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ABSTRACT

This document provides a sampling of financial resources for fine arts programs in the schools and lists methods for submitting proposals and dealing with sponsors of funds. Financial sources for arts programs include school districts, organizations and institutions, special events, direct mail, individuals, associations and clubs, businesses and corporations, unions, foundations, state and local arts councils, and federal agencies. The document not only lists appropriate agencies but also discusses how they can assist in an arts program. General suggestions for contacting the sources involve cataloging motivations, skills, and available resources, preparing a succinct program description, researching the organization to whom the proposal is submitted, beginning with modest resource needs and expanding the program step-by-step, networking, letting the program speak for itself, and looking for ways to match resources with other resources. (KC)

Developing financial resources for school arts programs

By

Alan C. Green
and
Nancy Morison Ambler

A series of reports from The Arts, Education, and Americans, Inc. 6

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FOREWORD

Despite the unprecedented flourishing of the arts in America today, arts programs in the nation's schools have not experienced a corresponding expansion In fact, with nationwide public attention focused on such problems as declining enrollment, vandalism, low test scores, and spiraling inflation, budgetary priorities are dictating the reduction of school arts programs In some school districts, arts programs are being eliminated entirely

We believe that school arts programs are *basic* to individual development and a sound education Further, we believe that the arts should be used to stimulate learning and self-expression, and recognized as valid ways to learn If school arts programs are to continue and expand, they require the support of educators, school board members, parents, artists, arts administrators, students, community leaders, legislators, and government agencies

The Arts, Education, and Americans, Inc (AEA) has established a National Advocacy Program for Arts in Education addressed to these groups of individual advocates AEA is a national organization formed in 1977 following the publication of *Coming To Our Senses*, the Report of the National Panel on The Arts, Education, and Americans, David Rockefeller, Jr , Chairman

The AEA Advocacy Program, which encourages the cooperative action of these groups to ensure local level support for school arts programs, includes a public awareness campaign and consumer information service The service provides Advocacy Program enrollees with a variety of arts in education information–the AEA newsletter, access to the AEA speaker referral service, informal consultation, and monographs that address pertinent arts in education issues and topics

This monograph, part of an ongoing series, speaks to one or more of the aforementioned school arts support groups While we recognize that few monographs will speak directly to everyone, we attempt in each to address a variety of individuals We hope this monograph will prove helpful to you in your support of arts in education If you are not yet enrolled in the AEA National Advocacy Program and would like to do so, write to

The Arts, Education, and Americans, Inc
Box 5297, Grand Central Station
New York, New York 10163

ACKNOWLEDGMENTS

We wish to thank Alan C Green and Nancy Monson Ambler for authoring *Developing financial resources* AEA's National Advocacy Program for Arts in Education is coordinated by Educational Facilities Laboratories, a division of the Academy for Educational Development, of which Mr Green is Senior Vice President and EFL Division Director, and Miss Ambler a Project Director Mr Green, who has been raising funds for nonprofit organizations throughout most of his professional career, serves as EFL Project Administrator for the Advocacy Program Miss Ambler, formerly public relations coordinator for the Opera Company of Boston and education director for Virginia Opera Association, serves as Project Director for the Advocacy Program and editor of the monograph series EFL's Barbara R Strong is responsible for editorial and photo research for the monograph series

We are deeply grateful to the following organizations for helping to make possible AEA's National Advocacy Program for Arts in Education and, as part of that program, the ongoing monograph series the National Endowment for the Arts, the Charles Stewart Mott Foundation, the Ford Foundation, and the Alcoa Foundation

AEA's Board of Directors and Advocacy Advisory Group provided insight on the shaping of the Advocacy Program, and the Advisory Group in particular spent many hours reviewing monograph outlines and drafts

Finally, we acknowledge with gratitude the hundreds of artists, arts administrators, community leaders, educators, federal, state, and local government administrators, parents, and school board members who continue to share with us their knowledge and myriad experiences in the realm of school arts programs Without their patient and detailed explanations of how their own programs are designed, managed, and expanded–without their special vignettes about these programs–we would be unable to produce the monographs

An introduction

The development of financial resources – whether monetary or in-kind contributions, informal consultations, formal partnerships, or technical assistance – is crucial if school arts programs are to continue and expand in scope. The *process* of resource development – whether for the arts, education, health, recreation, or other human benefit – is in part a science and in large part an art.

We offer here suggestions gleaned from the literature of the field and from the experiences of those who, challenged, have succeeded in resource development. As you probably know, and will strongly suspect after reading this monograph, resource development is time-consuming and hard work. However, you can begin the task with some confidence. The chances of meeting realistic development goals are not as bleak as the national economy might imply.

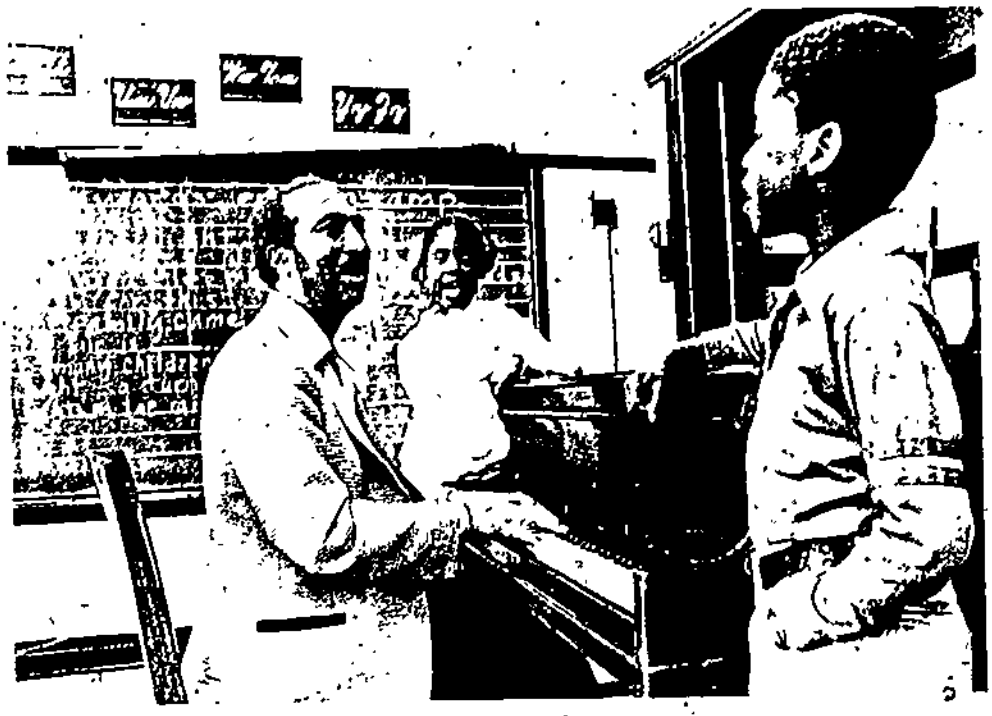
When the call is sounded for a "return to basics," a large number of educators nationwide increasingly are ranking the arts among those subjects "basic" to a sound and complete education. In fact, the basic skills task force of the U.S. Department of Education (formerly the U.S. Office of Education) has included arts in its definitions and program officers from the arts in its meetings. More and more, the importance of arts in the schools is addressed at the state and national level. Many local school boards now are introducing policy resolutions supporting arts programs in their districts. In addition, there is new momentum to involve major educational groups (e.g., the National School Boards Association and the Congress of Parents and Teachers) in dialogue on the subject.

In many instances, educators and the community at large are becoming more convinced that school arts programs are important. As a result, there is a growing availability of program financial resources – local corporations and civic organizations, for example. Arts organizations are blossoming nationwide, too, and with their growth come greater opportunities for school/community partnerships. Furthermore, as parents and community leaders study increased attendance and decreased behavior problems after the introduction of arts in schools, they themselves are more likely to support these programs.

So there is reason for optimism in developing financial resources for your *own* school arts program. This monograph is directed to individuals and groups both inside and outside the school system. It is our hope that the information given here will be of use as you jointly plan, develop, and expand school arts programs.

Part I of this monograph offers a sampling of financial resources together with ways in which they can assist your program. Part II is a catalog of generic hints for your consideration in contacting resource persons and organizations, proposal submission and follow-up, dealings with sponsors, and other aspects of resource development.

In addition, we direct your attention to *Ideas and Money for Expanding School Arts Programs*, the fourth in our series of reports on arts in education topics. Much of the information in *Developing Financial Resources* parallels that found in *Ideas and Money*, and we hope the two to be useful companion pieces.



Part I: Resources and development strategies

School districts

School arts programs rarely succeed without support from their local districts. To secure support from your district, however, you must act well in advance of the date when you have to receive the resources. Nine months is the amount of lead time necessary for you to reap a share of program operating funds from your school district. In other words, if you need funds for the school year 1983–84, you must enter the district budget-making process in the fall of 1982. The budgetary process is a lengthy one, and it is crucial that you participate from its early stages.

Before you submit a program funding proposal, be thoroughly familiar with your district budget for the current operating year. What level of funding is allocated for arts specialists, arts supervisors, visiting artists, and arts materials? Are arts programs funded for gifted and handicapped children? Is there a separate line item for a Department of Performing Arts? What governmental funding programs already in place in your district offer opportunities for arts programs? The funds you seek may be present in the budget, perhaps hidden in the guise of a line item such as ESEA Title IV-C.

When you are in a position to discuss the budget, meet with your district administration to test your project proposal. Remind the administrators of the importance of a strong arts program, and appeal to their own self-interest. Stress the inherent importance of art for art's sake, the role of the arts in teaching and learning basic skills, and the value of the arts in helping students develop creativity, self-esteem, and self-discipline. Remind the administrators of the public relations value arts programs have to offer, higher attendance rates (on the part of students *and* teachers), decreased vandalism, positive community offerings (exhibits and performances), and the opportunity for school/community partnerships.

Ask the administration to help you draft a program budget and present it to the school board for ratification. Remember that district funds need not represent the entire funding package, but only serve as an indication of school administrative and board support. District support is crucial if your program is to receive support from other sources. Be sure to apprise board members of the importance of the program, and have them visit classrooms to witness the program firsthand. Encourage program participants (administrators, program advisory board members, teachers, students) to attend board meetings to demonstrate their support. Inform the press of the dates of crucial board budget meetings, and follow up to ensure that they attend.

If it becomes clear that the board is unable or unwilling to allocate operating funds for your program, set a different tack. Ask that the district make in-kind allocations. Then when the board has established a *precedent* for supporting school arts programs—even via in-kind allocations—it will be more likely to fund program operating expenses at a later date. The in-kind option is also your best bet for support if it is June—too late to request district funds for the fall semester—and a brilliant idea for a December arts program crystallizes.

Arts organizations and institutions

Throughout the United States, public, private, and parochial schools are connecting with the educational and outreach programs of local cultural organizations and institutions. In so doing, they not only utilize myriad local resources and stretch their budgets. They also increase their funding potential by teaming up for proposals and other grants-related projects. Dance and opera companies, symphony orchestras, mime troupes, museums, and arts centers—these are only a few of the collaborative possibilities for your school arts program. Your local museum need not be New York's Metropolitan, nor your local orchestra the Los Angeles Philharmonic for your students to experience firsthand the excitement and excellence of visual and performing arts. For example, a hometown Tennessee bluegrass band can help teach local and regional history through folk songs. No matter how great the distance of your community from a metropolis, rich partnership possibilities no doubt exist for your program and its participants.

If you are considering a school/community collaboration, first inventory the local possibilities. In fact, a compendium of local resources may already exist. Next, investigate effective collaborative possibilities in other communities—or within your own district—and learn from the mistakes and successes of others.

Collaboration does not offer a *replacement* for school arts programs. A truly successful partnership will require firm commitment—of time, staff, and, ideally, funds—on the part of both the school and community organization involved. Strong individual leadership and a mix of people—teachers, parents, artists, and school and institutional administrators—are essential to ensure successful planning, day-to-day operation, and evaluation of a collaborative venture.

Special events and admission fees

From A to Z—auctions to zithers—you can imagine dozens of special events designed to raise money for your school arts program: arts fairs, awards dinners, bazaars, fashion shows, sporting events, theatre parties, tours. Before you decide to stage such an event, however, consider these points. Are you truly committed to the weeks—in some cases, months—of preparation required? Do you have the requisite volunteers who are equally dedicated? Do you have enough lead time to adequately plan for and publicize the event? Will your net profit be worth the amount of time and energy necessary to actualize it? (Of course, special events can contribute more than dollars to your program. They can focus community attention on the program and raise the conscience of the community regarding the importance of arts in education.)

You know your community and can best determine that special event with the greatest earning potential for your program. If the local symphony and museum each holds an annual gala fundraising ball, then certainly you need not compete. In fact, you may not feel such an event best serves your needs, and you might consider instead an event which includes the whole family—a movie benefit, for instance.

If you have never participated in a fundraising event from the administrative side, you may find it useful to talk with the pros in your community before you proceed with plans. Why reinvent the wheel when their experience probably can help ease the stress and preliminary confusion? A few key issues you might discuss: How far in advance must you begin planning—and publicity? How many volunteers will you need, and what committees? What individuals, organizations, and companies should you include on your mailing list? What percentage of attendees might you expect based on the publicity campaign you mount and invitations you mail?

One of your most important decisions will be to set the admission fee. Never determine this figure arbitrarily. At worst it can lead to financial disaster. At best you probably will break even. Some points to consider when setting the dollar figure:

- How much will the event cost, and how much must you gross to break even and achieve your net profit goal?
- What is the amount generally charged in your community for an event of this kind?
- Besides ticket sales, what factors (cash bar and such in-kind contributions as liquor or flowers) will help you break even and make money?
- Given the price generally charged and other income, how many tickets must you sell to meet your goals (gross and net)?
- Will there be more than one ticket price category, and who will receive complimentary (free) tickets (e.g., volunteers, press, and current and key potential program sponsors)?

Direct mail

In most cases, at the outset of a development campaign, direct mail is not a significant means of quickly obtaining substantial contributions. Personal solicitation is a better method of fundraising in the early stages. However, if after two or three years of fundraising you wish to broaden your funding base and supplement earlier contributions, you may want to consider direct mail. Remember that consumer response to direct mail generally is only 2–3 percent. Your appeal, sent by mail to individuals who may or may not be familiar with your school arts program, will likely be in competition with appeals from the local symphony, ballet, museum, hospital, church, college, zoo, children's home, disabled war veterans, and other charitable organizations. Before you pursue the direct mail fundraising route, then, consider with care the costs involved: brochure design and production, mailing lists and labels, handling fees (affixing labels and sorting brochures by zip code order), and postal fees (postage and a bulk rate postal permit).

If, after considering these factors, you are determined to forge ahead, here are some clues to help you reap the best return on your investment. First, your brochure *must* make the recipient want to read it—from beginning to end. We live in a society characterized by the visual image. If your brochure is unable to compete, you need not produce it. The press agent's classic stance is, "It it's my show, it's the greatest!" Through copy and graphics, you must be able to convince others of your program's merit and importance to your community.

Second, acquire and utilize those lists with the largest possible percentage for return. The best possible list is your "house list"—those who already have demonstrated an interest in your program—parents, community leaders, teachers, arts administrators, attendees at all special and scheduled events, and others who know the program. Also consider using lists of local arts organizations (e.g., symphony, museum, architectural league, theatre group, literary society, summer arts festival, public radio or television station) or professional organizations of artists, educators, doctors, lawyers, and bankers. You may be able to trade your list for others.

After you have developed lists adequate to ensure a break-even return, code *all* returnable forms in your brochures before printing and mailing them. Check with the post office to make certain your bulk mailing

permit is in order, and have the permit number (indicia) printed on the brochure itself.

Determining the best mailing date is important, too. Once delivered to the post office and mailed bulk rate, it will take your brochures three to four weeks to reach their destination. Early September or the spring probably would be ideal mailing dates, so long as you are not in conflict with major local fund drives, such as the United Way of America or American Red Cross.

When responses are in (allow 6–8 weeks), analyze them according to the predetermined codes. Then begin planning your next mailing according to the most productive lists. Remember that direct mail is not a one-time endeavor. The more mailings you undertake, the more responses you receive. Likewise, the more responses you receive, the more productive will be the lists you compile from those very responses.

Individuals

Individuals—community leaders and supporters of the arts and humanities—are excellent candidates to make financial or in-kind contributions to your program. A parent of a student or alumnus of a school in your district, or other neighborhood resident, are best bets. One individual may be interested in contributing the requisite funds for a class or entire school to attend a performance by the local symphony. Another individual might donate cameras or a piano—new or used.

Whether you contact an individual community resident, or the contributions representative of a local club, business, arts organization, foundation, or government agency, here are some points you will want to make as you solicit their contributions.

- The contribution will be matched or supplemented by others.
- The program already has a broad base of financial support. (Name the contributors.)
- The program is not the pet project of only a few enthusiasts. Rather, many influential local residents have participated in the planning and decision-making process.
- The program has the support of local school district administrators and board members. It represents a school-community partnership.
- The program plan (or the program itself) is underway.

Associations and clubs

Professional art education associations at the local, state, and national level are sources of support and ideas for your school arts program. Groups like the National Art Education Association and the Music Educators National Conference can prove invaluable as you connect with others across the country who are concerned about school arts programs. The professional organizations can help put you in touch with these people and their ideas and programs.

Your own professional, fraternal, or service club—or that of a friend, also is a good place to look for local program support. Club members may be willing to make financial or in-kind contributions, co-sponsor a program segment, or offer a small challenge grant. Other groups may be willing to make a contribution if they are introduced to the program through a live visual or musical presentation at a monthly meeting. Some organizations, like the Junior League, have an established background in arts in education. Others, such as an ethnic heritage organization or a local chapter of a professional society (e.g., the American Institute of Architects), may sponsor education programs that might well be coordinated with your own program.

Consider, too, joining forces to seek funding with nonprofit "people-serving" organizations such as a YMCA or YWCA, girls or boys club, senior citizens group, association for handicapped or learning-disabled children, day care center, or community renewal program. Reach beyond the traditional sources of program support, and remember that school arts programs can be supported under a variety of rubrics if in the end you meet your needs—and are not forced to compromise your objectives in the process.

Sponsors like to fund ventures in which their contributions have the capacity for expanded impact—programs which demonstrate a more efficient use of money. Collaboration certainly offers these funding opportunities.

Businesses and corporations

Business and corporate giving generally is determined by the value of the contribution to the corporation itself, its employees, and the community at large. Corporate executives are aware that a community's schools and cultural assets are important in attracting employees to that locale, and improving the quality of life for the families of employees

already living there Rare is the business that contributes to a program located hundreds of miles from its employees For this reason, it is important that you approach a corporation headquartered – or with branch offices, a plant, or a factory – in the geographic area of your school arts program

Be aware, also, that businesses expect you to deal with them as a fellow businessperson You must market your program just as a corporation would its products If you are positive and enthusiastic about what you are asking an executive to "purchase," chances are the response will be positive Corporations often view arts-related programs as poorly managed and unbusinesslike – in short, a poor investment It is up to you to counter this image Be prepared to demonstrate efficient and effective program administration and financial management Request funds for the budget of the succeeding year, and try never to request funds earmarked to cover a deficit in the budget for the current year Corporate executives must live with the budgets they project, and they feel you should, too

If a business indicates an unwillingness or inability to make a financial donation, suggest an in-kind contribution There are literally hundreds of such possibilities, and you should be as specific in your request for an in-kind contribution as for a cash contribution In the area of on-premises contributions, you might request a company provide office space and supplies, including business machines, telephones, and pens and paper, publicity in newsletters and on bulletin boards, exhibition space for student artwork, rehearsal or work space

In the way of products, you might suggest used equipment in the form of a gift, new products manufactured by the company, such as photographic equipment, art supplies, tools, wood and lights for stage sets, clothing for uniforms and costumes, a bus for transportation to cultural events, instruments; catering a reception celebrating the opening of an exhibit or play

As for company services, you might suggest printing fliers, tickets, or posters, providing management, financial, or legal consultation, constructing or renovating a theatre, art room, or chorus and orchestra rehearsal area; recording a performance on tape or film for later distribution on records or to television stations

You might also consider approaching a company about an executive loan Increasingly, companies are permitting their employees release time from the workplace to do community or social service work, and your program might benefit from such executive services as administration and management, accounting, fundraising, marketing and public relations, or personnel development

The success of an executive loan is largely dependent upon the planning you do *before* you request assistance First, assess your personnel needs and develop a specific job description for the proposed volunteer The contact your local Voluntary Action Center (VAC) – there are over 300 nationwide – for help in identifying and contacting prospective corporations. If there is not a VAC in your community, research executive loans yourself and contact the prospective business as you would in asking for any other sort of contribution

In addition to approaching businesses for executive loans, consider other sources of executive talent National organizations like Volunteer Lawyers for the Arts or Volunteer Accountants for the Arts offer temporary consulting services to arts programs and groups Or contact your local Retired Senior Volunteer Program (RSVP) chapter or similar organization. RSVPs recruit retirees to volunteer for work with nonprofit organizations

Unions

Unions traditionally have been concerned with the standard of living of members and their families, and with community betterment in general What specific services does your program need that one of many diverse local unions might provide free of charge – or in cooperation with another union? For example, you may need an art room, risers for a chorus or orchestra, or backstage equipment for a theatre Contact your central labor council, or the community services representative or a board member of the carpenters', floor layers', masons', metalworkers', electricians', and painters' unions They may be willing to supply the labor free of charge as well as the materials either free or at cost Unions may also contribute personnel leadership and other types of administrative training In addition, unions can be effective in helping publicize various aspects of your school arts programs and mobilizing membership support for it

Foundations

There are over 22,000 foundations – corporate, community, and independent – in the United States Some limit the geographic area within which they award grants. Some support only predetermined populations, such as minorities, the handicapped, the elderly, or the economically disadvantaged. Some award funds only to certain organizations – schools, hospitals, or museums, for instance Still others restrict the ways in which their grant monies can be used (not for operating costs, or only for photography, they might specify) How do you identify those foundations which are most likely to award a grant to your organization?

Start close to home. The vast percentage of grants awarded annually are distributed within the home state of the foundation Contact The Foundation Center in New York or Washington, D C , or one of its cooperating collections in each of the 50 states, for information on your local and regional foundations) Consult the *Foundation Directory*, published by the Center, and state and regional foundation directories for the foundations in your area, and their specific areas of interest and the projects they currently

fund. Such directories are available both through The Foundation Center collections and at many public libraries.

Next, contact directly those foundations which you feel offer a good possibility for an award. Ask to receive their annual report and, if one is produced, their newsletter. For even more up-to-date information on their funding programs, check for news clippings on file at your local library. If information on a foundation eludes you entirely, check for the availability of its Internal Revenue Service forms on file at Foundation Center collections.

Then proceed in much the same way you would were you soliciting a corporation for funds: add the foundation to your mailing list and send fliers, news releases, and articles in publications. When you are ready to call for an appointment to discuss your proposed project, you will already be known to the organization.

After you develop a clear idea of the project for which you will apply for funding, meet with the foundation executive director or a program officer regarding your application. Then follow up the meeting with a personal invitation for foundation officers to see your program in action.

State and local arts councils

Apply first for state and local arts council funds before seeking funding at the national level. Not only will the competition be less intense, but chances are your state and local councils may be familiar with your program.

Each state council or agency designs its own funding programs and criteria, tailoring them to local and regional needs, preferences, and resources. In addition to acting as key funding organizations, state arts councils can put you in touch with local and regional artists, arts groups, and other potential resources for your school arts program.

Contact the American Council for the Arts, headquartered in New York, for the address of your state agency. Then get in touch with the agency itself for information regarding the eligibility of your program for council funding. An agency staff member may be able to assist you in the development of a funding proposal, or simply answer your specific questions about completing the agency application. Even if you feel confident about proposal development and submission, it is always a good idea to establish a personal contact with your potential funder.

Not counting state arts councils, there are over 2,000 local (or community) arts agencies in the United States. In some locales, the agency will be totally funded by the local government; in others, it will be funded in part with government and in part with private funds; and in still others, the agency will be totally funded by local corporations, organizations, and individuals. Needless to say, the services offered by these agencies are as diverse as their funding mixes.

Many agencies publish newsletters, coordinate scheduling of local arts organization activities, provide technical assistance, and offer such services as centralized purchasing, computerization of mailings, and management consultation for the member institutions. Some act as an umbrella funding organization for their members, conducting annual major fund drives or applying for major grants for a consortium of arts organizations.

Your school arts program may be eligible for local arts council resources, services, and funding, either individually or in conjunction with a community arts organization such as a museum or dance troupe. For the address of your local agency, contact the National Assembly of Community Arts Agencies, headquartered in Washington, D.C.

State and local government agencies

Each State Department of Education has resources to support pilot or demonstration projects, curriculum development models, and ongoing school arts programs. There probably are a number of funding categories in your state department budget under which you may qualify. To determine exactly which these are, however, it is essential that you read *closely* the Department's funding guidelines. Funding possibilities may be masked in the titles or descriptions of the categories. Be sure to speak directly with a Department funding officer to ensure that you do not overlook a potential funding category because of jargon or your possible inexperience with the "mix and match" of funding packages. In other words, it is quite possible that you can fund part of your program under, say, the Department funding category for the handicapped, and another part under its minority cultures category.

Look, too, to other state agencies for program support. Your State Department of Parks and Recreation – or its local equivalent – may be just the agency to fund a summer Arts in the Parks program for students! Similarly, your State Department for Historic Preservation – or your local historical

society – may be interested in funding a demonstration project for architectural history or environmental education in your school district. Another possibility is your state or local office of family services. Such a department might fund or co-sponsor a school arts program for students and their families.

Consult published guides to state and local agencies and services, or your state and local arts councils, for addresses of the organizations mentioned, and for ideas about other agencies that are potential program funders. These guides vary in title, but your local librarian should be able to point you to an appropriate publication.

Federal agencies

The National Endowments for the Arts and Humanities and the U.S. Department of Education are the government agencies that readily come to mind when one thinks of federal funding for school arts programs. Within these two agencies alone, however, are a multitude of different programs under which you might apply for funding. **At the NEA**, you might apply to Artists-in-Schools, Special Constituencies, or one of the Programs (Dance, Design Arts, Media Arts, Museums, Music, Opera-Musical Theater, Visual Arts). At the NEH, you might apply to the Education or Public Programs Divisions. And at the Department of Education, you might apply to State and Local Programs, Special Projects, National Committee, Arts for the Handicapped, or the Alliance for Arts Education (both administered by the John F. Kennedy Center in Washington, D.C.).

It is important that you recognize the range of government agencies with potential to fund your program, and that these agencies' titles need not include the words *art* or *education*. For example, consider applying to the following federal agencies from which your program, either on its own or together with an appropriate local organization or institution, may be eligible to receive funding: Appalachian Regional Commission, Community Services Administration, Institute of Museum Services, U.S. Department of Labor (particularly through the CETA (Comprehensive Employment and Training Act) program), or VISTA (Volunteers In Service To America).

Obviously, it will take time for you to become an expert on even those government funding possibilities mentioned here. You must be aware not only of the individuals you should contact and interagency departments to which you should apply, but also of official forms to complete and deadlines to meet.

Others have already researched the facts and established personal contacts at agencies, and you may ask them to share with you their knowledge and expertise. Talk with the staff of your congressional representative or your school district's expert on federal grants programs. You also might seek technical assistance from your local or state arts council in drafting proposals and completing application forms. Undoubtedly as you talk with these individuals, they will refer you to others who can help you in your fundraising endeavors.

Part II: A catalog of development hints

Part I examines possible financial resources to tap and approaches for so doing. In Part II, we proffer general suggestions for use in contacting the sources outlined in Part I.

Know thyself

Before you begin resource development, catalog your own motivations, skills, and available resources. Why do you care about the proposed arts program? Does your motivation strengthen your chances to sell it? Do you enjoy meeting people? Do you write well? Are you articulate? What skills do others possess which can strengthen your financial development efforts? For example, maybe someone else is a more effective salesperson while you are better qualified to write funding proposals, disseminate program information, arrange meetings, and handle other administrative matters.

Do you and your colleagues know key people who will help – school board members, the superintendent of schools, local business and cultural leaders, an editor? Who else can help you and what are their skills? Have you access to secretarial help, mailing lists and facilities, funds for travel to meet potential sponsors? These are basic but essential issues to consider before launching a resource development program.

Know thy program

Prepare a succinct, one- to two-page program description that includes pertinent factual information on the following points: goals, timetables, participants, art forms, administrative support, expenditures, earned and unearned income/resources (required and available), benefits, individuals served, accomplishments to date, and reasons for support. This analysis will help you think through the program and familiarize yourself with it. Its philosophy and direction will thus become more clear to you. In addition, a brief project statement is essential when introducing your program to a potential sponsor, and for publicity purposes – both formal and informal.

Know thy sponsor

Never approach a prospective sponsor blind. In other words, do your homework on a service organization, business, foundation, or the school district before presenting a

contributions request. When you have formulated a list of prospective donors, circulate it among the members of your advisory board, as well as among parents, school administrators, and others who know your program. What do they know of the organization? Can they help open the door for you at a foundation or corporation?

If your personal contacts do not know of the prospective donor, you yourself should undertake a research venture to determine if it is likely to make a significant contribution. For example, if the potential funder is a business, what products or services might it contribute? What is its giving pattern, and what are its current philanthropic interests? If your prospect is a foundation, does it support education concerns, or is it dedicated to health causes? Are arts and education among the personal interests of the president of the club or corporation?

Read the business and leisure pages of your local paper, or the board of directors/donors section of local performing arts program guides, for an indication of what organizations, businesses, and foundations—and which directors—support arts and education.

After you have decided on the best potential contributions candidates, determine the

appropriate *individual* to whom you should direct your request. If the club or corporation has a contributions director, contact that individual. If not, contact the director of public relations or personnel.

Resource development is a matter of person-to-person contact, and you should submit funding proposals only after you know the name of the contact person. Also, be sure to clarify these points before you apply: the deadline (if there is one) for applications; the number of application copies requested; additional material required; specific grant restrictions; special funding competitions for which you may be eligible.

Any grant you receive, even a small one, is a sign of support and you should be pleased that the donor took the time requisite to research your program. If your program meets the expectations of the donor, chances are a second—and larger—gift is in store for you. If a prospective donor completely turns you down, don't give up hope. Keep in touch with the sponsor, and review your application and timing.

Whether or not you received a contribution, it is important that you reapply for funding for the next year. A contribution—or lack of one—in no way guarantees the same response again, and your funding efforts must be [illegible]s to guarantee the continuity of [illegible]ram.

Start small and grow

Begin with modest resource needs and expand both your program and committed resources step by step. There are several very practical reasons for doing so.

It is easier to solicit funding for the expansion of an existing program than the development of a new one. You have a demonstrated success—something to show and on which to build, even if modest in scope. In addition, you have the experience with which to develop a convincing proposal. You have the background to reflect accurate estimates for time, costs, staff, and material, and this knowledge will be evident to potential sponsors considering your proposal.

- You can "bring along" all those who must be involved—teachers, students, parents, administrators, board members, and artists. (In other words, you are not asking for major changes in roles, additional staff, big budget items, organizational rearrangements, and other major commitments.)
- There are more sources for smaller grants than for larger awards. These very sources are likely to be locally based and therefore more accessible to you.
- Foundation and corporate grants officers often have the authority to approve smaller grants (up to $5,000 or $10,000) without awaiting formal board approval. Thus, your program might receive funding more quickly than if you were to apply for a larger award.

Networking

As in any field, there are networks in resource development—people who know people who know which organizations are supporting what programs. Sometimes these networks are formally structured organizations—arts councils and arts education alliances, for example. Often they are informal associations composed of individuals who keep in touch with others through meetings, conferences, and workshops.

It is important that you become a part of the arts and education networks in your region and state. You may wish to expand your contacts to include those involved with national organizations and others working across the country to advocate school arts programs. A good place to start is with conferences that bring together those with similar interests. You can find information about upcoming conferences through organizational newsletters and calendars of

events published by the State Education Department or arts commission. After attending a couple of conferences, you will learn quickly who are "movers and shakers" – who is running programs like those you advocate, who is funding them, and how you can best keep up with the field.

If possible, arrange also to be appointed to an advisory or program committee of the State Education Department, arts council, or one of the professional groups. Before long you, too, will be part of the networks.

A funding mix is important

While the ideal form of funding is a single source upon which you can rely year after year, the ideal rarely exists, and a mix of funding is important to ensure the continuation and expansion of your program. Backed by a funding mix, with each source complementing the other, your program will not collapse completely if any one source fails to renew its support. As a matter of fact, you probably will achieve a funding mix automatically as you realize the local support and matching funds that so often are criteria for foundation, corporation, and government grants.

To begin, find a couple of local sources (including the school district, PTA, civic clubs) and add to them one or two regional sources (a corporation, arts council, family foundation). Then, after your program is underway and you have something exciting to show, apply for state and national funding.

Plan ahead for your campaign

Once you are thoroughly familiar with the program for which you plan a development campaign, spend some time planning how you will go about it. You should be able to answer the following questions before you begin writing proposals and contacting potential sponsors.

- What do you advocate? What will you accomplish? Who will participate? What are the benefits? What resources are needed? (These points should be covered in your aforementioned project description.)
- What individuals are members of your program advisory committee? (Such a group is crucial to the planning and day-to-day operation of your program.)
- Who are your allies (e.g., educators, artists, school board members, community leaders, arts administrators, parents)?
- What resources do you have to help with development work (e.g., volunteers, contacts, secretarial assistance, mailing lists, memberships)?
- How much will you raise each year for the next five years? What are your *realistic* fundraising goals? How much of this amount is actually cash, and how much can be translated as in-kind contributions?
- What are your most likely sources of support (e.g., school district, local, state, federal, foundation, corporate)? Decide which potential sponsors you will contact, the level of support you will request from each, the designation of each gift.
- What program publicity can you develop? What upcoming events can you use to involve sponsors?
- What tasks are involved, and who is responsible for each?

Having considered these questions, put together a tentative schedule. Tape a large piece of paper to a wall. Across the top draw a time line, and along the side write the

tasks. Now fill in who will do what and when. You can continue to add to and change the schedule, but it is important to commit one to paper. The schedule also will be useful to keep everybody involved – aware of the overall scheme and, most important, of his or her individual roles and responsibilities.

That first impression

You rarely have a second chance to make a good first impression, and your introductory letter to a prospective contributor must demonstrate immediately your professionalism and the importance of your program. Always tailor such a letter to the organization you are soliciting. *Never* send a form letter. Use your program's letterhead stationery which lists the directors and/or advisory board members. You may wish to have an influential community official sign the initial letter, and then you and your fellow fundraisers can follow up on it.

The letter, two to three pages in length, should include a program description, total contributions required (including a breakdown of estimated contributions from the public, nonprofit, and private sectors), contribution requested of the sponsor; and a brief background of your organization.

Most potential donors prefer a *succinct* introduction to your program. Except for a government grant request where a formal, detailed proposal is required, it generally is counterproductive to deluge a potential sponsor with too much information too soon. You are more likely to receive a speedy indication of interest if the sponsor can review your idea and grasp the concept quickly. Wading through bundles of information at the preliminary fundraising stage will only delay a response. Most sponsors appreciate just enough information to determine whether or not a project merits further review.

With the initial letter, however, you may wish to include Internal Revenue Service forms declaring your program's nonprofit, tax-exempt status, and financial reports for the past fiscal year.

At the conclusion of the letter, mention that you welcome the opportunity to present further information regarding your program. You or a fellow solicitor should follow up the letter with a phone call a week to ten days after the letter has been received. Arrange an appointment to make the presentation, which might include financial flip charts, a

slide show (it need not be elaborate, but effective and exciting enough to help you dramatize the importance of your program), and even a teacher, artist, or student with firsthand program experience.

After your presentation, write a letter thanking the prospective contributor for his or her time, and extend an invitation to attend a school art exhibit, play, or concert. The invitation should be for a specific date and time, and you should escort the sponsor to the event. Then let the program speak for itself.

Let your program speak for itself

Arts and young people are a winning combination and can be their own best representative. Let your program speak for itself—both as an introduction to potential sponsors and as a way of keeping donors up to date on how their contributions are being used. Even if you do not receive support in response to your first request, you may wish to reapply later. Therefore, you should keep potential sponsors informed of what you have accomplished, albeit without their help.

If possible, take students and their art directly to a donor or potential sponsor. A chorale offers an excellent program for a civic club, and photos, slides, or original artwork lend excitement to any fundraising meeting. Why not have a student or teacher (or both) talk about what they have accomplished through a school arts program, and why your proposed project is important.

Invite donors and potential sponsors to attend a performance, view an exhibit, or visit a classroom so that they are firsthand witnesses—and then advocates—of what you are promoting. This tactic is especially effective if you are soliciting contributions to expand an existing program. Special invitations and preferred seating at such events are a way of expressing your appreciation for sponsors' support.

Make sure donors and potential sponsors are on your mailing list for newsletters and announcements. Send them press clippings and other public information on the program. When there is good news, for example, a matching grant or an award, let them know.

Information marked FYI—for your information—is a good way of cultivating potential donors and continuing support. If the situation permits, develop a personal, informal rapport with your grantors. Drop a note or pick up the phone and let them know how things are going.

For program donors, satisfaction comes with the knowledge that their contributions are producing the desired results. If your program is meeting its stated goals, its grantors will be more likely to consider favorably subsequent contributions requests.

Leverage

This is a favorite term in the development business. Those soliciting contributions are always looking for leverage—that is, ways to match resources with, or "lever," other resources. Those making contributions also care about leverage. They like to see their contributions used to attract other program support. In fact, the decision regarding a grant or contribution will often be based on the amount of additional resources it is likely to generate.

You will find yourself in the position of saying, for instance, to a potential donor, "If you contribute $100 to our program, then Acme Stores will agree to contribute $100 in matching funds."

Remember that the match need not be cash per se. In-kind contributions can be of equal value, and volunteer time; space, materials, administrative or managerial assistance; printing, or telephone access, for example, almost always can be useful.

A big thank you

At the conclusion of a formal development campaign, or at appropriate times during an informal campaign, send a personal letter of thanks to everyone—donors, solicitors, and even prospective sponsors who declined to make a contribution at the present time. (Thank them for their time, and say that you will keep them informed of the progress of the program.) You may wish to have the letters signed by the program board chairperson or honorary chairperson.

A public thank you is another way of expressing appreciation to your donors. Work with their public relations or executive directors to develop press releases and feature articles which announce their contributions and the ways in which they will be used. Organizations—whether corporate, public, or private—are concerned about community perception of their work. An article in a local newspaper demonstrating an organization's community conscience can only help your chances of receiving a subsequent contribution from that organization.

Why hide your light?

Sponsors like to read about the projects they support in newspapers, newsletters, and professional journals and to hear about them on radio and television. Therefore, a companion part of your development efforts should be a publicity campaign.

It need not be elaborate or costly. However, when program components (such as an exhibit, performance, field trip, or artist visiting a school) offer newsworthy opportunities, let your local media know. Write a press release, including the date, time, place, and brief description of the event. Do not forget to include a contact name (and telephone number) the press can call for further details. Send the release four to six weeks prior to the event to local arts, education, and features editors of newspapers, and news and assignment directors of local radio and television stations.

Follow up the release with a telephone call to make certain it was received, when it will be printed or aired, and if the event itself will be covered. Find out if a photographer will be present, and make sure you have a photographer on hand . . . "just in case." On the day of the event, call the papers and stations to remind them of the time and place. If possible, arrange to have participants interviewed. If the press is unable to cover the story because of last-minute fast-breaking news, offer to file a report yourself, along with the photos.

Also, encourage those directly involved in the program to write an article for a professional journal or newsletter. You or a colleague can "ghost author" the piece, but it may be more exciting if written from first-hand participation.

Publicity performs several functions. First, it reminds current sponsors of the value of the program they support. (Always alert your sponsors to radio and television coverage, and, when articles appear in papers and journals, send copies to your sponsors.) Second, it informs prospective donors of the program, and provides them with evidence of a cause that is real and lively, of general interest and importance. Copies of news articles and transcripts of radio and television reports are useful to submit with proposals, and lend credence to your program.

In addition, publicity lets the general public know the exciting work their schools are doing with the arts. It generates local interest and reinforces for participants—teachers, students, artists—the significance of their work and contributions.

In conclusion

The generic resources we cite here, and the specific examples, are intended to provide you with an elemental framework within which to pursue your resource development. Incorporating our hints into your own strategies and goals, letting your creativity take wing from the examples we provide and from others with which you are familiar—in these and other ways we hope this monograph will prove helpful to you. We, of course, can provide enthusiasm and general suggestions for your resource development work. You must fill in the blanks and provide the requisite imagination, time, and commitment for such development.

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