500	809,000	-.1	-
Wyoming	38	30.1	29.0	151,064	142,402	5.7	-
				\$135,423,900	\$123,634,495	9.5%	58,761,501

(Schnaue, 1984)

*A list of all state arts agencies and their addresses may be found in Appendix A.

Government took its first step to control philanthropical gifts in 1894. Rusk (1961) noted that the first general income tax was approved that year for all corporations organized for profit. This did not include religious, educational, or charitable institutions. With the coming of World War I, so came a rise in income tax. In 1917, gifts to religious, educational, and charitable organizations then became deductible.

In 1933, as reported by Marts (1953), educational and philanthropical leaders feared an end to large scale giving in the United States. President Roosevelt's New Deal revealed plans to initiate new levies of taxation. It was proclaimed that the Federal Government would assume new responsibilities for the welfare of the American people. Although the proclamation had apparent effects on the inclinations of philanthropists, none of these seemed to last very long.

The legislation of the 1960's established even more deterrents to the philanthropic world. The 1969 Tax Reform Act hit the philanthropical foundations the hardest. This Act required private foundations to distribute five percent of their assets or their entire realized income, whichever was greater, in grants. Nielson (1970) pointed out that nearly one-third of the Act was devoted to the subject of foundations. Knowles (1975) agreed with Nielson and raised the point that the Congress seemed more interested in crippling foundations than in correcting their abuses.

The tax act also attacked those foundations which had attempted to deal with controversial problems such as race relations, urban crisis, and government inadequacies. The foundations were not allowed to devote any substantial part to "political or propagandistic activities" (p. 103). A flat ban was imposed on any difficult to define grants, while conservative foundations serving the safe areas of science and medicine were sheltered (Knowles, 1975).

The direction of foundation funding during the next few years according to Knowles (1975), changed from funding controversial and creative projects such as the arts to more traditional and often backward looking scientific projects. Within the same time period, however, the government had established the NEA.

Holden (1970) disclosed that the acceptance of the NEA by Congress was little short of miraculous. Except for the tax exemptions to non-profit groups, the government prior to this had done nothing to help the arts. The government with its gift to the NEA may have seemed generous to the American public, but as Holden contested, the Austrian Government spent \$3.78 per capita on the arts; Great Britian spent \$1.23; and the United States, in the same year, spent 10¢ per capita.

The different United States president during the 1970's and 1980's reacted to the NEA and philanthropical gifts to the arts in a variety of ways. Housewright (1970) explained Nixon's 1969 proposal to the Congress on the NEA. In this proposal, Nixon asked Congress to extend the public law which created the NEA

beyond its termination date of June 30, 1970, for an additional three years. He further proposed \$40,000,000 in new funds in the year of 1971 which doubled the 1969 budget.

President Carter was just as generous to the arts' endowment; however, the Congress during his term was not. During his administration, the NEA's budget was slashed. Visari (1981) related that this budget cut mainly hurt those communities whose grants were small.

The Reagan administration cut again the arts funding to the NEA by reducing monies by fifty percent (Visari, 1981). Gurin (1981) disclosed that there would be further regulation of charitable organizations to come. He predicted that the objectives of smaller charitable organizations would be curbed due to the increased reporting time for federal government requirements through the loss of staff time in providing services.

There still are sources of funding for the arts from the Federal Government if the grant seeker is creative. Hill (1982) offered one solution that a community in Louisville, Kentucky, used in which the state government granted assistance to the struggling arts. The state repealed an act that charged 5% sales tax on admission to artistic events. In this manner, the state did not have to put any money into the arts, but increased the income by 5%.

The Office of Education also has money available for the arts according to Straight (1969). This money is, however, more

difficult to obtain. The entire grant process is different. All initiative for these grants must come through the Boards of Education of schools or universities. Much of the money has been issued for construction of facilities. One such facility was the fine arts building of Washburn University in Topeka, Kansas.

Young (1980) agreed that not all funds available to higher learning institutions were easily accessible. He stated that approximately 50% of all federal programs of potential interest to educationally-related institutions are not announced in the Federal Register. Many do appear, however, in the Commerce Business Daily.

In 1982, some changes were made to the Tax Reform Act of 1969 by the Federal Government. The new tax act amendment limited the tax payment requirements to simply five percent of investment assets, which removed some burden from foundations (Annual Register of Grant Support, 1983).

A provision required by the Internal Revenue Service (IRS) that would be of particular interest to grant seekers was listed in the Annual Register of Grant Support (1983). All foundations with assets over \$5,000 were required to submit an annual report printed on the IRS form 990-AR. These completed forms are available for public inspection and are obtained by contacting the particular foundation, the IRS Center in Philadelphia, or The Foundation Center's regional libraries. A listing of The Foundation Center's regional libraries may be found in Appendix B.

Foundations

Private foundations are probably the most misunderstood area of philanthropy. According to the Annual Register of Grant Support (1983), as many as eighty percent of all applications to private foundations are inappropriate or misdirected. While at least some of the blame for these errors is attributed to the foundation's lack of public information, grant seekers often tend to lump all 22,000 private foundations in the United States into a single category.

Foundations are divided into five classifications according to Golden (1976). They are 1) General purpose, 2) Special purpose, 3) Corporate or company funded, 4) Family funded, and 5) Community trusts. The general purpose foundation usually is involved with the identification of problems important to American society and are not limited to any geographic area in their grant support. A grant seeker should remember that these foundations are more attracted to programs and proposals with national and regional implications. An example of this type of foundation is The Ford Foundation. According to the Annual Register of Grant Support (1983), The Ford Foundation receives 30,000 proposals a year and funds around 1,000.

Special purpose foundations involve themselves with a specific area such as dance. The Annual Register of Grant Support (1983) reported that most of the foundations offer grants regardless of geographic location as long as the specific area of interest is the main topic of funding.

Corporate foundations should be selected when capital campaigns and/or purchase of new and unique equipment is the objective. These foundations often give to educational institutions.

By far the largest number of private foundations are family foundations. The grant support pattern of this type of foundation is a personal matter. Unlike special interest foundations, family foundations seldom have set fields of interest. The Annual Register of Grant Support (1983) recognized that these foundations usually limit their grants to the locality of the family. To receive grants from a family foundation, this source recommended approaching them as if they were individual donors and not foundations.

Community foundations are those that collect money from the public and direct grants within the community for which they are named. It is easy to distinguish a community foundation, for it is always named for that community. An example would be the San Francisco Foundation of San Francisco.

The foundations in the United States serve many purposes. Weaver (1967) illustrated the areas in which the American foundations' dollars are distributed in Figure 1.

Many of the contemporary foundations were created by rich men, who according to Goulden (1971), "had the good sense, late in their careers, to realize they were but one short step ahead of either outraged public opinion, their own uneasy consciences, or the tax collector" (p. 19). While all foundations are in the

business to benefit mankind, Golden (1976) stated they go about it in different ways and in various fields of interest.

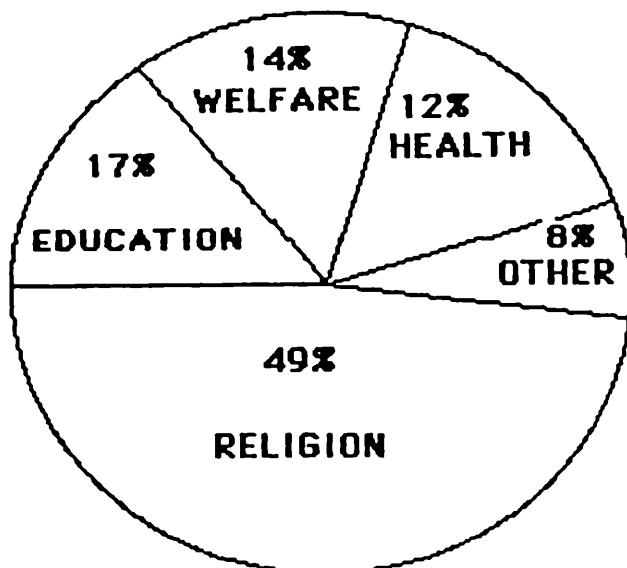


Figure 1

Distribution of Foundation Dollars
(Weaver, 1967, p. 65)

Two foundations have been extremely generous to the dance field. The Rockefeller Foundation gave grants totalling \$368,400 between the years of 1953-59, while the most generous support ever from a foundation to the field of dance was announced in December, 1963, by The Ford Foundation. The total for the year 1964 given by The Ford Foundation to the field of dance was \$7,756,000.

Friedman (1973) remarked that the smaller foundations made most of their grants in the communities that they were located. In a survey conducted by D'Amico and Shipley (1970) of 503

foundations in Illinois, over one-half (55.8%) specified local giving. Bordelon (1976) suggested that unless the organization had a professional fund raiser, smaller foundations were the best bet for assistance. He commented that possibly the best place to start would be with the local Chamber of Commerce. A list of The Foundation Center's offices, both national and regional as submitted by Golden (1976) is listed in Appendix B.

Business Assistance

Moore (1977) stated, "continued expansion of public subsidy for arts organizations is the most certain way in insure cultural continuity and the people's access to the creative products of their own and earlier ages" (p. 67). David Rockefeller, president of the Chase Manhattan Bank, must have agreed with Moore's idea. Koch (1979) related information regarding the foundation Rockefeller formed in 1967, called the Business Committee for the Arts (BCA). The BCA was founded to increase business support for artistic institutions. This new group was financed by four major foundations: Rockefeller Brothers Fund, and the foundations of Andrew W. Mellon, Ford, and Rockefeller. The goals of the BCA were to 1) gather and disseminate information on corporate support of the arts, 2) to provide counseling for business firms seeking to initiate new arts programs or to expand existing ones, 3) to carry on a public information program to keep corporations informed of opportunities for support of the arts, 4) to work to increase

the effectiveness of cultural organizations in obtaining support from business, and 5) to increase the personal involvement of business executives with cultural organizations (p. 242).

Due to the efforts of the BCA, business support of the arts grew from \$22 million in 1967 to \$436 million reported in 1979 (Arcomano, 1981). In the 1984 annual report of giving in the United States, Schnaue (1984) reported that by 1982, total business support had been increased to \$506 million with dance receiving \$21.6 million from the business sector.

Another organization that has served as a liaison between the arts world and business world is The Arts and Business Council, Inc. (ABC). Philip (1981) described the ABC's services to corporations as including funding arts projects for public relations objectives, expanding corporate contributions, and creating programs to meet special corporate needs. Services to arts organizations as provided by the ABC included training seminars to improve management skills and trained business executives to serve as volunteer consultants.

Anthony Bliss, an honorary chairman of the NEA, also assisted in forming an organization of businesses to assist in the economic survival of dance. Arocomano (1981) revealed the National Corporate Fund for Dance was formed in 1972. Its purpose was to seek financial support for dance through the business sector through in-kind services. The Fund found businesses to donate printing supplies, office equipment, furniture, etc. to dance

companies to begin management offices. In turn, dance companies offered discount tickets to performances and dance classes to the contributing corporation's employees.

Lee (1986) related that in-kind services were the most overlooked, underutilized parts of tax incentive laws. He noted the importance of Section 170(e) (3) of the Internal Revenue Code which is known as the Special Contribution Rule. It allows businesses to donate excessive inventory to non-profit, tax-exempt organizations for a tax advantage. According to Lee, industry reported a two percent (\$1.8 billion) excess in 1984.

Only certain groups; however, can receive donations of merchandise from businesses under this special contributions rule. The recipient organization must provide services to the ill, needy, or infants. Infants are described as minors, and further, may include college students. All forms of income property may be donated. Typical materials include audiovisual equipment, computers, clothing, paper, and copying machines. These items could all certainly assist a university dance performance program.

The business organizations mentioned above and Section 170(e) (3) have helped to stimulate interest in dance programs and to educate audiences to the various dance forms. Through a more diversified business giving program of supplementing cash grants with in-kind services, the grant seeker for a university dance performance program can further reach fund raising project goals. Corporations could also use some of these techniques to improve their grant-making process.

Corporate Involvement

Private and individual donors account for 75-80% of the total giving in the United States (Koch, 1979). Of this, 50% goes to religious institutions. Koch stated that there was not much likelihood that there would be much growth in giving from any other source besides corporate giving. Brakely (1980) agreed and commented that although the corporate sector's giving was slowly increasing, it still remained in fourth place after individual gifts, bequests, and foundation support. The corporate sector has not kept pace in terms of corporate giving as a percentage of corporate income. An example of this was related by Schnaue (1984) when he stated that although corporations made six times as many gifts to the theatres in the United States, the average corporate gift was one-sixth the size of the average foundation grant. According to Koch (1979), only 4.5% of the giving to the arts comes from the corporate sector.

According to the Annual Register of Grant Support (1983), gifts/grants from private foundations, corporations, and individuals in the year, 1982, was at \$60.39 billion. While \$48.69 billion of this was from bequests, \$3.1 billion was from corporation. Of the corporate contribution, 39% went to education, while 11% went to cultural and arts organizations.

Koch (1979) illustrated the percentage of corporations in the differing industries that made at least a 5% contribution of their net income. See Table 2.

Table 2

Percent of Corporations with Net Income
Making Contributions that are 5%
Or More of Net Income by Industry-1970

<u>Industry</u>	<u>Corporations</u>
Agriculture	1.4%
Electric, gas, and sanitary service	1.6%
Transportation	1.7%
Services	2.1%
Mining	2.2%
Finance, insurance, and real estate	2.4%
Communications	2.5%
Retail trade	2.8%
Contract construction	3.1%
Wholesale trade	3.6%
Manufacturing	4.9%

(Koch, 1979, p. 10)

Koch (1979) urged the corporate sector to increase their giving in the following three ways:

- 1) If 80% of the corporations that gave nothing would join companies that do contribute, a new resource would be tapped, and its effects would be felt in every community.
- 2) Corporate giving is unique in that a variety of support assistance could be given in lieu of cash contributions.
- 3) The energy and interest of corporate employees could be tapped to support community causes.

Bordelon (1977) suggested the challenge grant method as a way in which corporations could begin to fund the arts. The Challenge Grant Program requires that each dollar of federal money be matched by new and increased support from the private

sector. The program was a response to the significant decrease in foundation support and the simple fact that foundations alone cannot support the proliferation and expansion of artistic activity today.

Recently, corporate executives have learned, as reported by Koch (1979), that the arts have a basic need for grant funds and they fit into a company's activities in a natural way. Gurin (1981) found that many corporations recognized good returns in both advertising and public relations in the money contributed to the arts. Bordelon (1976) discussed this fact and suggested that an organization should remember that a business donor may have 5% of pre-tax dollars available, but he may have an even larger advertising and public relations budget that arts groups should consider.

Gurin (1981) predicted that corporate support of the arts could become fashionable, if presented in the correct way. Koch (1979) quoted Edward L. Steiniger, the retired chairman of Sinclair Oil Company, as expressing the following on the marriage of the arts and the corporate sector.

There is some irony in the reluctance of many business corporations to apply their rationale for supporting education to the arts. They may well find in the near future that the education they have helped to provide has made their support of the arts inevitable. The people who make up most of the audiences for the performing arts, are also the best educated--and it is this group which provides industry with most of its managerial and professional personnel. They want to work for companies and in communities that satisfy their very discriminating standards.

(Koch, 1979, p. 246)

Block and Goodman (1976) cited that very little research has been performed in the area of corporate charitable giving. Research to date; however, has shown that companies give to areas to which they identify. Desruisseaux (9/4/85) reported the perceptions of Anne F. Decker, Vice-President of the Council for Financial Aid to Education. She agreed that corporations want to target their grants to areas that relate to the general activities of their corporations or to the regions in which they operate. From the opposite perspective of this, Block and Goodman advised that non-profit organizations in need of contributions have typically worked in the dark regarding their potential contributor's motivations for giving.

Koch (1979) agreed with the above source as he added that "one of the incredible things about corporate giving is how little information most firms provide to nonprofit organizations that are seeking company support. This must be the 'mushroom' theory: things grow best in the dark" (p. 24).

Seeking the Grant

Although taxes and governmental policy may encourage some giving, Warner (1975) warned that the amount of money raised for political purposes should be the only evidence needed to show that tax deductions are not the only reason people donate. Some donors may be approached from a marketing perspective.

It is advised that organizations seeking funding from various sources should begin locally in investigating how the community feels about the project. Lord (1983) contended that a local mail or telephone survey be done in order to create dialogue with community leaders and to develop a leadership awareness program. He also advised one-on-one interviews with these community leaders. Lee (1986) agreed with Lord, as he suggested organizations looking for funds should consider local sources first.

These conversations with community leaders should assist in providing possible donors and motivations that lead donors to make gifts. Gurin (1981) concluded the following as the more realistic motivations most frequently cited on why donors contribute.

- 1) To assuage guilt feelings
- 2) To counter public hostility
- 3) To gain public recognition and approval
- 4) To attain social acceptance
- 5) To be remembered by posterity
- 6) To gain a tax advantage
- 7) To invest in a cause of personal importance
- 8) To fulfill an obligation of one's station in the community
- 9) To achieve ego fulfillment
- 10) To sustain the spirit when other interests pale

(Gurin, 1981, p. 121)

Brakely (1980) more bluntly stated that people give because they get something out of giving -- they receive some type of benefit. Whether the benefit is improved public relations, renewed employee interest, or a tax deduction, the benefit is a key to the gift.

Part of the success of receiving funds from various sources, as analyzed in the Annual Register of Grant Support (1983), rests on the understanding of the grant making entities, the various types of grants, how they differ in objectives, and grant making procedures. Types of grant making entities has been previously discussed. Various types of grants may be found in Appendix C. Planning the procedures for securing grants and understanding objectives and their relationship to evaluation is what Kiritz (1983) called the most difficult part of grant making.

The guidelines to receive grants fall under three categories: 1) types of projects, 2) planning for the application, and 3) the application process. With reference to the types of projects worthy of support, Koch (1979) noted one firm's statement.

We will contribute locally where we have special interest, knowledge, and involvement. We will consider projects and programs involving the environment, minority needs, special education, community health service, international programs, art, and cultural activities. Support will generally go to proven organizations or new programs that can result in meaningful responses to social problems.
(Koch, 1979, p. 24)

Holding to the concept that only the well organized need apply, The Foundation Center's Bulletin editor (1985) reminded the grant seeker that almost no contributor wishes to start something new and feel responsible to support it indefinitely. Foundations are most supportive of those seekers who have high artistic standards, sound management, and long term goals. The educational aspect of the project should be stressed along with the number of people who will benefit.

In order to make the organization asking for funds seem more worthy, Bordelon (1977) hinted that community visibility of the requestor be improved. Leaders of the organization should become involved with community groups, publicity fliers should be sent to the prospective donors, etc. Warner (1975) stated that publicity does not raise money, but it is the best way to create a favorable climate for the funding campaign.

The Foundation Center's researchers (1985) advised that when planning for the application, the grant seeker should think about the factors affecting giving. These factors suggested were:

- 1) Public relations value
- 2) Community need
- 3) Preferences by top management
- 4) Employee interest
- 5) Fringe benefit
- 6) Tax deductions
- 7) Competition with other grant seekers

Mayer (1980) suggested that one of the first questions that must be answered in the planning stage was whether the type of project fits within the interests of the donor. He further stated that The Foundation Center maintains a list of foundations and their interests.

Jacquette and Jacquette (1980) warned that foundation grants are usually made to organizations or institutions, while rarely to individuals. Grants to individuals are permitted by the tax laws, but only under conditions approved the IRS.

Grant seekers are advised by Koch (1979) to know the contribution minimums and maximums of the donor. A budget schedule should be secured from the public relations person of the donor's firm, as some grants must be submitted up to two years in advance.

Before applying for any money from a donor, Warm (1985) maintained that a few guidelines should be considered. She suggested that to improve the chances of receiving money, the following should be answered.

- 1) Does your proposal meet a real need?
- 2) Does it provide a convincing solution to the problem you are addressing?
- 3) Does your program really require foundation support?
- 4) Is the scope of your proposed solution appropriate to the size of the problem?
- 5) Are you submitting your proposal in the most appropriate format?

- 6) Are you only approaching those foundations which you have firm reason to believe will be interested in your proposal?
- 7) Do you understand the review process and timetable of the foundations to which you have applied?

(Warm, 1985, p. 7)

If these questions posed by Warm can be answered, the application process is the next stage. Bordelon (1977) warned that the application itself is the first clue to a prospective donor of whether or not a grant should be given. Is the application neat? Were directions followed?

Various, but similar methods for writing grants to receive money were found. For example, Freeman (1981) related that a brief letter of intent which indentified the organization, its income and expenditures, and the purpose of the funds sought was the best method. Bordelon (1976) added that the origin, history, and purpose of the organization should be included. The people involved should present themselves in a business image. An arts grant seeker should not present himself in the "artiste" image. Bordelon further warned not to include cries of desperation on an application, as a donor wishes to know that the organization is reliable and able to meet day to day expenses.

Brakely (1980) listed eleven components of a proposal for funding. This list seemed to combine the thoughts of all the

other authors. These components included:

- 1) A title sheet
- 2) An abstract or summary statement
- 3) A statement of the problem to be addressed
- 4) The goals and purposes of the project
- 5) Measurable objectives or expected quantitative outcomes
- 6) Procedures and a calendar to be followed to achieve the objectives
- 7) An evaluative assessment format
- 8) Uses to which the findings can be put for a broader segment of the population
- 9) Descriptions of facilities and equipment needed
- 10) Availability of qualified personnel
- 11) A detailed budget

(Brakely, 1980, p. 147)

Kiritz (1983) organized the following itemized steps as a proposal format and suggested the noted hints.

- 1) A proposal summary: It should be clear, concise, and specific. Remember it is the first thing the funding source will read.
- 2) An introduction: More often than not, proposals are funded on key personnel and their connections. They should be told about the grant seeker's credibility.
- 3) Problem statement: Document the problem with key statistics. Do not overkill the situation.
- 4) Objectives: The grant seeker should speak to the outcomes.

- 5) **Methods:** Summarize the methods previously tried, results, and the proposal's new methods to be initiated.
- 6) **Evaluation:** Begin evaluation as soon as the project starts. Use objective, not subjective evaluation techniques.
- 7) **Future funding:** How will the project be funded when the grant runs out?
- 8) **Budget:** This includes wages, salaries, donated time, fringe benefits, and non-personnel costs (rentals, supplies, postage, etc.)

(Kiritz, 1983, p. xiv-xix)

After the proposal has been well thought through, Hill (1977) warned of common errors in writing grants that a grant seeker should avoid. These errors lessen the chances of receiving the grant and put the project in jeopardy. The first is using the wrong application form, followed by not following directions on the form. The grant seeker should not err in procrastination, but should instead send the proposal as quickly as possible.

Another error is the use of poor writing skills. The writer should visualize the reader and write in a warm style. The human element should be emphasized backed up with concrete examples. Hill suggested staying clear of professional jargon, as it may offend the donor.

Hill also recognized legal blind spots as an error in grant writing. Such questions as "who has the rights to the research information?" need to be clarified. The grant writer should seek outside feedback to assure readability of the script and should include a well-defined budget with the grant seeking package.

The final step in the application phase would be to send a thank you note to the donor if an interview is granted. Knowles (1975) avowed to the importance of this, as this showed the donor that the organization remained interested and followed through without variance.

Examples of Finding Funding Sources

Most Americans, according to a Yankelovich, Skelley, and White poll, as reported by Desruisseaux (3/19/86), think giving to a good cause is an important responsibility. Many say they would give more to charitable organizations if they were asked to do so. This poll, conducted in February, 1985, sampled 1151 American adults. Of these 1151 adults, 23% said they would have given more, but they were never asked. Grant seekers should recognize that, according to this poll, the most effective fund raising method is the one-on-one approach. Also discovered was the most generous contributors were people who were married or widowed, had a higher education, were Protestant, held a professional position, were between the ages of 50 and 64 years old, and had higher than average incomes.

Farrell (1986) confirmed similar results to the above poll, as he reported on a study performed at the University of North Carolina-Chapel Hill. This study found that the average sports booster was over 55 years old, an alumnus, and had an income between \$25,000 and \$50,000. Another interesting fact surfaced during this study that grant seekers would be happy to know. It

was found that over half of the sports boosters also gave money to other university programs. Three of the most often reasons given for contributing were to get tickets for events, to provide scholarships, and to increase the donor's prestige.

The Commonwealth Fund has initiated a new national pilot program. This program, as reported by Desruisseaux (1/29/86), is a joint effort of businesses and colleges. It is called Career Beginnings. The program is designed to help students hampered by poverty and/or family problems to continue their education. Colleges and universities in cities in the United States with populations over 100,000 may apply for grants up to \$100,000. They will be required; however, to raise matching funds from local sources. Information for application may be found in Appendix D.

In St. Louis, Missouri, the Monsanto Fund and Southwest High School formed, in 1980, a School Partnership Program. This program, in its fourth year, enlisted the cooperation of one-hundred St. Louis businesses and several universities and cultural organizations. One program of particular interest to this study was the Alvin Ailey Dance Company residency, which assisted in the development of a dance curriculum, conducted classes, and performed in concert at a middle school in St. Louis (Partnerships in Education, 1984).

An organization has been developed to help grant makers recognize sources of funding or in-kind services. Lee (1986) related that The Regional Association of Grantmakers alert each

other to community needs, communicate their concerns as donors to government officials, and educate the public about the role of philanthropy. For information about this organization's address, see Appendix D.

The American Association for Corporate Contributions, Inc. is headquartered in Evanston, Illinois. This organization, as described by its Chairman of the Board, Thomas Graham Lee (1986), is a national charity specifically authorized by the Internal Revenue Service to direct the transfer of corporate donations of merchandise to qualified non-profit, educational organizations. The address of this group may be found in Appendix D.

The Monthly Letter, published by the Electronic Classroom, provides updates of potential contributors, as well as helpful tips on maintaining current donors. This newsletter is closely tied with the American Association for Corporate Contributions, Inc. An address of the newsletter may be found in Appendix D.

International companies may serve as potential sources of funding for university dance performance programs. The Matsushita Foundation was described by Desruisseaux in the November 20, 1985, edition of The Chronicle of Higher Education as the first United States corporate foundation to be established by a Japanese company. The Matsushita Foundation expects to extend between \$500,000 and \$800,000 in grants to promote excellence in American education. An address to receive information is listed in Appendix D.

Another Japanese company has recently established a grant making foundation in the United States to support educational and cultural programs to promote cross-cultural understanding between the United States and Japan. Desruisseaux (11/27/85) related that Katsushige Mita, president of the company, believed these funds were an investment in human development and international cooperation. An address of this foundation is listed in Appendix D.

Summary

Historically, the early foundations set many of the standards still effective today.

- 1) The Smith Charities (Weaver, 1967) restricted funds given to certain geographic areas. Community foundations, individual grants, and family foundations of today usually restrict giving to a specific geographic area.
- 2) The White-Williams Foundation (Goulden, 1971) gave funds to homeless children. The Federal Government requires that to use Section 170 (e) (3) of the Internal Revenue Code, services must be provided to the ill, needy, or infant.
- 3) Philanthropic organizations operate best when the Federal Government does the least. An example of this is the Havens Relief Fund Society (Rusk, 1961).

The Federal Government has affected grant making and funding procedures in several ways.

- 1) It established the NEA to provide funds for arts organizations. A subsidiary of the NEA at the state level is the state arts agency (Moore, 1977).

- 2) Section 170 (e) (3) of the Internal Revenue Code allows a tax incentive to businesses who distribute excessive merchandise to organizations who serve the ill, needy, or infants (college students) (Lee, 1986).
- 3) Legislation allows corporations to give up to five percent of their pre-tax dollars to charities for a substantial tax break. The Tax Reform Act of 1969 requires foundations to contribute five percent of their assets to charitable organizations (Nielson, 1970).

Several groups of concerned arts enthusiasts have surfaced to promote dance and the other arts. Other groups have formed to help such organizations as university dance performance programs secure needed grants. These organizations include:

- 1) Business Committee for the Arts (Koch, 1979)
- 2) The Arts and Business Council, Inc. (Philip, 1981)
- 3) National Corporate Fund for Dance (Arocomano, 1981)
- 4) The American Association for Corporate Contributions (Lee, 1986)
- 5) The Regional Association of Grantmakers (Lee, 1986)

Planning to initiate a possible grant requires time and research. Advice given for beginning a planning period was projected by several authors and briefly stated as:

- 1) Foundations provide grants to organizations, but rarely to individuals (Desruisseaux, 1986)
- 2) Corporations and foundations gave more often to organizations with whom they identified (Block and Goodman, 1976).
- 3) Foundations make less grants than corporations and businesses, but the foundation grant is usually for a larger amount of money (Schnaue, 1984).

- 4) Programs wishing funding should be well established in the public eye (Bordelon, 1977). Credibility of those involved is extremely important (Kiritz, 1983).
- 5) Poor writing, not following directions, and procrastination are common errors of the grantwriter (Hill, 1977).
- 6) New programs and methods of successful funding constantly are being published. Grant seekers should keep abreast of new information (Lee, 1986).

Success in receiving funds seemed to depend on four ideas.

These ideas presented by the Annual Register of Grant Support (1983) include:

- 1) Know the grant making entities. What do they want? Who do they fund? What activities do they sponsor?
- 2) Understand the difference between the different types of grants. Definitions of grants are found in Appendix C.
- 3) Perform thorough planning procedures for a meaningful, well-defined problem.
- 4) Relate the objectives to the evaluation procedure.

Finally, as Duke (1984) stated, "the arts are a means of communicating with others the very essence of our understanding of life. . . we are certain that we need the arts because they permit us to share perceptions that can not be expressed verbally, but nevertheless affirm our common sense of humanity" (p. 614).

As the year 2000 approaches, Trachtenburg (1983) related that understanding humanity through the arts will surely become of more and more importance as Americans move toward a socialistic

democracy. Higher education will begin to project unprecedented ideas about financing educational arts programs. Corporations, as donors to the arts, and education, as generators of the arts, must become interacting partners. There is not a reluctance to financially support worthy causes. As Desruisseaux (3/19/86) reported, people would give more, if they were only asked.

CHAPTER 3

Procedure

Research Design

The purpose of the study was to determine financial resources utilized for the promotion of university dance performance programs and to compare these funding resources 1) in their extent of funding of these dance programs, 2) in the utilization of these funds by the university dance programs, and 3) in the restrictions by these resources for the potential funding of university dance programs.

The subproblem of the study was to investigate the perceptions of university dance professionals towards using corporate funding as an external resource, in comparison to the perceptions of corporations towards funding university dance programs.

The results of the study were viewed in four sections reflecting the hypotheses of the study. These included 1) the extent of financial resources obtained for the promotion of university dance performance programs, 2) the utilization of funds by university dance performance programs, 3) the restrictions for funding between financial resources, and 4) the perceptual differences between dance professionals and corporate leaders with regard to funding university dance performance programs.

Sample

The dance performance program sample consisted of 120 colleges and universities selected from the 240 institutions which had a dance degree in the school year 1984-85. The College Guide: A Directory of Dance, 1985-86 was used to secure the addresses of these colleges and universities. From this guide the sample was chosen by selecting every other college or university listed. The Director of Dance at each selected institution was contacted to participate as a subject of the study. See Appendix E for the participating dance performance programs.

The corporate sample for the subproblem consisted of 58 corporations chosen from the 116 corporations recognized in A Guide to Corporate Giving in the Arts as previously giving some form of financial support to a dance organization. The same procedure was used as in the first sample for selecting those corporations to participate. Those persons listed in this guide as the representative in charge of contributions from the selected corporations were asked to participate. See Appendix F for those involved corporations.

Representatives of the dance performance programs and the corporations in each respective group received a questionnaire to be completed and returned to the researcher. One follow-up letter with an enclosed questionnaire was sent to those selected dance programs and corporations which had not responded to the initial

letter and questionnaire. No replacement from the original selection was used for either group upon failure to return the instrument.

The useable return from the Directors of Dance programs included 68 from the 120 institutions contacted, for a 57% response rate. The corporate representatives responding with useable information included 33 of the 58 corporations contact, for a 57% return.

Instruments Used

The instruments which were used for collection of data were the Dance Resources Instrument-I (DRI-I) (See Appendix G) and the Dance Resources Instrument-II (DRI-II) (See Appendix H). The DRI-I included 28 multiple choice, self-report questions used to determine the present funding sources of university dance programs and attitudes of university dance professionals toward securing and using stated sources. This instrument was used to gather data for response to all of the research hypotheses.

The DRI-II was a 20 multiple choice, self-report instrument sent to corporations who had previously financially assisted some form of dance organization. The instrument sought information from corporate representatives on potential funding sources and methods of applying for funds. The DRI-II was used primarily to collect data for responding to the last hypothesis concerning corporate perceptions of funding dance programs.

The questionnaires were evaluated for validity by a panel of experts and distributed to a pilot group of individuals to establish reliability. Establishment of reliability and validity was conducted prior to distribution of the instruments to the subjects selected for the study.

Validity

The investigator was experienced as a dance professor and a dance program director, and therefore her expertise and her research of related literature contributed to the construction of appropriate questions for the DRI-I. Questions for the DRI-II were established by researching the related literature and by requesting pertinent information for the questionnaire in an interview with the spokesperson of two corporations. Methods of gathering information, information needed, and calendar information were also secured through these interviews and were used in the development of the instrument.

To assess the validity of the two instruments, an evaluation by a panel of five research experts from the University of Kansas was solicited. The panel reviewed question, eliminated irrelevant questions, and suggested revisions for poorly stated questions. After this assessment and revision, content validity was accepted for each instrument.

Reliability

After the validity of each instrument was defined, each of the questionnaires was examined for reliability. The DRI-I was sent to six individuals who represented the dance field. These individuals all were directors of dance companies. One week later, all six of the directors agreed to complete the questionnaire again.

Each dance director's first reply to the questionnaire was then compared with the second reply. A level of congruency was established by then comparing all dance directors' sets of questionnaires by each question number. This may be found in Appendix I.

Each question was then given a percentage point in relationship to the number of dance directors who answered that question identical on both replies. For the DRI-I, the range across all questionnaire items ranged from 83% to 100%. The mean level of percent congruency for the DRI-I was 96%.

The DRI-II was sent to the contact persons of four corporations. One week later, all four corporate representatives responded to the same questionnaire. A similar system as used for the DRI-I was utilized in comparing the two responses of the different questionnaires and also the responses of the four sets of questionnaires. This may be found in Appendix J. For the DRI-II, the range across all questionnaire items was from 75% to 100%. The mean level of percent congruency for the DRI-II was 92.5%.

Collection of Data

The instruments were prepared for distribution to the representatives in the two chosen groups. The questionnaire were coded so that the researcher could determine the origin of the returned forms. The coded master list of participants in each group was kept by the investigator, only for follow-up contact of those not responding to the initial mailing. Responses of participants remained anonymous.

The questionnaires and a cover letter (See Appendix G and H) explaining the scope of the research were mailed to the chosen samples. They were asked to return the questionnaire to the researcher in an enclosed self-addressed, stamped envelope within ten days.

A follow-up letter and another copy of the instrument were sent to those individuals who had not responded after two weeks of the initial mailing. Again the sample was asked to return the questionnaire within ten days.

Analysis of Data

The data were analyzed separately in the two respective sample groups as reported by representatives from the dance performance programs and as reported by corporate leaders. Frequencies of responses to each item of each questionnaire were tallied and percentages of the total number of responses to each question were calculated.

The findings were reported from the responses of the dance performance programs on the DRI-I in three respects. A profile of dance performance programs was described, funding sources of dance performance programs were identified, and five major sources of funding (including state arts agencies, individual or private donors, area businesses, foundations, and corporations) were compared in three aspects: 1) the extent of potential funding to dance performance programs, 2) the utilization of these sources' funds by dance performance programs, and 3) the factors restricting the utilization of funds by dance performance programs.

A profile of corporations funding dance performance programs was drawn from the DRI-II. The comparison of university dance professionals' perceptions (from the DRI-I) with those perceptions of corporate representatives (from the DRI-II) toward funding university dance programs was conducted by analyzing the responses to those questions from each instrument reflecting the respective group's opinions. Percentages were calculated from frequencies of responses to the questionnaire items to be compared.

CHAPTER 4

Results

Introduction

The purpose of the study was to determine financial resources utilized for the promotion of university dance performance programs and to compare these funding resources 1) in their extent of funding of these dance programs, 2) in the utilization of these funds by the university dance programs, and 3) in the restrictions by these resources for the potential funding of university dance programs.

The subproblem of the study was to investigate the perceptions of university dance professionals towards using corporate funding as an external resource, in comparison to the perceptions of corporations towards funding university dance programs.

This comparative study used two samples in which each was sent a questionnaire seeking information on funding procedures. The Dance Resources Instrument-I (DRI-I) was sent to those dance professionals in colleges and universities which had a degree program in dance during the school term 1984-85. The Dance Resources Instrument-II (DRI-II) was sent to a selected sample of corporations which had previously supported dance with some form of funding.

Information was gleaned from the two instruments (DRI-I and DRI-II) and reported in the following conceptual format. The findings and discussion of the findings were presented in the same organizational format. First, the profile of the typical dance performance program was described in percentages as calculated from the frequencies reported on questions one through seven and ten of the DRI-I. The findings are exhibited in Table 3 through 11.

Secondly, the sources of funding, as reported by dance performance programs were identified from the frequencies accrued from question 8 of the DRI-I. These data are found on Figures 2 through 5. The sources of funding were then grouped into one of four categories (program initiated, school related, government sponsored, and outside sources). The percent of support for the dance programs as contributed from each category was reported in question 9 and divided into quartiles and a zero percent bracket. These data are represented in Figures 6 through 10.

Third, the five categories of government and outside source funding resources (state arts agencies, individual or private donors, area businesses, foundations, and corporations) were descriptively compared in percentages as to: the extent of funding, the utilization of issued funds, and restrictions in the utilization of funds. Questions 11, 14, 17, 20, and 23 of the DRI-I pertained to the extent of funding. Utilization of issued funds was determined from DRI-I questions 12, 15, 18, 21, and 24.

Restrictions preventing the utilization of funds from these five categories of funding resources were obtained from the findings of DRI-I questions 13, 16, 19, 22, and 26. Table 12 through 16 reveal the comparative data.

In constructing the data concerning the subproblem of comparison of the perceptions of dance programs with those of funding corporations, the profile of the corporations was first described from the results of the DRI-II questions 1 and 16. The profile is shown in Tables 17 and 18.

Comparisons of perceptions of funding opportunities between the two groups were described from percentages derived from frequency data gathered from the DRI-I and the DRI-II, respectively, and are reported in Tables 19 through 26. Perception of funding sources was determined from question 23 of the DRI-I and from question 2 and 9 of the DRI-II. The amount of funding perceived to be available by corporations for dance performance programs was reported by the dance professionals on the DRI-I question 24 and by the corporate leaders on question 14 of the DRI-II. The perceptions of incentives for corporate contributions of funds to dance programs were compared from the results of question 28 of the DRI-I and from question 11 and 20 of the DRI-II. Use of funds was identified from the partial results of question 24 on the DRI-I and compared with the results of question 10 on the DRI-II.

Securing funds through corporate grants was comparatively perceived from the partial results of question 27 of the DRI-I and DRI-II questions 12 and 16. The restrictions for utilization of funds was compared from the perceptions expressed by corporations on the DRI-II questions 13 and 17. The perceptions of dance programs were reflected on the DRI-I questions 25 and 26.

Percentages of the total responses to each question were calculated for reporting the results of the data collection. Both the frequency of the response and the percentage were reported. Since the participants in the study were encouraged to respond to all applicable answers to a single question, it was seldom that the total responses to a question was equal to 100% of the participants; in fact, often the number of responses were greater than the number of subjects.

Findings

Profile of Dance Performance Programs

Of the 120 colleges and universities with degree programs in that were sent questionnaires, 63% returned a response. Seven responses were not usable due to incomplete information. Sixty-eight questionnaires were; therefore, usable for a 57% response.

From the study, most university dance programs were located at a state university (68%). A third of the dance programs were split between state colleges (19%) and private colleges (13%). See Table 3.

Table 3
Types of Institutions Reporting

<u>Institution</u>	<u>Number of responses</u>	<u>Percentage of responses</u>
State University	46	68%
State College	9	13%
Private College	13	19%

Colleges with a student population under 10,000 (28%) were represented most often in the survey. Of the six categorical sizes; however, there was a reasonable balance of institutions under 30,000 population responding. See Table 4.

Table 4
Enrollment Sizes of Institutions Reporting

<u>Size</u>	<u>Number of responses</u>	<u>Percentage of responses</u>
Under 10,000	19	28%
10,000-15,000	11	16%
15,000-20,000	14	21%
20,000-25,000	7	10%
25,000-30,000	12	18%
Over 30,000	5	7%

The university dance company of the reporting university dance performance programs was comprised of mostly women/few men (84%). Only one program had an all male performing dance company. Table 5 reveals the responses which in sample reported.

Table 5
University Dance Company Members

Membership	Number of responses	Percentage
All women	4	6%
Mostly women/few men	53	84%
Half women/half men	5	8%
Mostly men/few women	0	0%
All men	1	2%

The major dance form emphasis of the profiled university dance company was modern dance (58%). This is illustrated in Table 6. There were more responses than the 68 colleges and universities reporting for two reasons. The first reason was that some colleges and universities reporting had more than one company. Secondly, some dance companies stated their major emphasis lie in more than one dance form.

Most university dance programs existed within the department of dance (46%) The department of physical education housed 29% of the dance programs. Table 7 reflects the distribution of departments offering the dance programs.

Table 6

Major Dance Form Emphasis of Dance Companies Reporting

Dance form	Number of responses	Percentage
Modern	60	58%
Tap	2	2%
Ballet	17	16%
Jazz	16	15%
Ethnic	4	4%
Other	5	5%

Table 7

Departments Granting Dance Degrees

Department	Number of responses	Percentage
Physical Education	20	29%
Dance	31	46%
Music	2	3%
Fine Arts	5	7%
Theatre	10	15%

The highest degree offered in dance at most colleges and universities was a bachelor's degree (65%). Relatively few colleges and universities reported having an associate degree (7%) or a doctorate degree (3%) in dance. See Table 8.

Table 8
Highest Degree in Dance Offered

Degree	Number of responses	Percentage
Associate	5	7%
Bachelor	44	65%
Master	17	25%
Doctorate	2	3%

The university department which housed the reporting dance programs were compared in the amount of funding received from governmental and outside sources. See Table 9. Those programs which offered dance degrees through a dance department (77%) were the most successful in receiving funds from these sources.

Table 9
Funding Profile of Governmental and Outside Sources by
Degree Granting Departments

Department	Funds received	No funds received
Physical Education	7 (35%)	13 (65%)
Dance	24 (77%)	7 (23%)
Fine Arts	2 (40%)	3 (60%)
Theatre	1 (10%)	9 (90%)
Music	0 (0%)	2 (100%)

Table 10 shows a comparison of the persons responsible for planning and securing the funding of the dance performance program. The Coordinator of Dance was cited most often as the fund raiser.

Table 10
Person Responsible for Securing Funds

Position	Number of response	Percentage
Dean of the College	5	8%
Chair of Physical Education	3	5%
Chair of Fine Arts	4	7%
Coordinator of Dance	25	42%
Director of Dance Company	16	26%
Student Representative	1	2%
No One	0	0%
Other	6	10%

Further examination of the degree granting departments is shown on Table 11. Here the number of contributions from each of the sources is shown by the degree granting department. Both dance and physical education were more likely to get funds from individual donors (42% and 35%, respectively). State arts agencies and foundations each contributed less, but relatively equal amounts.

Table 11

Extent of Funding Sources by Degree Granting Departments

Department	State Arts Agencies	Individual Donors	Area Businesses	Foundations	Corporations
Dance	5 (16%)	13 (42%)	2 (6%)	5 (16%)	2 (6%)
Phys. Education	3 (15%)	7 (35%)	1 (5%)	4 (20%)	0 (0%)
Theatre	1 (10%)	1 (10%)	1 (10%)	1 (10%)	1 (10%)

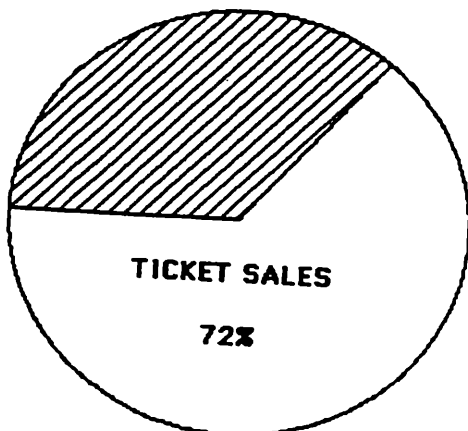
Comparison of All Funding Resources

The funding sources used by the university dance programs were placed by the investigator into four groups. The first group was the "program initiated" group and included ticket sales, membership drives, promotional ideas, and advertising in performance programs. The second group was the "school related" sources. Departmental and student government funds comprised this group. "Government sponsored" funds was the third, and this category included the state arts agencies and the National Endowment for the Arts. The final group was "outside sources." Individual or private donors, area businesses, foundations, and corporations made up this group.

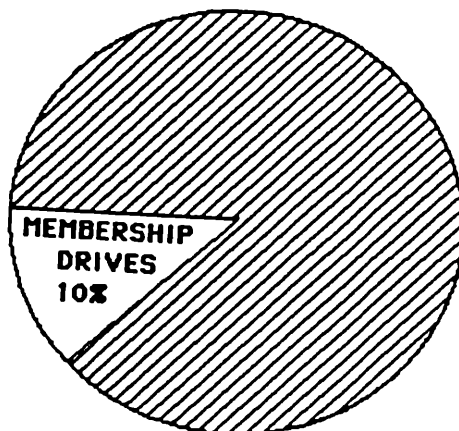
Figure 2 illustrates the funding source group of program initiated funds. Ticket sales were found to be used by 72% of the dance programs as the method most often used to gain monies.

The school related group of funding is shown in Figure 3. Both departmental funds (78%) and student government funds (43%) were well utilized by the reporting university dance programs.

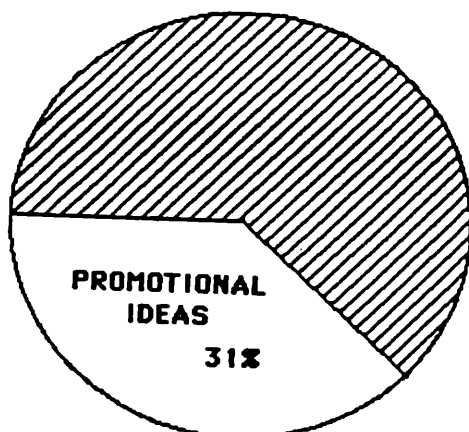
Less than half of the dance programs utilized student government funds, while more than three-fourths were funded through the degree granting department.



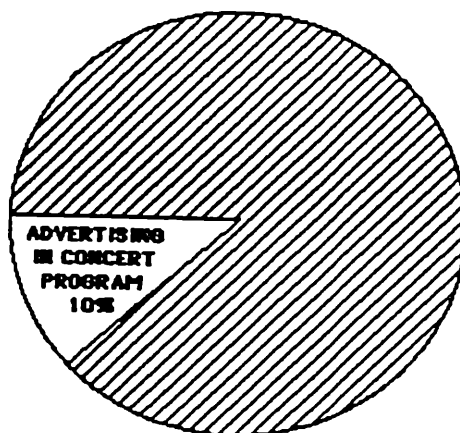
49 of 68 programs had used ticket sales to fund



7 of 68 programs had used membership drives to fund



21 of 68 programs had used promotional ideas to fund



7 of 68 programs had used advertising in concert programs to fund

Figure 2

University Dance Programs' Funding
Source - Program Initiated Funds

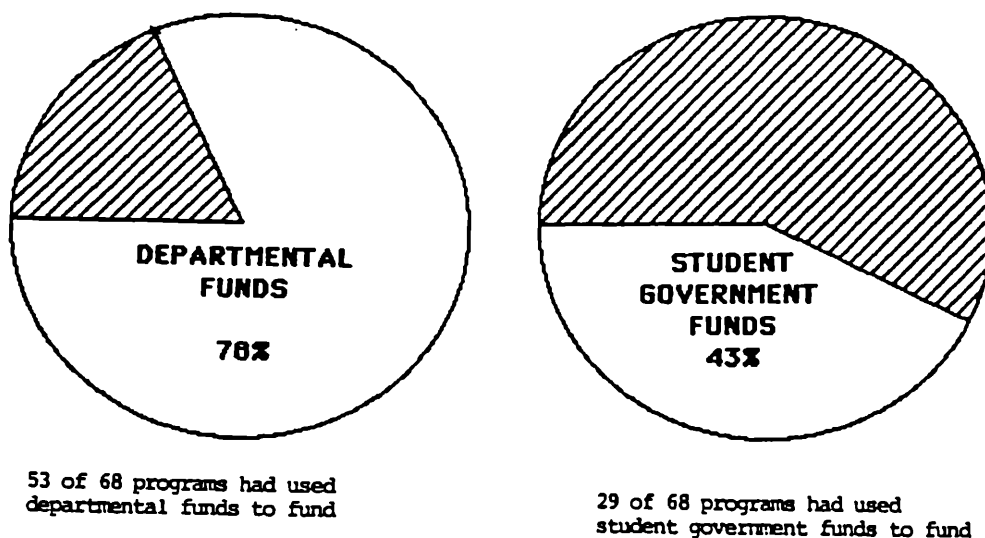


Figure 3

University Dance Programs' Funding
Source - School Related Funds

Presented in Figure 4 is the funding source group of government sponsored funds. As shown, neither source was utilized to any large extent by university dance performance programs. However, state arts agencies (19%) were much more likely to fund programs than was the NEA.

Figure 5 relates the usage of outside sources to fund dance programs. Individual and private donors was the source among this group that was most often utilized. Nearly one-third of the programs used this source. Foundations contributed to dance programs to a limited extent (15%), but area businesses and corporations were used negligibly.

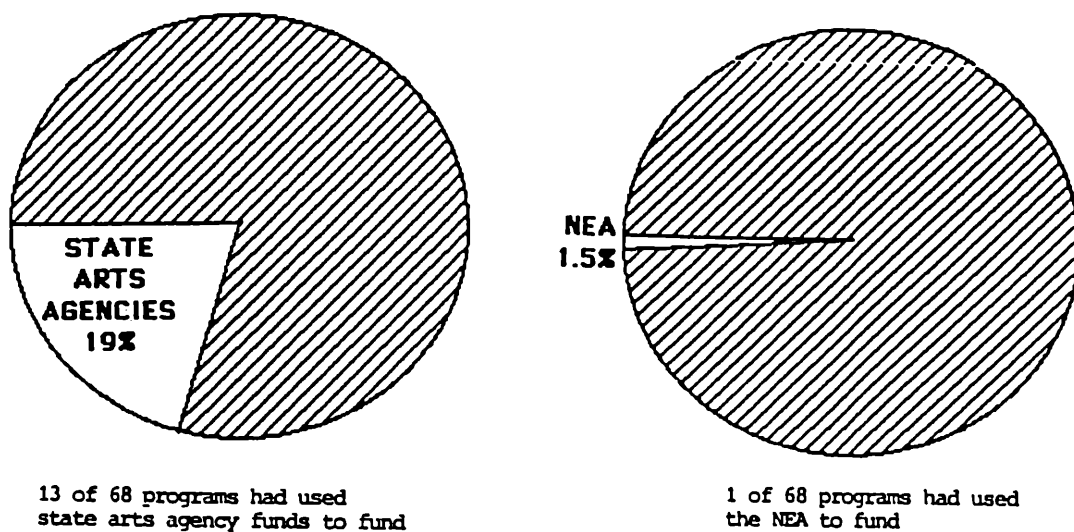
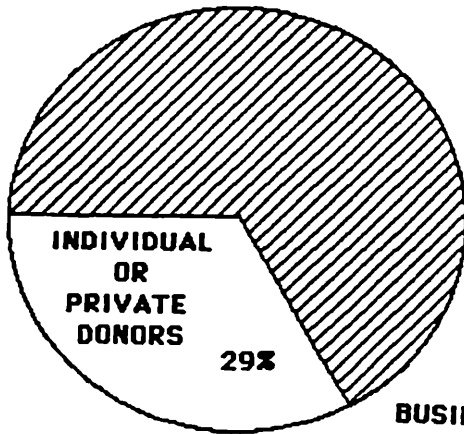


Figure 4

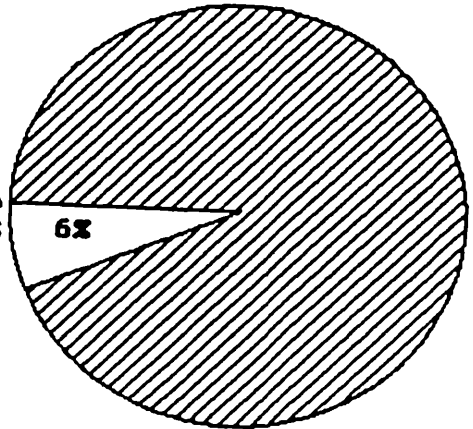
University Dance Programs' Funding
Source - Government Sponsored Funds

The grouped funding sources are shown on Figures 6 through 10. Program initiated funds included ticket sales, membership drives, promotional ideas, and advertising in concert performance programs. School related funds referred to departmental and student government funds. Government sponsored funds included monies from the state arts agencies and the NEA. Individual and private donors, area businesses, foundations, and corporations were the funding source of the last group, outside sources.

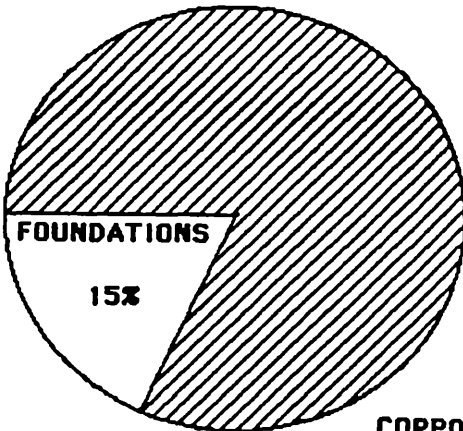


20 of 68 programs had used individual or private donors to fund

AREA BUSINESSES

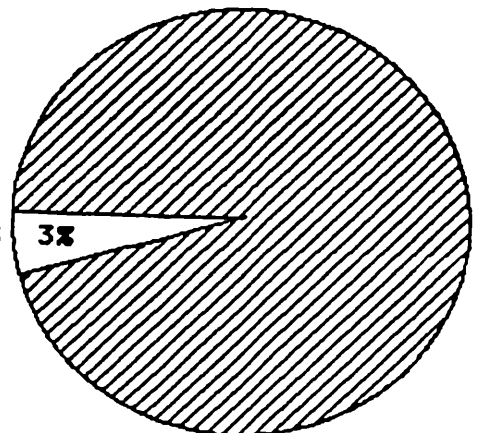


4 of 68 programs had used area businesses to fund



10 of 68 programs had used foundations to fund

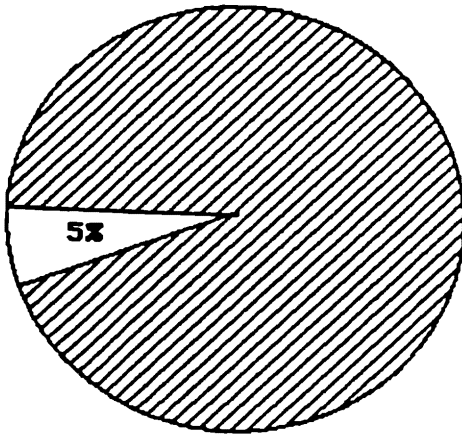
CORPORATIONS



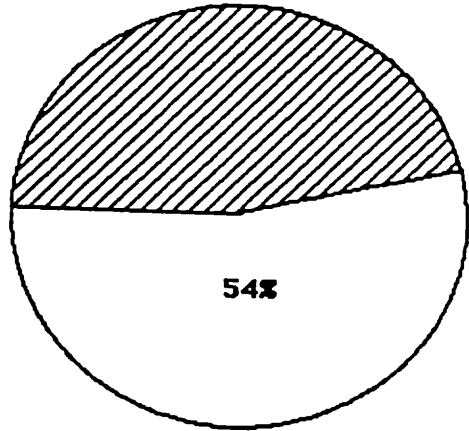
2 of 68 programs had used corporations to fund

Figure 5

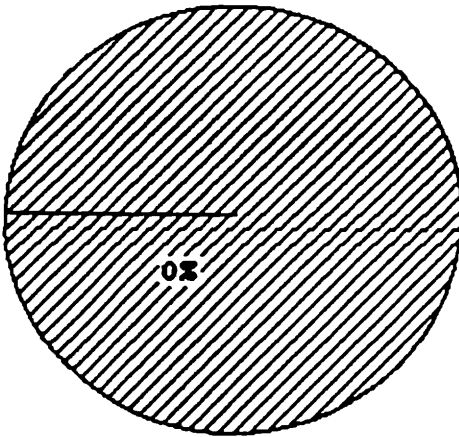
University Dance Programs' Funding
Source - Outside Source Funding



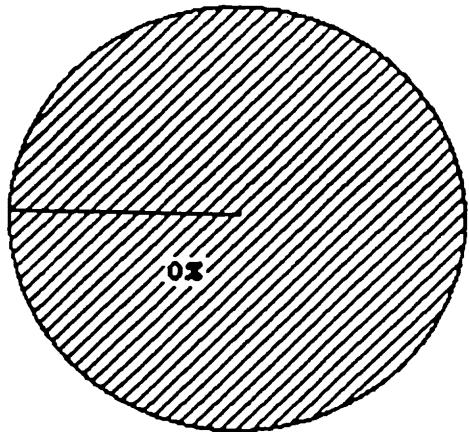
3 of 59 programs received between 76 -100% of their total funding from program initiated funds



32 of 59 programs received between 76 - 100% of their total funding from school related funds



0 of 59 programs received between 76 - 100% of their total funding from government sponsored funds



0 of 59 programs received between 76-100% of their total funding from outside sources

Figure 6

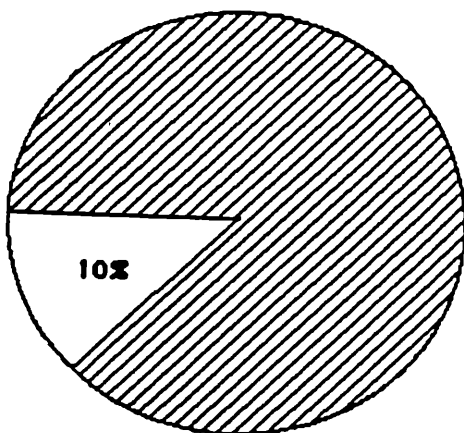
Grouped Funding Sources
in the Fourth Quartile

In order to assess whether the ease of funding impacted upon the efforts to seek funds, the dance programs were evaluated in five categories according to the fund and its assessibility. These five

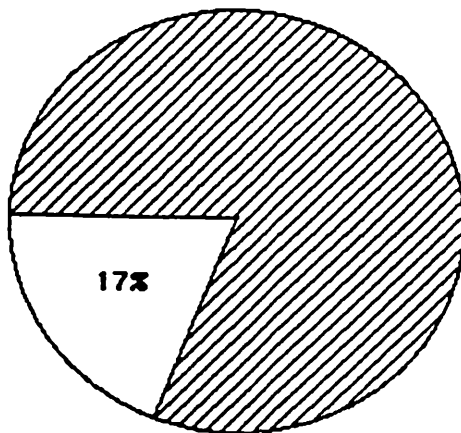
categories included "quartile four" or that level of funding that ranged from 76 to 100% of the dance program's total funding; "quartile three" which included funds ranging from 51 to 75%; "quartile two" or the 26 to 50% range of funding; "quartile one" which represented from 1 to 25% of the total funds of a university dance program's budget; and the "non funding" bracket. The non funding bracket were those programs without any funding from the designated sources. This information is reported in Figures 6 through 10.

Figure 6 illustrates the quartile four of funding for the grouped funding sources. The number of responses, as well as the percentage of programs receiving between 76% and 100% of their total budget from each of the four grouped funding sources is shown. School related funds ranked highest in this quartile, while the other three grouped sources were almost nonexistent.

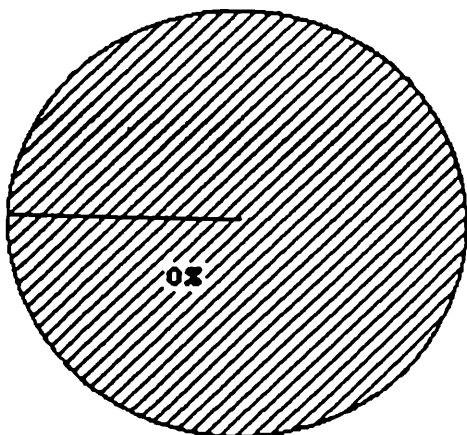
Quartile three, or 51% to 75% of total funding, is plotted in Figure 7. It is similar to the data reported for dance programs funded in the 26% to 50% (quartile two). See Figure 8. It should be recognized that with the exception of one program, none of the reporting programs received second or third quartile funds from either government sponsored or outside sources. Those programs receiving between one and three quarters of their total funding reported a relatively low, but equal balance between program initiated funds and school related funds.



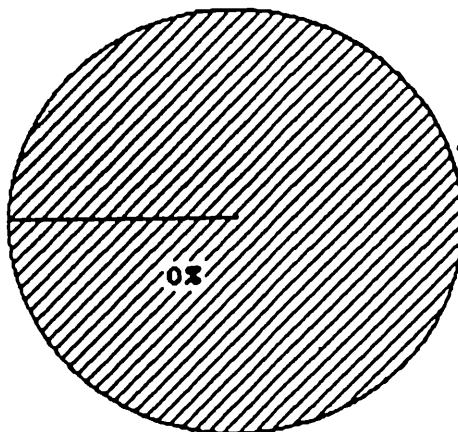
6 of 59 programs received between 51 - 76% of their total funding from program initiated funds



10 of 59 programs received between 51 - 76% of their total funding from school related funds



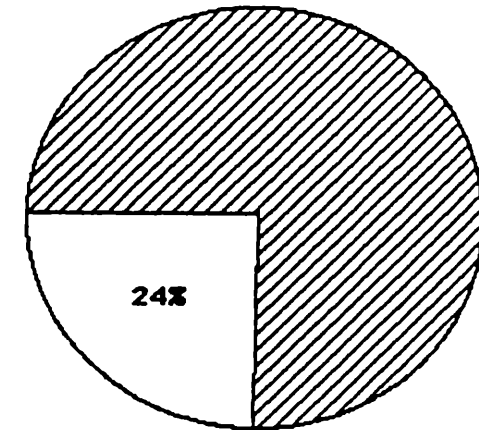
0 of 59 programs received between 51 - 76% of their total funding from government sponsored funds



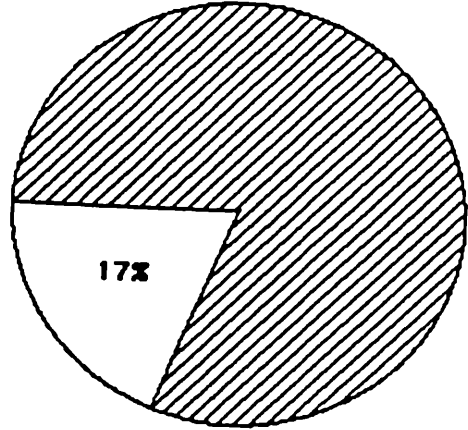
0 of 59 programs received between 51 - 76% of their total funding from outside sources

Figure 7

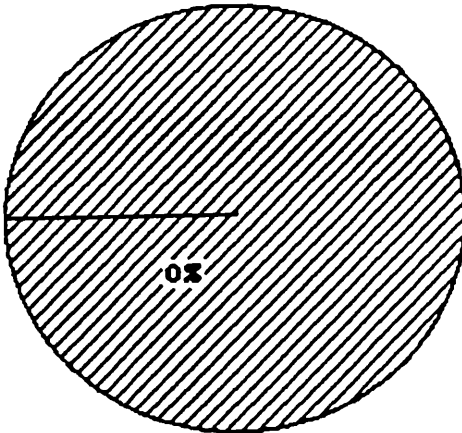
Grouped Funding Sources
in the Third Quartile



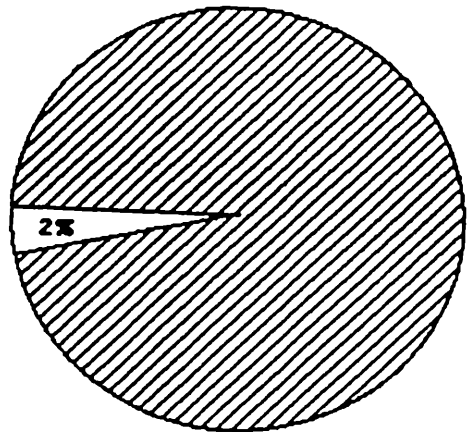
14 of 59 programs received between 26 - 50% of their total funding from program initiated funds



10 of 59 programs received between 26 - 50% of their total funding from school related funds



0 of 59 programs received between 26 - 50% of their total funding from government sponsored funds

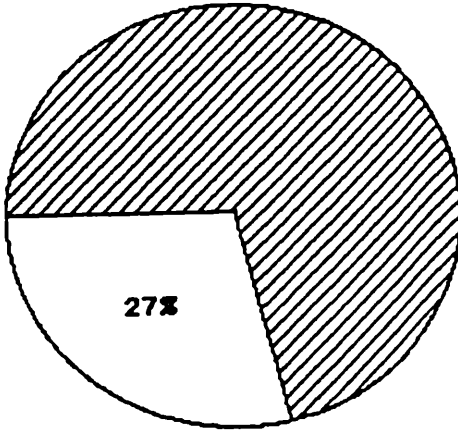


1 of 59 programs received between 26 - 50% of their total funding from outside sources

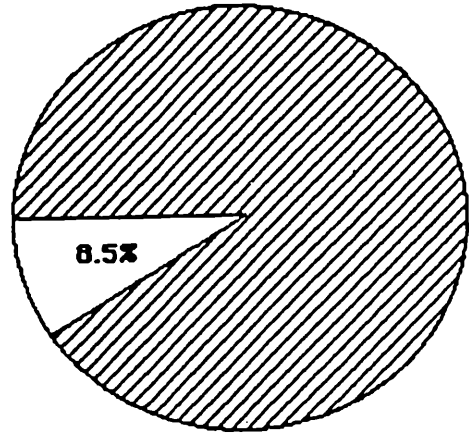
Figure 8

Grouped Funding Sources
in the Second Quartile

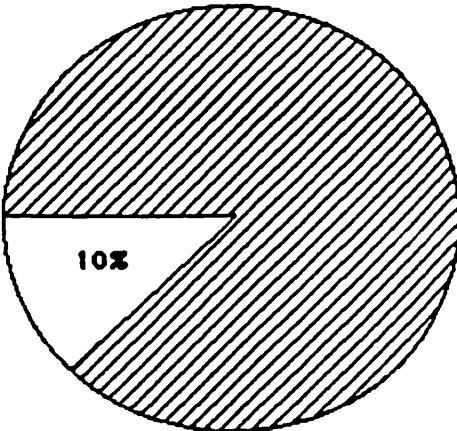
Figure 9 is a demonstration of quartile one (1% to 25% of total funding). Nearly one-third of this group of dance programs received funding from program initiated funds. Unlike other quartiles, these programs received some funding from all sources.



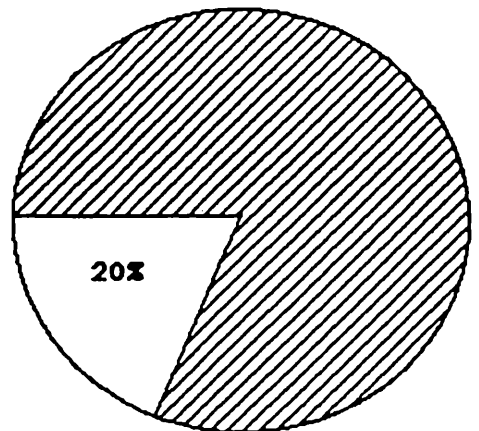
16 of 59 programs received between 1 - 25% of their total funding from program initiated funds



5 of 59 programs received between 1 - 25% of their total funding from school related funds



6 of 59 programs received between 1 - 25% of their total funding from government sponsored funds



12 of 59 programs received between 1 - 25% of their total funding from outside sources

Figure 9

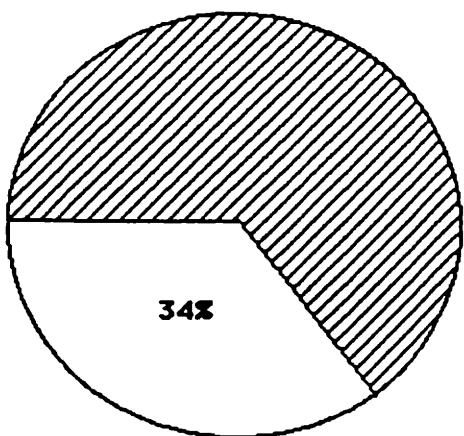
Grouped Funding Sources
in the First Quartile

Figure 10 exhibits the non funding bracket. The non funding bracket represents those dance programs which received no funding from the various grouped funding sources. Upon examination, it was found that government sponsored funds and outside sources rank very high in the non funding segment, while school related funds fare extremely low. Little money was obtained from government sponsored funds (10%) and outside sources were utilized for funding in a fifth of the programs. Approximately a third of the dance programs did not even generate funds from their own programs. These data revealed a heavy dependence on the school supplying funds for the dance performance programs.

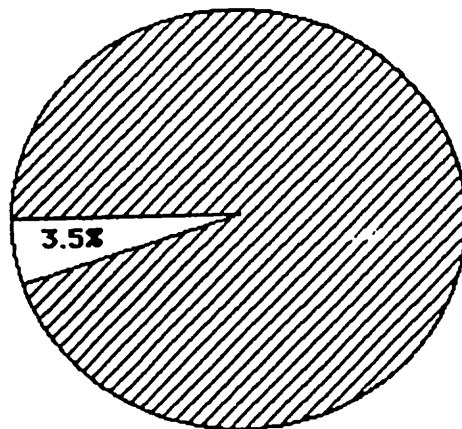
Government and Outside Funding

University dance performance programs secured funds from state arts agencies, individual or private donors, area businesses, foundations, and corporations. Methods of funding and incentives for funding were queried for promotional efforts. The extent of funding, utilization of funds, and restrictions on funds depended on the type of promotional efforts attempted by the dance programs were compared among the funding sources.

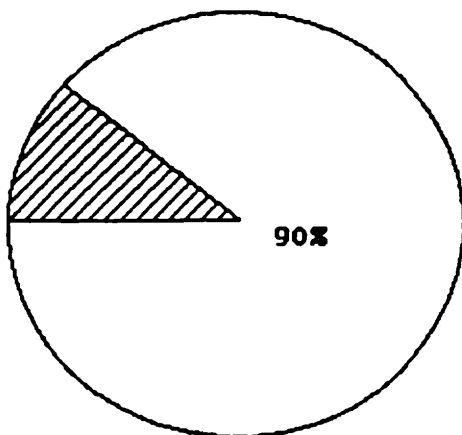
In response to the methods used to secure contributions from these sources, the university dance professionals reporting for their respective universities replies appear in Table 12. It was discovered that grant writing was the favored method of receiving funds from state arts agencies. Offering advertising as a trade-



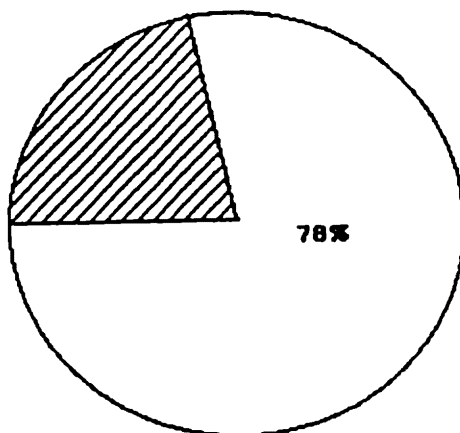
20 of 59 programs received
0% of their total funding
from program initiated funds



2 of 59 programs received
0% of their total funding
from school related funds



53 of 59 programs received
0% of their total funding
from government sponsored funds



46 of 59 programs received
0% of their total funding
from outside sources

Figure 10

Grouped Funding Sources
in the Non Funding Bracket

off was the most successful method for securing funds from area businesses and used to receive funds strictly from that source. Individual and private donors most often came to the university in search of worthwhile projects. Other university professionals were rarely cited as a method to secure funds.

Table 12

Methods Used to Secure Funds

Method	State Arts Agencies	Individual Donors	Area Businesses	Foundations	Corporations	Total
Recommended by patron of the arts	0 (0%)	6 (21%)	2 (11%)	1 (8%)	1 (20%)	10 (12%)
Source came to the program	2 (8.5%)	13 (45%)	2 (11%)	3 (25%)	1 (20%)	21 (24%)
Other university professional	3 (13%)	3 (10%)	0 (0%)	2 (16.5%)	0 (0%)	8 (9%)
Offering advertising	0 (0%)	0 (0%)	12 (67%)	0 (0%)	0 (0%)	12 (14%)
Grant writing	16 (70%)	0 (0%)	0 (0%)	4 (34%)	1 (20%)	21 (24%)
Direct mail	2 (8.5%)	7 (24%)	2 (11%)	2 (16.5%)	2 (40%)	15 (17%)
Total	23 (26%)	29 (33%)	18 (21%)	12 (14%)	5 (6%)	87 (100%)

Table 13 indicates the incentives offered by university dance programs to donors to increase chances of securing funds. As shown, both the tax deduction and acknowledgement of the gift in the concert program were important to the private or individual donors. Advertising in the performance program was found to be the best incentive for area businesses. The idea of offering dance classes to employees of donors was ranked very low as an incentive used to secure funds.

Table 13
Incentives Offered to Donors

Incentive	State Arts Agencies	Individual Donors	Area Businesses	Foundations	Corporations	Total
Blocks of tickets	1 (8%)	2 (5%)	0 (0%)	0 (0%)	(0%)	3 (3%)
Advertisement in program	4 (31%)	5 (13%)	11 (44%)	2 (25%)	2 (33%)	24 (27%)
Co-sponsorship of program	3 (23%)	3 (8%)	1 (4%)	1 (12.5%)	1 (17%)	9 (10%)
Gift acknowledgement	2 (15%)	12 (32%)	7 (28%)	2 (25%)	1 (17%)	24 (27%)
Tax deduction	1 (8%)	13 (34%)	6 (24%)	3 (37.5%)	2 (33%)	25 (28%)
Classes for employees	0 (0%)	2 (5%)	0 (0%)	0 (0%)	0 (0%)	2 (2%)
Other	2 (15%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	3 (3%)
Total	13 (14%)	38 (42%)	25 (28%)	8 (9%)	6 (7%)	90 (100%)

Extent of funding. The extent of funding by state arts agencies and the outside source group (private or individual donors, area businesses, foundations and corporations) for university dance performance programs is reflected on Table 14. Only one-fourth of the dance programs reported receiving any funding from the above sources.

Of the university dance programs who replied to the study, 71% of their programs had not received funding through the state arts agencies in the past three year period. Of the 29% who had received funds from the state arts agencies, the amount of money allotted by the agencies for university dance programs ranged between \$500 and \$12,000 with an average gift of \$3946.

Table 14
Extent of Funding for
University Dance Performance Programs

Response	State Arts Agencies	Individual Donors	Area Businesses	Foundations	Corporations	Total
Yes	17 (29%)	28 (48%)	8 (15%)	11 (20%)	3 (5%)	67 (24%)
No	42 (71%)	30 (52%)	47 (85%)	45 (80%)	53 (95%)	217 (76%)

Those university dance programs sampled reflected that 85% had not used contributions from area businesses over the past three years. The amount of money given by area businesses to these dance programs ranged from \$40 to \$6500 with an average gift of \$2706.

Foundations were used as a method of financial support by only 20% of the universities. The amount of money received by these programs ranged between \$400 and \$116,000 with an average gift of \$20,037.

There were only three university dance programs of the 68 reporting which stated that they had used corporate sponsorship as a method of funding in the past three years. One program received \$1,000, a second received \$25,000, while the third revealed it had used a corporate sponsor, but received zero dollars.

Utilization of funds. Of those university dance performance programs responding positively to the extent of funds given by state arts agencies, private or individual donors, area businesses, foundations, and corporations, utilization of those funds was examined. Response totals for the utilization of funds from the designated sources by university dance programs may be found on Table 15. Private donors were by far the most likely to be utilized for funding programs. It appeared that funds were spent relatively equally for guest artists, touring, and scholarships (See total percentages in Table 15).

Of the 29% of the university dance programs which had received state arts agencies allocations, 59% used these funds to secure guest artist residencies. Usage of individual or private donors contributions; however, were used mainly for scholarships.

Of those stating they had utilized area businesses as a funding source, the contributions were used in an evenly distributed manner. Those programs which answered "other" to area businesses funds revealed the monies had been used for program printing and for the sponsoring of students to dance conventions.

The usage of foundation funds by university dance programs was evenly distributed. Of those who listed "other" as their response to usage of foundation dollars, two used the funds for travel and one for video equipment.

There were only three dance programs which reported usage of corporate funds. One program used a corporate sponsor to increase their touring potential. A second program secured \$25,000 to establish a guest artist residency. The third program reported corporate fund usage, but did not reveal how the money was spent. See Table 15.

Table 15
Utilization of Funds
by University Dance Performance Programs

Response	State Arts Agencies	Individual Donors	Area Businesses	Foundations	Corporations	Total
Scholarships	0 (0%)	14 (50%)	3 (37.5%)	2 (18%)	0 (0%)	19 (20%)
Com Choreography	4 (24%)	3 (11%)	1 (12.5%)	3 (27%)	0 (0%)	11 (11%)
Single Classes	1 (6%)	5 (18%)	1 (12.5%)	1 (9%)	0 (0%)	8 (8%)
Guest Artists	10 (59%)	6 (21%)	1 (12.5%)	4 (36%)	1 (33%)	22 (23%)
Touring	3 (18%)	6 (21%)	2 (25%)	3 (27%)	1 (33%)	15 (16%)
Staging/Costuming	2 (12%)	4 (14%)	0 (0%)	0 (0%)	0 (0%)	6 (6%)
Technical	1 (6%)	4 (14%)	0 (0%)	0 (0%)	0 (0%)	5 (5%)
Other	1 (6%)	3 (11%)	2 (25%)	3 (27%)	1 (33%)	10 (10%)
Total	22 (23%)	45 (47%)	10 (10%)	16 (17%)	3 (3%)	96 (100%)

Restrictions on Funding. Illustrated on Table 16 are the restrictions on funding. These were the factors that prevented university dance programs from successfully securing and utilizing the funding sources of state arts agencies, individual or private donors, area businesses, foundations, and corporations.

Among the factors that prevented university dance programs from securing funds from state arts agencies, three reasons were

most often cited. These were that the state arts agencies were unwilling to contribute (29%), the process for applying for funds required too much time (29%), and "other" reasons (29%). The "other" reasons were all related to the fact that the responding university dance programs were not allowed to ask for funds because of university policy.

The most often cited reason that prevented university dance programs from securing funds from individual or private donors was that the process for applying for funds required too much time. Those responding "other" again attributed their lack of usage to university policy.

Of those university programs stating they had not secured and utilized funds from area businesses, two reasons were most apparent. These reasons were that they had never thought to apply and that the application process took too much time. Of the eight programs which stated there were other reasons, the reason given by seven was that university policy did not allow solicitation.

Factors that prevented university dance programs from securing funds from foundations were related by those professionals reporting and may be found on Table 16. The fact that the application process took too much time was declared by 24% of the professionals. The response "other" and the fact that they had never thought to ask for funds from a foundation were found to be the next most often cited reasons. Of the nine professionals giving the response

"other" eight were due to university policy. One response stated there were no foundations in the local geographic area.

The restrictions on funding from corporations for university dance programs were varied. Additional money was reported as not needed by 25% of the dance programs. Of the 23% which responded "other", all but one cited that university policy prohibited solicitation of funds from this source as their reason. The other response concluded that no funds were sought as a matter of principle.

Table 16
Restrictions on Funding
of University Dance Performance Programs

Reason	State Arts Agencies	Individual Donors	Area Businesses	Foundations	Corporations	Total
Never thought to ask	3 (6%)	7 (25%)	12 (25%)	9 (19%)	9 (16%)	40 (17%)
Unfamiliar process	2 (5%)	0 (0%)	3 (6%)	7 (15%)	10 (18%)	22 (10%)
Unwilling to give	12 (24.5%)	1 (3.5%)	3 (6%)	3 (6%)	2 (4%)	21 (9%)
Too much time required	12 (24.5%)	8 (28.5%)	12 (25%)	11 (23%)	10 (18%)	53 (23%)
Money not needed	10 (23%)	7 (25%)	10 (21%)	8 (17%)	13 (23%)	48 (21%)
Other	12 (24.5%)	5 (17%)	8 (17%)	9 (19%)	12 (21%)	46 (20%)
Total	51 (22%)	28 (12%)	48 (21%)	47 (20%)	56 (24%)	230 (100%)

Upon totalling all of the factors that prevented university dance programs from securing funds from the state arts agencies and the outside sources, it was discovered that the most often cited reason for non-funding was that the application process required too much time. This was followed closely by no additional money needed and "other" reasons. Private donors had fewer

restrictions than other identified sources, otherwise restrictions were well balanced. Response totals may be found on Table 16.

Profile of Corporations Funding-University Dance Program

Of the 58 corporations surveyed, 67%, or 39 of 58, returned information; however, only 57%, or 33 of 58, of the returns were usable. The corporations were divided into primary industry groups. Table 17 indicates these industry groupings.

Table 17

Reporting Corporate Industries Primary Interest

Primary interests	Number of responses	Percentages
Agriculture	1	3%
Services	0	0%
Retail trade	0	0%
Manufacturing	15	45%
Electric, gas	4	12%
Mining	0	0%
Construction	0	0%
Finance, insurance, real estate	12	36%
Transportation	0	0%
Communications	1	3%
Wholesale trade	0	0%

The information needed to apply for grants from the reporting corporations is found on Table 18. With regard to the "other" category, all responses wished to know other major contributors. The statement of the purpose, goals and purpose of the project, and a detailed budget seemed to be the most important items for application, while a calendar of time reference was least important.

Table 18

Information Needed for Grant Application
to Reporting Corporations

Information	Number of responses	Percentage
Title page	4	50%
Statement of the problem	8	100%
Purpose of the program	7	88%
Goals and purpose of project	8	100%
Expected outcomes	3	38%
Calendar	1	13%
Evaluation format	5	63%
Effect on broader population	3	38%
Qualifications of involved	6	75%
Facilities description	5	63%
Detailed budget	8	100%
How the corporation benefits	2	25%
Other	3	38%

Comparison of Perceptions of Funding Between Dance Performance Programs and Corporations

Of the reporting corporations, 94% stated that they had never financially assisted a dance program associated with a university. Response totals appear on Table 19. In comparison to those reporting university dance performance programs, only 5% had received funds from corporations.

Table 19

Comparison of Corporations Giving
and Dance Programs Receiving Corporate Funds

<u>Response</u>	<u>Corporations giving</u>	<u>Dance programs receiving</u>
Yes	2 (6%)	3 (5%)
No	31 (94%)	53 (95%)

The opinions of those corporations which had not previously financially assisted a university dance program are presented on Table 20. Of these corporations, 29% stated they would consider offering funds to such dance programs. This was compared to those reporting dance programs (96%) which stated they had never contacted a corporation about funding. Also shown is the comparison of those corporations which are unwilling to fund a university dance program with those programs which had attempted corporate funding, but found the corporations unwilling to fund.

Table 20

Comparison of Possible Financial Support
From Corporations with Dance Programs
Attempts to Gain Funds

Corporate reply	Dance program reply
8 (29%) - yes, willing to fund	51 (96%) - never attempted funding
23 (71%) - not willing to fund	2 (4%) - found unwilling to fund

Table 21 reveals the amount of annual funding the reporting corporations would be willing to extend to university dance programs. This extent of funding was compared to the amount of funding reported by the dance programs which had received funds from corporations. A comparison was difficult to make, as so few dance programs had received money from the corporate sector. However, as all corporations stated that the ceiling for giving would not exceed \$5000, one university did receive a \$25,000 grant.

Table 22 illustrates ways in which those corporations which stated they would extent some monies would consider doing so. The ideas listed under the "other" category as presented by the reporting corporations were general support of projects, any donation, and for cultural exchanges. This was compared to the usages of corporate funds received by the reporting university dance programs.

Table 21

Comparison of the Amount of Annual Funding Possible
Through the Reporting Corporations with the Amount of
Money Received by Participating Dance Programs

Amount	Corporate reply	Dance program reply
Less than \$500	2	0
\$500 - \$1,000	3	1
\$1,000 - \$5,000	3	0
\$5,000 - \$10,000	0	0
\$10,000 - \$15,000	0	0
\$10,000 - \$25,000	0	1

A varied response was found when these corporations were asked about the incentives a university dance performance program could offer to increase their chances of securing funds (See Table 23). Only two corporations had helped fund university dance programs. Both of these listed manufacturing as their primary industry. One corporation had established scholarships for a university dance program. They were not offered any incentives for their contribution, but felt that financially assisting a dance program helped improve community relations and increased their visibility. The second corporation assisted by furnishing a guest artist residency. For their efforts they were given blocks of tickets and an advertisement in the performance program. This corporation stated that financially assisting a university dance program helped improve community relations.

Table 22
Comparison of Utilization of Funds
Granted by Corporations

<u>Usage of funds</u>	<u>Corporate reply</u>	<u>Dance program reply</u>
Scholarships	2	0
Commissioned choreography	0	0
Single master class	0	0
Guest artist residency	3	1
Touring	3	1
Staging and costuming	0	0
Technical assistance	0	0
Matching grants	2	-
Other	3	0

Table 23 indicates the incentives offered to corporations by university dance programs in efforts to increase their funding level as compared with the incentives in which corporations were enticed. As there was a wide variance in the corporate response, this may suggest that those corporations willing to fund a dance program may consider any reasonable incentive. The dance reply mirrored the corporate reply, as a wide variance of incentives had been used to increase funding levels.

Table 23

Comparison of Incentives Offered by University Dance
Programs with Incentives Desired by Corporations

Incentives	Corporate reply	Dance program reply
Blocks of tickets	1	0
Advertisement in programs	3	2
Co-sponsorship of performance	2	1
Acknowledgement of gift	2	1
Tax deduction	1	2
Classes for employees	1	0
Other	0	0
None of the above	1	-

Table 24 relates other incentives in which financially assisting a university dance program were reported by the participating corporations. Most replies were community-oriented.

The factors that prevented university dance programs from applying and securing corporate contributions as seen by the responding corporations is compared to the restrictions related by the participating dance programs on Table 25. Unwillingness by corporations to give was not a fact that prevented dance programs from receiving monies. One definite difference in

Table 24
Reasons for Corporations Financially
Assisting a University Dance Program

Reason	Number of responses
Increased fringe benefits for employees	2
Improved community relations	5
Cultural enrichment of the community	6
Increased visibility of corporation	5
Only serves as a tax deduction	0
Does not help the corporation	1

opinion between the two groups is evident. The dance programs reported, more than any other restriction, that additional money was not needed from corporations. Not one corporation felt that additional funds were not needed by university dance programs.

Table 25
Comparisons of Funding Restrictions Perceptions
Between Corporate Leaders and Dance Professionals

Restriction	Corporate reply	Dance reply
Never thought to ask	3	9
Process is unfamiliar	5	10
Unwillingness to give	-	2
Requires too much time	5	10
Additional funds are not needed	0	13
Other	-	12

Those corporations who stated that they would not consider financially assisting a university dance program replied as to their reasoning. The response totals for their reasons is found on Table 26. In the "other" category, one corporation stated that "arts were not a high priority." Another corporation only funded programs in which employees could become involved. A third reflected that funding a university dance program would be a conflict of interest, as this corporation dealt with several thousand universities. The greatest reason given for not funding dance programs was that no funds were available.

Table 26

Reasons for not Funding a University Dance Program

Reason	Number of responses	Percentage
Do not fund programs that lead to academic degrees	8	22%
University organizations should be funded by the university	7	19%
Only professional dance companies may apply for funds	4	11%
No funds are available	13	35%
Interests have changed from dance	1	3%
Other	4	11%

Of this same group of corporate responders, all but one related that no incentive a university dance program could offer would change the corporation's philosophy of funding.

Discussion

Profile of Dance Program

The sampled dance performance programs were selected only from colleges and universities which offered degrees in dance. The reporting dance programs offered their degrees through several university departments. Dance was the department in which almost half of the institutions confirmed degrees. The department of physical education was the second most often cited department for dance programs, while the theatre department housed 15%.

The department of dance, when independent of any other discipline, not only more often offered university dance programs which led to academic degrees, but it also secured more types of funding for its programs. Of those programs associated with a dance department, more than three-fourths used state arts agencies and/or outside sources of assistance. Only about one-third of the programs housed in physical education used these methods of financial assistance, and only 10% of the theatre department programs secured funds.

The university dance programs located in the dance department used the individual and private donor source of securing funds much more often than those programs in physical education or theatre. Interestingly enough, the individual and private donor was the funding source which most often came to the university in search of worthwhile projects.

The dance program profile represented only a descriptive perspective of the sample for this study. It was considered to be a representative sample of all dance performance programs in this country at the present time. Since no other known profile of dance performance programs similar to this exist, this information offers a basis for the nature of contemporary dance performance programs.

Comparison of All Funding Resources

The funding sources used by the university dance programs were placed by the investigator into four groups. These were 1) program initiated (ticket sales, membership drives, promotional ideas, and advertising in performance programs), 2) school related (departmental and student government funds), 3) government sponsored (state arts agencies and the NEA), and 4) outside sources (individual or private donors, area businesses, foundations, and corporations).

In comparing all of the funding sources, an effort was made to assess whether the ease of funding impacted the degree of effort to seek out and secure different forms of funding. A quartile system was established which allowed an examination of each and a comparison of the four grouped funding sources (program initiated, school related, government sponsored, and outside sources). A zero percent bracket was also used to designate those programs without any funding from the four groups.

Through this method, it was discovered that over half of the colleges and universities reporting received at least 75% of their funding from the school related sources. School related funds produced 100% of the budget for a third of the programs. This source requires little, if any, effort in securing funds. Although funds may be restrictive, many dance programs rely solely on this source of funding.

One-third of the university dance programs did not assist their programs through such self-help methods as ticket sales, membership drives, promotional ideas, and advertisement usage in production programs. What this could mean for the future of the dance program when institutional funding becomes limited is a reduced budget, program cuts, and/or a reduction of students in dance performance programs.

Government and Outside Funding

Various methods were examined as ways to secure funds from government and outside sources. With regard to the various promotional options for funding, it was found that grant writing was the major method used by the dance programs to secure financial assistance from the state arts agencies. The Program Information for Arts Presenters manual stated that grants were the only way in which monies were to be distributed by the state arts agencies.

Individual and private donors were found to be an easy to establish funder, as over half of the time the source came to the university in search of a worthwhile project. This was not the case with the other governmental and outside source funders. This relates to an earlier statement that sources requiring little effort were more often used for funding of the university dance programs. Individual and private donors were used by half of the reporting dance programs.

Of those programs receiving help from area businesses, the method the programs used to secure the funds was "advertisement in production programs." This method of funding, for the purpose of this study, was considered a program initiated method.

Methods to secure funds from corporations were almost non-existent. This is definitely one of the reasons why only 5% of the university dance performance programs had received funds from a corporate sponsor.

The extent of funding. Only one-fourth of the dance programs reported receiving funding from government or outside sources. Almost half of the studied programs had, however, used individual or private donations as a method of funding. This seemed to be consistent with related literature as the easiest of the outside sources from which to secure funds. First, Koch (1979) related that 75% to 80% of all giving in the United States comes from individual donors or private foundations. Secondly, Lee

(1986) suggested, individual and private donors are usually local sources anxious to benefit the immediate community.

Lord (1983) contended that organizations looking for funds should consider local sources first. Reporting university dance programs; however, have not considered this source, as 85% had not secured any financial assistance from area businesses.

Of the programs researched, 80% had never secured funds from any foundation. This was coupled with the fact that the Coordinator of Dance was the main fund raiser. Bordelon (1976) suggested that unless an organization has a professional fund raiser, the organization should consider smaller foundations.

The family foundations, community trusts, and special purpose foundations may best serve a first time grant seeker for a university dance program. One college in the study had received a \$116,000 grant from a local foundation.

As revealed by the study, only 5% of the university dance programs had received any financial support from a corporate sponsor in the last three years. Koch (1979) cited that most corporate firms provide very little information about their funding procedures for such programs as university dance programs. Those colleges and universities which had taken advantage of the funds offered by this source had gained many benefits. Touring and guest artist residencies supplemented these dance programs.

Utilization of funds. University dance programs used the secured funds in various ways. Monies were used to establish scholarships, promote touring programs, secure guest artists, and increase choreographic endeavors. Usage of government and outside source funds were charted for utilization.

As Laine (1981) projected, the NEA and the state arts agencies were started to foster professional excellence in the arts and to establish a climate in which the widest possible public could experience the arts. With this in mind, the manner in which the reporting university dance programs used the funds from the state arts agencies is not surprising. Of these universities, over half used the funds to bring guest artists to their campuses, so that students could experience these professional dancers' methods of teaching and performing. One-fourth of the universities utilized the monies to further the artistic development of faculty or guest artists through commissioned choreography.

The state arts agency funds were not established to be a primary source of funding or to be used for scholarships (Coe, et. al, 1980). This again was evident in the fact that none of the university dance programs reported using state arts agency funds for scholarships.

It was reported that area businesses contributed to most aspects of the total program including scholarships, touring, and guest artists. Coupling the fact that advertising was an excellent

incentive procedure to secure area businesses funds, with their contribution to the total dance program, helps make this funding source a dual donor. They assist a dance program with program initiated funds through advertising, while donating money to other aspects of the total program. However, the reporting dance programs have not used this funding source well as all.

In-kind services could become a tremendous asset to university dance programs, if they could establish themselves in the eyes of area businesses as a worthwhile community organization. As Lee (1986) related, there was \$1.8 billion inventory excess in 1984. This excess may be donated to such organizations as university dance programs. Both the university dance programs and the business organization benefit from the contribution.

Restrictions on Funding. The factors that prevented university dance programs from securing funds from government and outside sources reflected attitudes about these funding sources. All of the government and outside funding sources require extra time in preparation to secure and receive money. Many of these sources required grants and application for funding to be submitted two years in advance. However, dance professionals must take that time to research and write grants if additional money is needed. Together, those professionals who had either never thought about applying or never took the time to apply equalled almost half of the respondent total.

Of the universities replying to the restrictions on funding, 29% stated that state arts agencies were unwilling to give. There could be many reasons for this. Perhaps as Hill (1977) conceived, common errors were made in the grant writing procedures. Success may have been hindered because of the lack of understanding about the grant making entity, as suggested in the Annual Register of Grant Support (1983). Another idea dealing with the unwillingness of the state arts agencies to fund could be the differing amounts of money appropriated by the various states. The amount of money available in the different states for the year 1984 ranged from \$100,000 to \$35,000,000 according to the National Assembly of State Arts Agencies (Schnaue, 1984). Perhaps the colleges and universities which could not acquire money from this source were located in states which had low budgets, and/or the money had already been allocated to other projects.

Only two of the 68 university dance programs of the study stated that they had found corporations unwilling to donate. This may again reflect the inactivity by these professionals to ask for and secure funds from this source. As related through the Yankelevich, Skelley, and White poll, as reported by Desruisseaux (3/19/86), people would be willing to give more if they were only asked to do so.

Profile of Corporations Funding Dance Programs

As Koch (1979) suggested, giving to the arts has become fashionable. Almost one-third of the studied corporations stated

that they would consider giving to and becoming a new funder of university dance performance programs. Although the sums of money these corporations were willing to donate were not extremely large, it would be a potential funding source for a dance program. As related by Schnaue (1984), corporate gifts are much smaller than foundation contributions, but there are usually more corporate gifts given. This could be opportune for a dance professional who is seeking a first corporate grant and does not require large sums of money.

Before applying for funds from corporations; however, it is very important to establish the stability of the program. The corporations studied reflected that, in order to secure a grant, many things were necessary. A precise statement of the problem was one necessity, as well as a well-defined budget for the project. Another important item that was suggested for inclusion in the application package was the name of the other major contributors. As warned by The Foundation Center (1985), no corporation wants to start a project and then feel responsible for its indefinite support.

The studied corporations remained very community minded. These corporations had given, or were willing to give, to university dance programs in order to achieve good community relations, to improve cultural opportunities in the community, and to increase the corporation's visibility in the community. Many corporations restricted their funds to their immediate geographic location

for these reasons. Block and Goodman (1976) had previously found this true in other research on corporate giving.

Of those corporations who responded that they would not at this time be willing to fund a university dance program, 56% had no funds available to donate. This is difficult to imagine, for as Koch (1979) related that of those corporations that donate at least 5% of pre-taxable income as allowed by law, there was never more than 5% from any of the industry groupings that gained that level of contributive power.

In relationship to the above, these corporations stated that no incentive that a university dance performance program could offer would change their philosophy. Perhaps, however, the correct incentive has not been issued to these corporations. It was found that those corporations that were willing to contribute to these dance programs were offered and accepted a wide variance of incentives. A creative grant seeker from a well-defined dance performance program may be able to generate some incentive that both participants could agree upon in order to secure funding for the university dance program.

Trachtenburg (1983) stated "Corporations are used to dealing with suppliers who offer a sufficiently lucrative contract, guarantee delivery sooner rather than later and at comparative prices. Compared to these agile entrepreneurs, the average university is a lumbering mastodon that can barely be convinced

to change direction without a lead-time of three years" (p. 329). This is obvious with the fact that many of the reporting colleges and universities reported policies that prohibited fund raising activities for their programs.

Comparisons of Perceptions of Funding Between Dance Programs and Corporations

Extent of funding. Perhaps, those professionals in charge of fund raising for these dance programs feel that grant writing for corporate money is not worthwhile. About one-fourth of the dance professionals admitted they did not need additional money at the present time. Their perceptions may be that corporations only donate extremely large sums of money. However, those corporations that responded that they would be willing to contribute to university dance programs related that their contribution would be between \$500 and \$5000. With one leotard costing between \$40 and \$50, it would be hard to believe that a dance program could not use ten new leotards.

Utilization of funds. Scholarships, residencies of guest dance artists, and touring were the uses most corporations stated they wished to fund. It was difficult to make a comparison between the ways corporations felt their funds were best utilized and the utilization of these funds by university dance programs, as only 5% of the university dance programs had secured monies from corporations.

Suggestions were made up those corporate officials responding that matching grants would an opportunity to secure and utilize monies, as well as promotion of university dance programs involved with cultural exchanges. As related in the Chronicle of Higher Education (1986), international companies are presently searching for projects that could promote cross-cultural exchanges in the arts.

Restrictions on funding. The reporting dance professionals in charge of these dance programs either never thought to ask for funds, were unfamiliar with the funding methods, or were unwilling to spend the time necessary to secure monies from corporations. This is a major reason why 95% of the university dance programs had not received funds from corporations.

The perceptions of the corporations responding and the dance professionals reporting were quite different with regard to one restriction on funding. Of the dance programs, one-fourth related that no additional money was needed from the corporate sector to fund university dance programs. However, 100% of the corporations felt that additional money was needed by these dance performance programs.

Implications

The future of university dance program funding will need to have continued financial assistance from the four support areas. These areas are program initiated, school related, government sponsored, and outside sources. An important difference; however, will be the degree of funding from each of these areas. As colleges and universities continue a decline in student enrollment and increase in maintenance costs, school related funds may become less abundant. Those programs that rely totally on school related funds will suffer.

Dance professionals in charge of fund raising for university programs will need to become more self-sufficient. They will need to establish themselves as a worthwhile community asset. They will need to do this, first, by helping themselves. They will need to increase the quantity of their program initiated funds. In this way they will have increased publicity, improved community involvement, and a more well-defined program. With these improvements, university dance performance programs would be more easily recognized as quality programs deserving of government sponsored and outside source funding.

This study focused on one particular outside source, corporate contributions. It was discovered that 94% of the researched corporations had never contributed to a university dance program. This is not surprising; though, as 95% of the

university dance programs studied had never bothered to ask for funds. However, with some agility and adaptation, a creative dance professional may with a well-established program and a list of other corporate contributions, be able to gain funding from the corporate sector.

It should be remembered that corporations have up to 5% of their pre-taxable income to contribute. Koch (1979) demonstrated that only one to five percent of all industries make the above suggested donation. When a corporation says it has no funds available, it is probably only an excuse for non-funding.

With the potential increase in corporate contributions, as well as other outside sources, a university dance program could be elevated to new heights. These programs could prosper through both grants and in-kind services. Some of the ways this increase in funds could supplement a dance program are faculty/student travel, conventions and workshops, video equipment purchase, program printing, and costuming. The fund raisers for these programs must, however, establish a plan of action.

Grant writing procedures will soon become a necessary ingredient for the establishment of new programs and the continuance of existing ones. Funding procedures for university programs; therefore, should be included in graduate school curriculum. The lack of skills in securing government and outside source funding was demonstrated through this study. This lack of knowledge and ability is correctable.

Promotion skills need to be developed in order to enhance the likelihood of obtaining outside funds. It appears that especially corporations are more ready to offer funding than dance professionals may perceive, and if the the worthiness of dance performance programs were more evident and placed in a favorable light, more corporate funds may become available to dance programs in the future.

Those individuals who wish to be administrators of university dance programs should keep abreast of new potential funding sources and their funding profiles. It is perhaps felt by dance professionals that grant writing should only be performed when extremely large amounts of money are required. As evidenced through this study, however, corporate gifts may range from \$500 to \$5000 with possibilities of larger sums for the more experienced grantsperson. Subscription to professional journals and newsletters of value to educational administration and budgeting would be helpful in gaining this information.

Individuals responsible for the securing of financial support for university dance programs should become more familiar with grant making procedures, and then take the time to act on the acquired knowledge. Those dance professionals, which are housed in university departments other than dance, should assist their department heads in locating and securing additional funds from government sponsored and outside sources.

This study may be the seed interest for the National Dance Association, or other organizations committed to the improvement and continuance of university dance performance programs, to pursue a longitudinal study for the collection of data concerning funding of these programs. The fact that one-third of the reporting corporations were willing to consider contributing to university dance performance programs may stir interest in a profession where only 5% have considered the corporate sponsor as a means of support.

CHAPTER 5

Summary, Conclusions, and Recommendations

Summary

The purpose of the study was to determine financial resources utilized for the promotion of university dance performance programs and to compare these funding resources 1) in their extent of funding of these dance programs, 2) in the utilization of these funds by the university dance programs, and 3) in the restrictions by these resources for the potential funding of university dance programs.

The subproblem of the study was to investigate the perceptions of university dance professionals towards using corporate funding as an external resource, in comparison to the perceptions of corporations toward funding university dance programs.

Throughout history, philanthropy has existed in many forms. Charities for restricted geographic areas, private grants, foundations, and governmental support have allowed many organizations to start new programs, as well as to improve existing ones (Koch, 1979). These funding organizations remain closely tied because of laws and regulations. New funding sources have been instituted because of a continuing upgrading of these laws. Area businesses and corporate support recognized

beneficial tax credits with increased financial support of non-profit organizations. This support has become apparent not only in the monies and in-kind services offered, but also in the special interest groups these businesses have formed (Lee, 1986). Such groups in the area of dance include The National Corporate Fund for Dance and The Business Committee for the Arts (Arcomano, 1981).

In an effort to view the present funding sources of university dance performance programs, the Dance Resources Instrument-I (DRI-I) was used to collect data from 120 colleges and universities which had a degree program in dance during the 1984-85 school term. Sixty-eight questionnaires were returned from this group for a 57% response. Another instrument was used to determine potential funding resources by studying 58 corporations which had previously given some degree of funding to a dance organization. This instrument was called the Dance Resources Instrument-II (DRI-II), and also had a 57% return.

Content validity of the above instruments was established through the scrutiny of five experts from the University of Kansas. The DRI-II also used two corporate officials to secure content validity. Reliability was assured through the test/retest method. The instruments were then mailed to the selected groups.

Percentage comparisons were made for each question on both instruments. Responses were tallied and comparisons of present and potential funding sources were made.

The funding sources of university dance performance programs were divided into four groups. These groups were program initiated (ticket sales, membership drives, promotional ideas, and advertising in performance programs), school related (departmental and student government funds), government sponsored (state art agencies and the NEA), and outside sources (individual or private donors, area businesses, foundations, and corporations). The money secured from these four different groups were utilized by the dance programs for such things as scholarships, touring, and guest artist residencies.

Promotional options were studied for government and outside funding sources. The methods most often used by these programs to gain funds from the four groups were grant writing and offering advertising. In many cases, the funding source initiated the first contact. Those programs which had not used any or all of the financial assistance groups proposed the neglect for the following reasons. The fund raisers for the programs either never thought to ask for funds, thought the process of applying took too much time, or the process for securing funds was unfamiliar.

Of the corporations studied, 94% had never financially supported a university dance performance program, but 29% of these stated they would consider the fact. Most corporations reflected a very community oriented philosophy in selecting desirous projects. Of those corporations which would not

presently consider becoming a potential funding source for a university dance program, 57% related that no funds were available.

Conclusions

The descriptive results found through the investigation of this study indicate the following conclusions.

- 1) The financial resources utilized for the promotion of university dance performance programs included program initiated funds, school related funds, government sponsored funds, and outside source funds.
- 2) With regard to the extent of funding for university dance performance programs, there was a variance found in the extent of financial support given by the four different financial groups. The school related group offered nearly three-fourths of the financial assistance, while the government sponsored and the outside source groups provided very little money to these dance programs.
- 3) With regard to the utilization of funding by the university dance performance programs, three conclusions may be made. First, there seemed to be no variance between the university department through which the reporting university dance programs offered degrees in regard to access of government

sponsored funds. However, there was an apparent difference between the degree granting departments and the usage of outside source funding. It was discovered that when the degree granting department was the department of dance, instead of physical education or theatre, outside source donations were utilized more often.

Further, there was a difference in the manner in which contributions from various sources were used. Grants for state arts agencies were more often used to promote professionalism of programs through guest artists and commissioned choreography. Donations from private and individual sources were most often used for scholarships.

Finally, it was difficult to establish a distinction between how university dance programs used corporate allocations and the priority usage suggested by the corporations, as there were only three universities which reported using corporate funds.

- 4) With regard to the restrictions on funding of the university dance performance programs, there was a definite agreement by the reporting university dance programs and corporations as to the factors

preventing these programs from receiving donations from outside sources. Both related that the process was time demanding and unfamiliar. The dance programs, however, often related that additional money was not needed from corporations, although no corporation replied in this manner.

- 5) With regard to the comparisons of perceptions of funding between dance performance programs and corporations, almost one-third of the surveyed corporations related that they would be willing to donate to university dance performance programs; however, only 5% of the dance programs had ever attempted to secure funds from corporations. There was evidence that those university dance performance programs which reflected a community oriented attitude and offered cultural projects that enhanced the community, as well as the visibility of the potential funding source, would be extended more corporate funds.

Recommendations

In reflection upon this study, the following recommendations are offered.

- 1) A national agency should conduct a longitudinal study on funding university dance performance programs as a follow-up to this initial study.

- 2) This study should be repeated using funding of private dance studios rather than university dance performance programs.
- 3) A similar study should be completed using a more restricted geographic area such as a single state or group of states.
- 4) A similar study should be conducted in the funding of other university programs such as athletics.

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Washington, D. C. 20005
(1985)

APPENDIX B
FOUNDATION CENTER'S LIBRARIES

FOUNDATION CENTER'S LIBRARIES

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888 Seventh Avenue
New York, New York 10019

The Foundation Center
1001 Connecticut Avenue, N.W.
Washington, D.C. 20036

Donors' Forum
208 South LaSalle Street
Chicago, Illinois 60604

Regional:

States:

Alabama
Birmingham Public Library
2020 Seventh Avenue, North
Birmingham 35203

Arkansas
Little Rock Public Library
Reference Department
700 Louisiana Street
Little Rock 72201

California
University Research Library
Reference Department
University of California
Los Angeles 90024

San Francisco Public Library
Business Branch
530 Kearny Street
San Francisco 94108

Colorado
Denver Public Library
Sociology Division
1357 Broadway
Denver 80203

Connecticut
Hartford Public Library
Reference Department
500 Main Street
Hartford 06103

Geographical Coverage:

Alabama

Arkansas

Alaska, Arizona, California,
Colorado, Hawaii, Nevada,
Utah

Alaska, California, Colorado,
Hawaii, Idaho, Montana,
Nevada, Oregon, Utah,
Washington, Wyoming

Colorado

Connecticut, Massachusetts,
Rhode Island

<p>Florida Jacksonville Public Library Business, Science, and Industry Department 122 North Ocean Street Jacksonville 32202</p>	<p>Florida</p>
<p>Miami-Dade Public Library Florida Collection One Biscayne Boulevard Miami 33132</p>	<p>Florida</p>
<p>Georgia Atlanta Public Library 126 Carnegie Way, N.W. Atlanta 30303</p>	<p>Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia</p>
<p>Hawaii Thomas Hale Hamilton Library 2550 The Mall Honolulu 96822</p>	<p>California, Hawaii, Oregon, Washington</p>
<p>Iowa Des Moines Public Library 100 Locust Street Des Moines 50309</p>	<p>Iowa</p>
<p>Kansas Topeka Public Library Adult Services Department 1515 West Tenth Street Topeka 66604</p>	<p>Kansas</p>
<p>Kentucky Louisville Free Public Library Fourth and York Streets Louisville 40203</p>	<p>Kentucky</p>
<p>Louisiana New Orleans Public Library Business and Science Division 219 Loyola Avenue New Orleans 70140</p>	<p>Louisiana</p>
<p>Maine University of Maine at Portland Center for Research and Advanced Study 246 Deering Avenue Portland 04102</p>	<p>Maine</p>
<p>Maryland Enoch Pratt Free Library Social Science and History Department 400 Cathedral Street Baltimore 21201</p>	<p>Maryland</p>

Massachusetts Associated Foundation of Greater Boston One Boston Place, Suite 948 Boston 02108	Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island Vermont
Boston Public Library Copley Square Boston 02117	Massachusetts
Michigan Henry Ford Centennial Library 15301 Michigan Avenue Dearborn 48126	Michigan
Grand Rapids Public Library Sociology and Education Department Library Plaza Grand Rapids 49502	Michigan
Minnesota Minneapolis Public Library Sociology Department 300 Nicollet Mall Minneapolis 55401	Iowa, Minnesota, North Dakota, South Dakota
Mississippi Jackson Metropolitan Library 301 North State Street Jackson 39201	Mississippi
Missouri Kansas City Public Library 311 East 12th Street Kansas City 64106	Kansas, Missouri
The Danforth Foundation Library 222 South Central Avenue St. Louis 63105	Iowa, Kansas, Missouri, Nebraska
Montana Eastern Montana College Library Reference Department Billings 59101	Montana
Nebraska Omaha Public Library 1823 Harney Street Omaha 68102	Nebraska
New Hampshire The New Hampshire Charitable Fund One South Street Concord 03301	New Hampshire

New Jersey New Jersey State Library Reference Section 185 West State Street Trenton 08625	New Jersey
New York New York State Library State Education Department Education Building Albany 12224	New York
Buffalo and Erie County Public Library Lafayette Square Buffalo 14203	New York
Levittown Public Library Reference Department One Bluegrass Lane Levittown 11756	New York
Rochester Public Library Business and Social Sciences Division 115 South Avenue Rochester 14604	New York
North Carolina William R. Perkins Library Duke University Durham 27706	North Carolina
Ohio The Cleveland Foundation Library 700 National City Bank Building Cleveland 44114	Michigan, Ohio, Pennsylvania, West Virginia
Oklahoma Oklahoma City Community Foundation 1300 North Broadway Oklahoma City 73103	Oklahoma
Oregon Library Association of Portland Education and Psychology Department 801 S.W. Tenth Avenue Portland 97205	Alaska, California, Hawaii, Oregon, Washington
Pennsylvania The Free Library of Philadelphia Logan Square Philadelphia 19103	Delaware, New Jersey, Pennsylvania

Hillman Library University of Pittsburgh Pittsburgh 15213	Pennsylvania
Rhode Island Providence Public Library Reference Department 150 Empire Street Providence 02903	Rhode Island
South Carolina South Carolina State Library Reader Services Department 1500 Senate Street Columbia 29211	South Carolina
Tennessee Memphis Public Library 1850 Peabody Avenue Memphis 38104	Tennessee
Texas The Hogg Foundation for Mental Health The University of Texas Austin 78712	Arkansas, Louisiana, New Mexico, Texas
Dallas Public Library History and Social Sciences Division 1954 Commerce Street Dallas 75201	Texas
Utah Salt Lake City Public Library Information and Adult Services 209 East Fifth Street Salt Lake City 84111	Utah
Vermont State of Vermont Department of Libraries Reference Services Unit 111 State Street Montpelier 05602	New Hampshire, Vermont
Virginia Richmond Public Library Business, Science, & Technology Department 101 East Franklin Street Richmond 23219	Virginia

Washington
Seattle Public Library
1000 Fourth Avenue
Seattle 98104

Washington

West Virginia
Kanawha County Public Library
123 Capitol Street
Charleston 25301

West Virginia

Wisconsin
Marquette University Memorial
Library
1415 West Wisconsin Avenue
Milwaukee 53233

Illinois, Indiana, Iowa,
Michigan, Minnesota, Ohio,
Wisconsin

Wyoming
Laramie County Community
College Library
1400 East College Drive
Cheyenne 82001

Wyoming

APPENDIX C

TYPES OF GRANTS

TYPES OF GRANTS

Corporate Grant: Philanthropic money awarded by a commercial enterprise rather than by a foundation or a government. A corporate grant is not to be confused with a corporate foundation grant, in which case the money comes from a foundation established and funded by the corporation.

Foundation Grant: Philanthropic money awarded by one of America's twenty-five thousand private grant foundations.

Gifts-in-Kind: A contribution or payment made in lieu of cash.

Matching Funds: Money that must be matched with a predetermined amount of funds or gifts-in-kind coming from another public or private source. If the required matching funds must come from the grantee, the process is referred to as "cost sharing".

Project Grant: An over-all term for the wide variety of grants (such as research grants) that support a specific project. Normally, the recipient is not liable if the funded endeavor fails.

Research Grant: Funds are used to help pay the costs of investigations or experiments (especially those that are academic or scientific in nature).

Scholarship: Money awarded to an individual to further his or her educational training, especially at the undergraduate level. Criteria may be based on scholastic achievement, area of study, financial needs, and/or the meeting of certain specific requirements such as "being a resident of a certain community."

Service Grant: Funds used to underwrite health and other services performed for a particular population group.

APPENDIX D

ADDRESSES

ADDRESSES

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The Council on Foundations
1828 L. Street, N. W.
Washington, D.C. 20036

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Chairman of the Board
The American Association for Corporate Contributions
800 Hinman Avenue
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Evanston, Illinois 60202
312-864-4624

501 (c) (3) - Monthly Letter
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Hitachi Foundation
1725 K. Street N. W.
Suite 1403
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Sophie Sa
Executive Director
Matsushita Foundation
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Secaucus, New Jersey 07094

The Foundation Center
79 Fifth Avenue
New York, New York 10003

Business Committee for the Arts
1501 Broadway
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New York, New York 10036
212-921-0700

APPENDIX E

UNIVERSITY DANCE PERFORMANCE PROGRAM SAMPLE

UNIVERSITY DANCE PERFORMANCE PROGRAM SAMPLE

Adelphi University
Allentown College
The American University
Arizona State University
Bard College
Bates College
Bennington College
Bowling Green State University
Brighan Young University
Butler University
California State University-Fresno
California State University-Hayward
California State University-Sacramento
Centenary College
City College-CUNY
Cleveland State University
College of Saint Teresa
The College of Willian and Mary
Columbia College Chicago
Cornell University
Creighton University
De Anza College
DominicanCollege of San Rafael
Eastern Kentucky University
Eastern Washington University

Florida State University
Fullerton College
George Mason University
Hamilton College
Harcum Junior College
Hotstra University
Hunter College/CUNY
Indiana University
International College
Iowa State University
John F. Kennedy University
The Julliard School
Kansas State University
Kent State University
Lake Erie College
Laney College
Lesley College
Loretto Heights College
Lyola Marymount University
Marygrove College
Mary Washington
Memphis State University
Mesa College
Mills College
Naropa Institute
North Carolina School of the Arts
Northern Illinois University
North Texas State University

Oklahoma City University
Pennsylvania State University
Pensacola Junior College
Point Park
Presentation College
Queensborough Community College
Reed College
Russell Sage College
Rutgers University
Saint Leo's College
Sam Houston State University
San Francisco State University
Santa Ana College
Sarah Lawrence College
Simon's Rock Bard College
Snow College
Southeastern Louisiana University
Southern Methodist University
Southwest Missouri State University
Southwest State University
State University of New York at Binghamton
SUNY-College at New Paltz
SUNY-Purchase
Stockton State College
Sweet Briar College
Temple University
Texas Tech University

Texas Women's University
Towson State University
United States International University
University of Alabama
University of Arizona
University of Arkansas-Fayetteville
University of California-Berkeley
University of California-Los Angeles
University of Cincinnati
University of Florida
University of Hawaii
University of Idaho
University of Illinois
University of Iowa
University of Maryland-Baltimore County
University of Massachusetts
University of Michigan
University of Missouri-Kansas City
University of Montana
University of Nevada-Las Vegas
University of New Hampshire
University of New Mexico
University of North Carolina-Greensboro
University of Oklahoma
University of Oregon
University of Rhode Island-Kingston
University of South Florida
University of Southern Mississippi

University of Texas-El Paso

University of Utah

University of Washington

University of Wisconsin-Green Bay

University of Wisconsin-Milwaukee

Virginia Commonwealth University

Washington University

Wayne State University

West Virginia University

Wichita State University

APPENDIX F

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CORPORATION SAMPLE

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LA 90071

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Murray Hill, NJ 07974

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NY 10019

The Chase Manhattan Bank
1 Chase Manhattan Plaza
NY 10015
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Orlando FL 32801

APPENDIX G

DANCE RESOURCES INSTRUMENT -I

Joella Hendricks
Physical Education Department
Washburn University
Topeka, KS 66621

April 16, 1985

Dear Dance Director:

The enclosed questionnaire is concerned with the present funding sources for university dance programs across the country. This information will be used to compare the present sources and to project potential funding resources for dance programs. The information you provide will be presented as grouped data; therefore, your response will remain confidential. This research is part of the fulfillment of a Doctorate Degree at the University of Kansas. It would be greatly appreciated if you would take a few moments to complete this questionnaire and return it in the self-addressed, stamped envelope before April 26, 1985. I would be happy to send a summary of the results.

Sincerely,

Joella Hendricks
Coordinator of Dance
Washburn Dance

Dr. L. Marlene Mawson
Graduate Coordinator
University of Kansas

enc.

Department of Health, Physical
Education, Recreation, and Dance
Washburn University
Topeka, KS 66621

May 3, 1985

Dear Dance Director:

A questionnaire was sent to your college/university on April 17, 1985, and I have not received your reply. Possibly you have lost the questionnaire, or maybe never received it. I am sending you another question form in hopes that I will be able to receive a reply from your college/university. Your reply is very important to my dissertation study, and I appreciate the time spent on completing this form. Whether your dance program has used any or all of the funding sources being researched, your reply is necessary. Please complete the enclosed questionnaire and return it in the self-addressed, stamped envelope by May 17, 1985. Thank you for time and I look forward to your reply.

Sincerely,

Joella Hendricks
Coordinator of Dance

enc.

DANCE RESOURCES INSTRUMENT - I

The name of the reporting university dance company _____

In which state is this company located? _____

Please answer the following questions by checking appropriate blanks as indicated for each question.

1. What type of institution is the college/university?
 State University State College Private
2. The enrollment size of the university is
 Under 10,000 15,000-20,000 25,000-30,000
 10,000-15,000 20,000-25,000 Over 30,000
3. What is the total number of dancers in this company? _____
4. The dance company members are
 All women
 Mostly women/few men
 Half women/half men
 Mostly men/few women
 All men
5. The dance form which is the major emphasis of this company is
 Modern Ballet Ethnic
 Tap Jazz Other
6. What is the highest degree offered in dance at your institution?
 Associate's degree Master's degree
 Bachelor's degree Doctorate degree
7. Through which department are the above degrees offered?
 Physical Education Fine Arts
 Dance Theatre
 Music Other _____
8. Which of the following sources have you used to fund your dance program during the 1984-85 academic year? (check all which apply)
 Ticket sales
 Membership drives
 Promotional ideas (T-shirts, bumper stickers, etc.)
 Advertising in concert programs
 Departmental funds
 Student government funds
 State art agency
 National Endowment for the Arts
 Individual or private donors
 Area businesses
 Foundations
 Corporate contributions
 Other _____

9. What percentage of your dance program funding was derived from the following sources during the 1984-85 academic year?

- Ticket sales
 Membership drives
 Promotional ideas
 Advertising in performance programs
 Departmental funds
 Student government funds
 State arts agency
 National Endowment for the Arts
 Individual or private donors
 Area businesses
 Foundations
 Corporate contributions
 Other
 100

10. Who is the person mainly responsible for planning and securing the funding of the dance program? (check only one person)

- Dean of the college
 Chairperson of Physical Education
 Chairperson of Fine Arts
 Coordinator of Dance
 Director of the dance company
 Student representative
 No one
 Other _____

11. Have you received funding through the state arts agency in the past three years?

- Yes _____ No (proceed to question 13)

12. In which ways have you used the allocations from the state arts agency for funding and what is an estimated total annual dollar value for this category? (after answering, proceed to question 14)

- Scholarships
 Commissioned choreography
 Single master classes
 Guest artist residencies Estimated dollars \$ _____
 Touring purposes
 Staging purchases
 Technical assistance
 Other _____

13. What factors have prevented your company from securing funds from this source?

- Have never thought about asking this source
 The process of applying for funds is unfamiliar
 The state arts agency has been unwilling to contribute
 The process for applying for funds requires too much time
 Additional money from this source is not needed at this time
 Other _____

14. Have you used proceeds from individual or private donors to fund your dance program within the past three years?

- Yes _____ No (proceed to question 16)

15. In which ways have you used these proceeds for funding and what is an estimated total annual dollar value for this category? (after answering, proceed to question 17)
- Scholarships
 Commissioned choreography
 Single master classes
 Guest artist residencies Estimated dollars \$ _____
 Touring purposes
 Staging purchases
 Technical assistance
 Other _____
16. What factors have prevented your company from securing funds from this source?
- Have never thought about asking this source
 The process of applying for funds is unfamiliar
 The process for applying for funds requires too much time
 Upon being asked, this source was unwilling to contribute
 Additional money from this source is not needed at this time
 Other _____
17. Have you used contributions from area businesses as a method of funding your dance program within the past three years?
- Yes _____ No (proceed to question 19)
18. In which ways have used area businesses contributions for funding and what is an estimated total annual dollar value for this category? (after answering, proceed to question 20)
- Scholarships
 Commissioned choreography
 Single master classes
 Guest artists residencies Estimated dollars \$ _____
 Touring purposes
 Staging purchases
 Technical assistance
 Other _____
19. What factors have prevented your company from securing funds from this source?
- Have never thought about applying to this source
 The process of applying for funds is unfamiliar
 The process for applying for funds requires too much time
 Upon being asked, this source was unwilling to contribute
 Additional money from this source is not needed at this time
 Other _____
20. Have you used contributions from foundations as a method of funding your dance program within the past three years?
- Yes _____ No (proceed to question 22)
21. In which ways have you used foundation contributions for funding and what is an estimated total annual dollar value for this category? (after answering, proceed to question 23)
- Scholarships
 Commissioned choreography
 Single master classes
 Guest artists residencies Estimated dollars \$ _____
 Touring purposes
 Staging purchases
 Technical assistance
 Other _____

22. What factors have prevented your company from securing funds from this source?
- Have never thought about applying to this source
- The process of applying for funds is unfamiliar
- The process for applying for funds requires too much time
- Upon being asked, this source was unwilling to contribute
- Additional money from this source is not needed at this time
- Other _____
23. Have you used corporate sponsorship as a method of funding your dance program within the past three years?
- Yes No (proceed to question 26)
24. In which ways have you used corporate sponsorship for funding and what is an estimated total annual dollar value for this category?
- Scholarships
- Commissioned choreography
- Single master classes
- Guest artists residencies Estimated dollars \$ _____
- Touring purposes
- Staging purchases
- Technical assistance
- Other _____
25. Did these corporate sponsors which were used to fund your dance program have a base within a fifty mile radius of your university? (after answering, proceed to question 27)
- Yes No
26. What factors have prevented your company from securing funds from corporate sponsors?
- Have never thought about applying to this source
- The process of applying for funds is unfamiliar
- The process for applying for funds requires too much time
- Upon being asked, this source was unwilling to contribute
- Additional money from this source is not needed at this time
- Other _____

27. For the five categories of sources for funding listed below, indicate whether you have used the listed methods of securing contributions by checking all appropriate blanks.

Method used to secure	Arts Agency	Private Donations	Area Businesses	Foundations	Corporations
Recommended by patron of the arts	—	—	—	—	—
Funding source came to you	—	—	—	—	—
Established by other university professional	—	—	—	—	—
Offering advertisement as a tradeoff	—	—	—	—	—
Grant writing	—	—	—	—	—
Direct mail out to several sources in this category	—	—	—	—	—
Other (Specify)	—	—	—	—	—

28. What incentives were offered to the donor for the above contributions?

Incentives offered	Arts Agency	Private Donations	Area Businesses	Foundations	Corporations
Block of tickets	—	—	—	—	—
Advertisement in performance program	—	—	—	—	—
Co-sponsorship of performance	—	—	—	—	—
Acknowledgement of gift at the performance	—	—	—	—	—
Tax deduction	—	—	—	—	—
Special dance classes for donor employees	—	—	—	—	—
Other (Specify)	—	—	—	—	—

Any comments?

Would you like a copy of the results of this study sent to you?

Yes

No

If yes, please complete your mailing address.

Name _____

Address _____

_____ Zip _____

Please return the completed questionnaire to the following address by April 26, 1985. Thank you for your time.

Joella Hendricks
Physical Education Department
Washburn University
Topeka, KS 66621

APPENDIX H

DANCE RESOURCES INSTRUMENT-II

Joella H. Mehrhof
Imperial Valley College
P.O. Box 158
Imperial, CA 92251

January 24, 1986

Good Morning:

As partial fulfillment of a Doctorate Degree from the University of Kansas, I am researching the funding sources of university dance programs. The information secured from you on the enclosed questionnaire will be used to compare the present sources and to project potential funding resources for these university programs. The information I am asking you to provide will be presented as grouped data; therefore, your response will be kept confidential. It would be greatly appreciated if you take a few moments to complete this form and return it in the self-addressed, stamped envelope before February 20, 1986. I would be happy to send a summary of the results.

Sincerely,

Joella H. Mehrhof
Instructor, Physical Education and Dance
Imperial Valley College

enc.

Department of Health and Physical Education
Imperial Valley College
Imperial, CA 92251

March 12, 1986

Good Morning:

In recent correspondence with your corporation, a questionnaire was sent regarding the corporation's attitudes on funding sources for university dance programs. I have not yet received your reply. This questionnaire was not an effort to secure a position on your corporation's funding list, but was to gain information to complete my dissertation research for a Doctorate Degree from the University of Kansas. I would appreciate it if you could please complete the enclosed questionnaire and return it in the self-addressed, stamped envelope by April 1, 1986. Your reply is very important to this study.

Sincerely,

Joella Hendricks Mehrhof

enc.

DANCE RESOURCES INSTRUMENT - II

Name of the corporation reporting _____

What is the location of the corporation's headquarters? _____

Your corporation has subsidiaries in how many states? _____

Please answer the following questions by checking appropriate blanks as indicated for each question.

1. What is your corporation's primary industry?

<input type="checkbox"/> Agriculture	<input type="checkbox"/> Electric, gas	<input type="checkbox"/> Transportation
<input type="checkbox"/> Services	<input type="checkbox"/> Mining	<input type="checkbox"/> Communications
<input type="checkbox"/> Retail trade	<input type="checkbox"/> Contract construction	<input type="checkbox"/> Wholesale trade
<input type="checkbox"/> Manufacturing	<input type="checkbox"/> Finance, insurance, real estate	

2. Does your corporation financially assist a dance program associated with a university?

<input type="checkbox"/> Yes (Please continue to question 3)	<input type="checkbox"/> No (Please advance to question 9)
--	--

3. In which of the following ways does your corporation financially assist a university dance program?

<input type="checkbox"/> Scholarships
<input type="checkbox"/> Commissioned choreography
<input type="checkbox"/> One day master classes
<input type="checkbox"/> Residencies of professional dance artists of a week or more
<input type="checkbox"/> Touring purposes
<input type="checkbox"/> Staging and costuming purchases
<input type="checkbox"/> Technical assistance (salaries of hired technicians, purchase of recording equipment, etc.)
<input type="checkbox"/> Matching grants
<input type="checkbox"/> Other _____

4. Which incentives do university dance programs offer your corporation to increase their chances of securing funding?

<input type="checkbox"/> Blocks of tickets to area performances
<input type="checkbox"/> Advertisement in performance programs
<input type="checkbox"/> Co-sponsorship of a performance
<input type="checkbox"/> Acknowledgement of the gift at the performance
<input type="checkbox"/> A tax deduction
<input type="checkbox"/> Special dance classes for your employees
<input type="checkbox"/> Other _____
<input type="checkbox"/> None of the above

5. In which ways does financially assisting a university dance program help your corporation? Please rank these with (1) being the highest.

<input type="checkbox"/> Increases fringe benefits to employees
<input type="checkbox"/> Improves community relations
<input type="checkbox"/> Furthers the cultural enrichment of the community
<input type="checkbox"/> Increases the visibility of the corporation's name
<input type="checkbox"/> Serves as a tax deduction
<input type="checkbox"/> Assisting university dance programs does not help your corporation

6. Where geographically do your present grants to university dance programs go?

<input type="checkbox"/> Only to universities in the immediate area in which your headquarters is located.
<input type="checkbox"/> To universities in any area in which one of your subsidiaries is located.
<input type="checkbox"/> Only to universities in the following states _____
<input type="checkbox"/> To universities throughout the United States
<input type="checkbox"/> Other _____

7. Do you have a minimum or maximum amount of money for which a university dance program may apply?

<input type="checkbox"/> Yes	<input type="checkbox"/> No
_____ Minimum	
_____ Maximum	

8. What was the level of financial assistance given to university dance programs in each of the following fiscal years? (After answering, please advance to question 15)
- | | |
|---------------|---------------|
| _____ \$ 1985 | _____ \$ 1982 |
| _____ \$ 1984 | _____ \$ 1981 |
| _____ \$ 1983 | |
9. Would your corporation consider financially assisting a dance program associated with a university?
 _____ Yes (Please continue to question 10) _____ No (Please advance to question 19)
10. In which of the following ways would your corporation consider financially assisting a university dance program?
- _____ Scholarships
 - _____ Commissioned choreography
 - _____ One day master classes
 - _____ Residencies of professional dance artists of a week or more
 - _____ Touring purposes
 - _____ Staging and costuming
 - _____ Technical assistance (Hired technicians, purchase of recording equipment, etc.)
 - _____ Matching grants
 - _____ Other _____
11. Which incentives could a university dance program offer your corporation to increase its chances of securing funds?
- _____ Blocks of tickets to area performances
 - _____ Advertisement in performance programs
 - _____ Co-sponsorship of a performance
 - _____ Acknowledgement of the gift at the performance
 - _____ A tax deduction
 - _____ Special dance classes for employees
 - _____ Other _____
 - _____ None of the above
12. In which ways would financially assisting a university dance program help your corporation? Please rank these with (1) being the highest.
- _____ Increased fringe benefits to employees
 - _____ Improved community relations
 - _____ Furthered cultural enrichment of the community
 - _____ Increased visibility of your corporation
 - _____ Only serves as a tax deduction
 - _____ Assisting a university dance program would not help your corporation
13. In which geographic areas would a university dance program need to be located to receive your financial assistance?
- _____ In the immediate area in which your corporation is located
 - _____ Any area in which one of your subsidiaries is located
 - _____ Only in certain states (Please list these states) _____
 - _____ Any area in the United States would be agreeable
 - _____ Other _____
14. What amount of annual funding would your corporation extend to a university dance program?
- | | |
|-------------------------|---------------------------|
| _____ Less than \$500 | _____ \$5,000 - \$10,000 |
| _____ \$500 - \$1,000 | _____ \$10,000 - \$25,000 |
| _____ \$1,000 - \$5,000 | _____ More than \$25,000 |
15. A dance program wishing to apply for a grant from your corporation should apply at least
- | | |
|----------------------------|-----------------------------|
| _____ Two years in advance | _____ Six months in advance |
| _____ 18 months in advance | _____ One month in advance |
| _____ One year in advance | |

16. Please check all information needed to apply for grants from your corporation.
- Title page
 - A statement of the problem to be addressed
 - The history and purpose of the university dance program applying
 - Goals and purposes of the project
 - Expected quantitative outcomes
 - Procedures and a calendar to be followed to achieve the objectives
 - An evaluative assessment format
 - A statement of effect on a broader population
 - Number and qualifications of persons involved
 - Descriptions of facilities and equipment needed
 - A detailed budget
 - Details on how the corporation may benefit
 - Other _____
17. What factors do you feel prevent university dance programs from applying and securing funds from your corporation?
- They never thought about applying to your corporation
 - The process of applying for funds is unfamiliar to them
 - The process of applying for funds requires too much time
 - University dance programs do not need additional funding at this time
 - Other _____
18. Please list publications available in which a university dance professional in search of funding could find information about your corporation's procedures for application. (After answering, please advance to question 21)
- _____
- _____
19. What are the reasons your corporation would not consider financially assisting a university dance program? If there is more than one reason, please rank order using (1) as the most relevant.
- We do not fund dance programs that lead to an academic degree.
 - Our philosophy is that university organizations should be funded by the university.
 - We only financially assist professional dance companies.
 - We have no funds available to assist university dance programs.
 - Our interests have changed from dance to other fields.
 - Other (Be specific) _____
20. Would any of the following incentives change your corporation's philosophy on financially assisting a university dance program?
- Blocks of tickets to area performances
 - Advertisements in performance programs
 - Co-sponsorship of a performance
 - Acknowledgement of the gift at the performance
 - A tax deduction
 - Special dance classes offered to employees
 - None of these incentives would change our philosophy

21. Would you like a copy of the results of this study sent to you?

_____ Yes

_____ No

If yes, please complete your mailing address.

PLEASE RETURN THE COMPLETED QUESTIONNAIRE TO THE FOLLOWING ADDRESS
BY FEBRUARY 20, 1986.

Thank you for your time.

Joella H. Mehrhof
Imperial Valley College
P.O. Box 158
Imperial, CA 92251

APPENDIX I

LEVEL OF CONGRUENCY - DANCE

LEVEL OF CONGRUENCY - DANCE

Question number	Congruency level
4	100%
5	100%
8	83%
9	100% (within 5% of \$ amount)
11	100%
12	100%
13	100%
14	100%
15	83%
16	83%
17	100%
18	100%
19	100%
20	100%
21	100%
22	83%
23	100%
24	100%
25	100%
26	83%
27	100%
28	100%

APPENDIX J

LEVEL OF CONGRUENCY - CORPORATE

LEVEL OF CONGRUENCY - CORPORATE

Question number	Congruency level
1	100%
2	100%
3	100%
4	100%
5	100%
6	100%
7	100%
8	100%
9	100%
10	100%
11	100%
12	75%
13	100%
14	100%
15	100%
16	75%
17	100%
19	100%
20	100%
21	75%