



Grantmakers in the Arts
Proceedings from the
1999 Conference

Strengthening the Arts Through Policy, Performance and Practice

November 14-17, 1999 San Francisco

Arts and Youth Development: Getting Down to Business

In this session themes and issues raised at ART under 21, the 1998 GIA conference in Chicago were revisited. A panel comprised of researchers, artists and funders examined the practical side of building and sustaining partnerships between cultural organizations and youth-serving organizations.

Moderator: Nancy Glaze,
The David and Lucile Packard Foundation

Panelists: Richard Bains,
California State University, Monterey Bay
Kaye Bonner Cummings,
Bonner Family Foundation
John McCluggage,
San Jose Repertory Theater Company

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*Strengthening the Arts through
Policy, Performance and Practice*

In 1999 Grantmakers in the Arts celebrated its fifteenth anniversary and, as organizations periodically do, we took this opportunity to stand back, take stock of our work as grantmakers, and look to the future. As part of this process, we surveyed our membership and also asked a number of you to tell us what you were working on, how you were doing, and what was keeping you awake at night.

In fact, we found very few surprises. You talked about the need to sustain arts organizations and leaders, increase public participation, and support individual artists and their work. You also talked about your desire for more informed arts policy, better evaluation, and new linkages to the for-profit sector. These ideas formed the content of the 1999 conference.

But the spirit of the conference came from another place, another vision, that is equally a part of the essential GIA. John Gardner, the founder of Independent Sector, gave a speech in Oakland in 1998, in which he spoke of the immense promise and possibility of the work of philanthropy and the nonprofit sector. He said of our work:

We are allowed to pursue truth, even if we are going in the wrong direction – allowed to experiment even if we're bound to fail, to map unknown territory even if we get lost. We are committed to alleviate misery and redress grievances, to give reign to the mind's curiosity and the soul's longing, to seek beauty where we can and defend truth where we must, to honor the worthy and smite the rascals with everyone free to define worthiness and rascality, to find cures and to console the incurable, to deal with the ancient impulse to hate and fear the tribe in the next valley, to prepare for tomorrow's crisis and preserve yesterday's wisdom, and to pursue the questions that others won't because they are too busy or too lazy or fearful or jaded. It is a sector for seed planting and path finding, for lost causes and causes that yet may win. This is the vision.

Although he wasn't speaking of our work specifically, I have not encountered a more eloquent expression of what it means to be a grantmaker in the arts. The 1999 conference began with its content firmly in hand and with this vision offered as a guide. Hopefully along the way, we explored each other's best funding efforts, shared lessons from our failures, and drew courage from our commitment to artists, art forms, and community.

Cora Mirikitani

1999 GIA Conference Chair

Solotaroff: *Good morning. My name is Sarah Solotaroff. I'm a board member of GIA and we've developed this little routine of board members introducing moderators. Nancy's a co-board member and a colleague and a good sport and all of that, so I'm happy to introduce her. Nancy Glaze is the Director of the Arts Program of the David and Lucile Packard Foundation in Los Altos, California. She began as a program officer at the Packard Foundation in 1983.*

Prior to joining the foundation, she was executive director of the Community School of Music and Arts in Mountain View and worked in marketing in the solar energy field. She was a professional actress and singer, and we're not going to ask her to sing this morning but maybe later this evening.

She received undergraduate degrees in business administration and education at the University of Puget Sound in Tacoma, Washington. In addition to overseeing an annual grants budget of 10 million dollars, Nancy is active in local and national organizations; serves on the board of directors of GIA, as I said, and on the national policy board of Americans for the Arts in Washington. She's also a board member of the Los Altos Chamber of Commerce and a founding member of Los Altos Community Foundation. And that's something near and dear to my heart because I work for a community foundation. So I'm very pleased to introduce Nancy Glaze, who will be the moderator for today's session on Art and Youth Development. Thank you.

Glaze: This is new; we've never introduced introducers. So I have the great privilege of moderating a panel, and hopefully all I'm going to be doing is just sort of directing an absolutely talented group of folks here. And, we will not be breaking out in song and dance, although there is a lot of talent over to my left.

The theme of this conference – I thought it would be a good idea to read the theme – is strengthening the arts through policy, performance, and practice. And in designing it, the program committee, which I was privileged to serve on, tried to design sessions that would cover philosophical questions, exchange practical information, and have time for informal meeting time, really based on feedback from prior conferences. So in that spirit, this session is designed to do, hopefully, that.

We were given the charge to revisit themes raised at last year's conference – and for those of you who were not present at last year's conference, it was a single issue conference, which was the first, really, for GIA and it completely focused on arts and kids.

The three questions that were raised or asked during that conference, and I will read them because this is what we're kind of responding to as a panel.

The first question was: How do the arts leverage kids' development? What aspect of their development and how does it happen?

Question two, what kinds of arts resources are available for kids in communities? What is missing? And what are the relative strengths and weaknesses of those resources?

The third question, what are the strategic options for funders and what should we do?

So in that spirit, we have three people with us today who will be looking at, from their perspective, really what is going on in the field from where they sit. What do they think our opportunities are as funders? What should we be paying attention to? And what can we learn from their practical experience?

Even though you have copies of the bios, I'm going to go ahead and read them to you because I'm so impressed with them.

Our first speaker will be John McCluggage, who I've known for a very long time. He's the associate artistic director at San Jose Repertory Theater Company in San Jose. He's in his 11th season at the Rep and has directed many main stage productions, including *Over the Tavern*, *Communicating Doors*, *Old Wicked Songs*, and *Blithe Spirit*. I saw him recently in *Twelfth Night*; he was an absolute hoot. He has, also, significant experience developing new work through working with artistic director Timothy Near in the Rep's New American Playwright's Festival and collaborating with Jose Cruz Gonzales at the Kennedy Center for New Visions, New Voices project.

His capacity as director of outreach is why he's here today. He has directed and written many shows for young people. He also coordinated

the first West Coast residency for the Living Stage Theater Company, which uses improvisational theater as a means of reaching at-risk kids. From that, he developed the Red Ladder Theater company, which works with elementary and pre-school children, incarcerated youth and adults, teen parents and teacher training workshops. He has also taught and directed at San Jose State University and serves as a mentor with Lincoln High School's Future Visions program. He's a busy guy.

Our second speaker is Richard Bains, who is professor of music and director of Music and the Performing Arts Institute at Cal State University Monterey Bay. He's a founding faculty member at Cal State. Richard coordinates and develops all music learning experiences at the University. Before joining Cal State University Monterey Bay, Richard was the founding director of education programs and the director of the Youth Orchestra for the San Francisco Symphony. Under his leadership, the San Francisco Symphony's educational programs received a one million dollar challenge grant, used to support its Adventures in Music program. This was an outstanding and award-winning program. He has served on the board of the San Francisco Community Music Center, Young Audiences of the Bay Area, and the California State University Summer Arts Project in Long Beach.

Our final speaker, and I'm delighted to have her with us today, represents a small family foundation in an area that I know she will brag a lot about with good right. Her name is Kaye Bonner Cummings. She's the executive director of the Bonner Family Foundation in Fresno. And in addition to her duties as the executive director of the Bonner Family Foundation, Kaye is an active supporter of the arts. She serves on the board of the California Alliance for Art Education, and she is also a member of the California Department of Education's Visual and Performing Arts Task Force. She is a member of the advisory council for financial support at the Getty Education Institute for the Arts. She's an exhibiting painter who wishes she could do more of that and continues to work as a fund raiser tirelessly for nonprofit organizations in both a professional and a volunteer capacity.

I would like John to start us off today. Each of our three panelists will have an opportunity to talk for about 15 minutes; and we really do want to leave ample time for exchange and questions. So let's get started with John, who will be talking about his experiences and advice.

McCluggage: Thanks, Nancy. And I want to thank all of you as a receiver of grants. I want to thank you least of all for the money you provide, and most of all for the service to your communities that you do provide. I mean, I hope you pat yourselves on the back a lot and I hope that the people that you fund, both the artists as well as the participants in those programs, also tell you how much they love and appreciate what you do and what you mean to them. But if not, let me say for all of them that the work that you're doing is so vitally important and we appreciate it, and I know you appreciate us so it goes in a big loving circle and that's the way the world changes, so good for you.

I work in San Jose. I've been doing it now with the Red Ladder Theater Company – which is something I started about eight years ago – based on a model. I went out to see other programs. I was doing outreach. I was writing shows.

I was doing something I like to think of as very important work in my community, taking shows out that I felt were politically and socially aware and had a positive impact. And I could do them for assemblies of 500 kids at a time and I thought, wow, I'm really doing something. And I felt, still, I wanted more, I felt that what I was really doing is kind of a horizontal approach, reaching a vast majority of kids, but how deep was I affecting them?

So I wanted to look at a program that went vertical, or could give me fewer numbers, give me longer time with them, let me see what I can do. And that's the approach I took when I went out to see Living Stage and their work in Washington, D.C. and then came out and spent time in my own community and figured out what is it about that philosophy and about that technique that I can incorporate and make my own. And now, eight years later, we have the

Red Ladder Theater Company, which I think is a great success story and something I'm very, very, very proud of.

We work with small groups of participants, 20 at a time. I have a company of five actors and a musician, whom I train, and I then lead the workshops. So the artist to participant ratio is extremely low. We work with, as I said, 15 to 20 at a time, two to three-hour workshops, once a week for four weeks, six weeks, eight weeks, depending on the time. I've got an over six-month season now. I started out just as a month and I've grown it now to over six months.

And we do ongoing evaluation. I know that evaluation is that scary, scary, scary word, I know, but I love evaluation. We do pre-evaluation, when we work with the participants to find out the kinds of kids and adults with whom we're going to work and what their needs are, and then ongoing evaluation after each workshop. Myself, I lead an evaluation of each participant so that the next week our workshop, because it's improvisational theater, is geared specifically to the needs and challenges of each participant. And then at the end, we go back to the social service professionals or teachers and say, where are they now? What have you seen? And we go back six months later and say where are they now? What's lasting? What isn't lasting? So I find that evaluation is very, very, very, very important for me as a company member, as an artist to find out what I'm doing. How is it working? So it's very beneficial.

We're just founded on a belief basically that what human beings do better than anything else is make stuff up. Fish swim; birds fly; and human beings create. And the more opportunities we get to create, the better we get at it, because your mind doesn't click and go, oh, well, this is just make-believe, it doesn't count. It goes through the same processes in a real situation that it does in your imagination, right? Because if that weren't true, why on earth would we ever do a math word problem? I've never in my life walked home with five apples and gave my best friend Jenny two so that I could go home and wind up with three apples. That's never happened in my life. But the process that my brain goes through to solve

that problem is the same as it is in a real math situation. So why can't we use theater – in my case theater – to continue to ask questions of our creativity? And we will come up with answers. We're really good at that.

So anyway, I want to talk specifically not about the program but about some of the techniques that I've found to be very beneficial in working in my community. Because I think there's oftentimes just, and you may know artists and companies that have really great programs and they come to you and say, "We have a really great program." And you say, "Yes, you have a really great program and we may or may not fund depending on the fit here."

There's another way to go about creating relationships, and that is to go from the arts provider right to a social service organizations that's doing work in the community, or a city agency that's providing a program. And I go to them and I talk to them about what they need and figure out the fit. And then the two of us come together and say, "Here's what it is that we would like to do. Wouldn't you like to be the third part in this?" And it's been very successful. It's been not only successful in growing the program but also bringing other partners into the program. And I'll give some examples.

I'm going to paint broad brushstrokes and speak in generalities; just bear with me on this. But I think the challenge whenever you're working – and you guys can extrapolate this as funders – whenever you're working in a collaboration, whether or not you believe in it in your heart, love it more than anything else, or whether it's just sort of a peripheral kind of interest, you know you should be doing it and therefore it's there. The challenge is to recognize the different needs that each partner brings to the table. And I like to think of it in terms of partnerships is one level; relationships is another level; and marriage is another level.

So I have partnerships. I go to the Mexican-American Community Service Agency. I've been with them for eight years now. They've been with me since the beginning. They have a Kaleidoscope Program where they identify young people, primarily from the east side of San Jose, who are at risk of dropping out. And

this is falling through the cracks. They're not behavioral kid problems or anything like that, just they have nowhere to go after school and, you know as well as I do, this is a real danger. So they identify those kids and we get to work with them for eight weeks or twelve weeks, depending on the season. And they bring the kids to the place where we perform in the east side of San Jose – we're in their community – and we work them.

Another partnership we have is with Project Crackdown, which is a City agency that goes into disenfranchised neighborhoods and sets up a community center and a lot of off-duty police officers spend a lot of time there, working in the community, hands-on with the community members from everybody from graffiti abatement to homework centers. And we're an arts component in that. So the off-duty cops walk the kids over every Tuesday morning from 9 to 11 and walk them back. It's a mutually beneficial partnership. They have something. They have a resource that I can use, the kids. And I have a resource that they can use, which is an arts program. And they love the impact.

And the success of that – other Project Crackdowns in San Jose are now calling me saying, "How can I get your program in mine?" So it's not just me saying it's a great program; they're talking amongst themselves. So other agencies connect and then come to me. At the beginning, it was just me calling, saying, "You don't know me. I need to talk to you," and then I would set up a meeting. Now they're coming. And partnerships are great because as long as you don't assume more or less than what's going on between that.

The next level is a relationship. And a relationship to me indicates give and take and mutual development. So we work with a home for developmentally disabled youth in Los Altos called the Morgan Center. A lot of these kids are borderline autistic; they range in ages from 15 to 23 but they have the mental capacity of about a six year old. And so when we initially found out about them and I presented the program and how they were working, we went in for a pre-screening evaluation with each of the participants to find out from the social service people and the teachers what their strengths

and challenges are. And we were told, you know, you've got to be very careful. They have space issues. They're very literal in their imaginations. And sure, how about trying this? Could we try this? Yes, yes. But the teachers will be with them the whole time. They can't work in groups.

When we went to meet them, it looked like an office with all the little cubicles because their classroom is broken up. Maybe one or two can work at the same time together, but never as a group of nine. And this one can't work with this one. I mean, it was very clear there were issues there. So we respected that and the first year we worked with them we did those incremental things. And their imaginations... they were... the idea of a wish is literally not... that's just what... it's something they want. And then they need to have it.

So we would draw big murals of their bodies and say, Well, what kinds of things do you like? Because we would normally draw wishes in there. But we said, What kinds of things do you like?

And Nolan was this young man who I was working with and he said, "Well, I like Star Trek." So I said, "Well, can we draw Star Trek?" "Yeah." So I'd draw Star Trek and he drew Star Trek. And he said, "Well, I like hamburgers." And I said, "Well, can we draw hamburgers?" "Yes, I can draw a hamburger." And he drew a great looking hamburger! And he said "I love computers." I said "Well, can we draw a computer?" "Yes." And he stopped. And I said "So, well, what are parts of a computer?" He said, "Well, there's a monitor." I said, "Okay. Can you draw that?" "Yes." And I mean, to scale. What else? "Keyboard." I said "Okay." And then he drew that. And he said, "And then there needs to be a mouse." I said "Well, can you draw that?" He goes, "Yes." And then he stopped. And his eyes started darting back and forth and I thought I had, you know, I didn't know that I could be fatal to anyone. I was really concerned and, you know, I didn't know. And he said "I don't, I don't get this." And I'm, "Well, no, it's okay, we don't have to draw a mouse." "No, there has to be a mouse, but I don't know..." And he starts to draw the wire and off the wire, and then this odd shape that

I'm going, gosh, with everything he knows, and this odd, weird shape! And he completes the shape and then draws these whiskers. So he was literally... he knew mouse and he knows what a mouse is, but he could only draw mouse the way he heard it.

So these are the kinds of things that we had to be very sensitive to. But by the end of that year, they couldn't wait to come back. And the next year they came back. The teachers were saying, "They're doing things now that we could never get them to do. You know?" And I said, "Well, no, it's you guys." "No, no, no. You don't understand what you're asking them to do – to create." We created bowling alleys in the bottom of the sea and we were all bowling pins, and you know, they were going right there. You know, we built a rocket ship and we went to different planets that had feelings because we didn't have feelings, so we went to the planet Proud and we walked around on the planet Proud. And they all did that together.

And because we talked, we went back to them at the end of the year in this relationship and said, "Here's what we've done. Here's what we'd like to do. What do you think?" And they said, "Please, take it more, take it more, do more, do more."

At the end of every workshop, we create a new song for our participants that we make up on the spot and then we teach it to them and it becomes their song. Well, with these kids, we actually incorporated their names into each song so they would hear their names and they loved their song. They loved that, that was one of their favorite parts.

At the end of our second year with those kids, they came at the end of the thing and they said, "Oh, we have a surprise for you." And they wrote a song with all our names in it. And it took them two years to write this song. Two years. They started on it the year before.

And I went out afterwards, as a post thing, and the cubicles are gone. They work together. Nolan gets along with Julie, and, I mean, they're not cured or anything like that, but there is a definite impact, a relationship that we had, mutually beneficial. We learned a lot; they

learned a lot, and that's the kind of thing that can happen in a relationship, if you want it.

And the last thing is marriage. And marriage I like to think of just for better or worse. You know you are part of that institution. That's my relationship with San Jose Repertory Theater. The Red Ladder Theater Company is under their auspices. We will be there in good times and bad. They will support us. You know, we may have some fights, some conflicts. I want to go, I want to work longer, I want to spend more money, or I want to do something different, but they're there. And you need that as an artist or you need something like that.

The danger, the challenge in all of these things, the relationship, is when one person wants a marriage and the other person is only interested in a relationship. Or I'm really interested in a relationship and really all you want as a funder is to be a partner. You know? And to be able to mutually respect that and then go in, in a very open and honest dialogue and find those other partnerships, relationships, or marriages. And that's the real challenge. And I find that most unsuccessful relationships that I've had were really all because they just want to be a partner. Not everybody wants to be, you know, that connected. Some people just want the service you provide.

There's no substitute for getting out on your feet if you are meeting with arts organizations and asking them to go. And if you know social service agencies, they're dying for programs like this! And they just need to connect and then they come as a united front that's much stronger.

And lastly, the proof that's in the pudding that I'm really excited about – and then I'll turn this over because I'm sure I've talked too long – is that two different school districts in San Jose have approached me and now want to incorporate Red Ladder as part of the core curriculum.

So it's going to happen, people. You know? And this is a good time and we will continue to do the work together and I thank you very much.

Glaze: I hope you have a lot of questions for John. Jot them down. Use your pencil so you

don't lose track of any questions or thoughts, you know, fan mail, those kinds of things.

I wanted to mention that tomorrow morning at 8 o'clock there will be a breakfast roundtable to continue this discussion or anything that we didn't talk about. Or anybody who brought stuff that you want to talk about, please join us. It will be moderated by Linda Gardner with the Packard Foundation and Rachel Sarvy, also with Foundation, who will be there really as note takers and greeters. I believe it's still on the 25th floor. It would be the breakfast roundtable tomorrow at 8:00.

I'd like to turn this over to Richard Bains.

Bains: Thank you, Nancy. I, too, want to concur with John's thank you to all of the funding that goes to arts agencies, because without it, people that do arts providing couldn't really exist. And I also want to recognize A.B. Spellman out there from the NEA, because the NEA was one of our supporters when, as Nancy mentioned earlier, I was with the San Francisco Symphony and we received a million dollar grant from the NEA which helped support the education program. It was a challenge grant and the grant allowed the Symphony to set up an endowment just for the education program, which then, it was a three-to-one match, so we had three years to raise another three million dollars. We did it in two and it is supporting, to this day, those programs. Even though I'm no longer with the San Francisco Symphony, the program is still going and my assistant is still running it. So you can see how arts funding helps to perpetuate and keep a program going.

A little byline to that was that I was the first Black person in the Symphony that was hired at that level to direct the program. And when I came to the Symphony they said that they wanted to change the way they were thinking, and they wanted to have more community involvement and they were looking for a person of color. Of course, I was born here in San Francisco, but they didn't find me until I was close to my 50s! But still I was there, and it was one of those experiences that kind of opened up the world for you, because they sent me all over the world and we were able to take

young people with us to just about every continent. And the Youth Orchestra played in China, actually Hong Kong, Singapore, Kuala Lumpur, over into Italy, Spain, and France and then into Germany, Denmark, and Holland and Austria, and received worldwide recognition for that.

So you can never tell where music will take you. And music was one of the well springs of my life because I started at a very early age. But without it, I don't think I'd be here speaking with you today.

And to illustrate another program, I'm going to talk to you about our program down in Monterey.

I left the San Francisco Symphony in '95, mainly because I had garnered a great deal of experience working there and I wanted to utilize some of that experience in working in a different type of environment. And Fort Ord was a former military base being converted into a university and, you know, any time you do a conversion project, there's a lot of problems dealing with infrastructure and what have you.

In this particular case, we tried to address certain core values around our vision. We looked at trying to develop ethical reflection within the students, looking at technological responsibility. We tried to look at environmental issues because they were important. And we looked at social justice, applied learning, creative problem-solving, service learning, and tried to develop a student-centered program for these students coming into this sort of rural area.

I'm not going to go into all the problems that were involved with what the military left us, but they did give us 1300 acres down there, and that was a good start, in addition to over 91 buildings that we had to convert and then 1200 units of housing. But it was converting swords to plowshares, and basically it's an ongoing project. And we've only been there for five years, but we're still in the stages of making it a formative university.

Since we were the new kids on the block, so to speak, in a tri-county area, which bordered Seaside, Salinas, Marina, and Monterey, we

wanted to look at ways that we can impact our community. And one of the projects that we developed, working with the VPA program and the music program – VPA being Visual and Public Art, that was led by my wife, Dr. Amalia Mesa-Bains, and myself running the music and performing arts, we formed or own little collaborative because we had been working together for over 35 years. We figured we could at least exist and not kill each other working together at the University. Anyway, that has sometimes proven to be a strain, but it's been something that we figured we can get through.

Anyway, we looked at the value, what we could do within a community coming in as new people in an area that did not have much of an infrastructure, did not have much of a relationship to its surrounding communities.

I don't know how many of you have ever been on a military base, but a functioning military base doesn't allow civilians on it. So the role of the military in that particular area was that you couldn't even drive through that particular area. You couldn't get onto the campus because there were guards front, back, and sides.

So our problem was trying to bring in a community that had looked upon this space of land as being untouchable. And what we tried to do was develop certain strategic planning forms that we wanted to look at.

First of all, we needed funding. We did receive some funding from various foundations. I don't think I need to mention who they are, I guess, but they helped us a great deal early on, Packard being one of them. That helped us become aware at least of what organizations were in the community.

We looked at ways that we could tie in with the Seaside community, which at one time was probably the largest Black community between San Francisco and Los Angeles. We looked at ways that we could tie in with the Salinas community, which is probably the most fastest growing Chicano community in California. It's one of the largest populations that will be in this particular region in northern California for about the next 20 years. We also looked at ways we could tie in with Monterey, which was an existing community that was pretty much sort

of insulated within itself. And then we also looked at Watsonville, which is a community that was a rural community that was out in what you might say was the boondocks, where people usually didn't go unless they were picking fruit or were looking for farm workers or that sort of thing.

So we had all of these communities that we wanted to impact and wanted to be involved with, so we began doing workshops with small groups of them, and bringing them into our particular campus and discussing what their problems are. We ended up with a list of over 43 groups, which we brought in to a culminating event. And we worked with those 43 groups to see what their ideas were, what our ideas were about, and how we could match and integrate them.

We came up with a thing of a reciprocal university. A reciprocal university would be a university that utilizes the assets model of looking and working with communities, not looking at the deficits model. And bringing these communities together, we found that they had certain needs. They wanted to be perceived as being valued in their community and around the surrounding community.

The interesting thing about this, where we were, we were kind of like the hub. We were in the middle of where Watsonville, Salinas, Seaside, and Monterey, which was actually further along, sort of intersect, but they never had any relationship with each other. It was like they did things in Monterey to themselves; they did things in Seaside; they did things in Salinas; and they did things in Watsonville.

When we spoke with them, it became apparent that this was the first time that some of them were able to interact together. And this sort of brought about some of the reciprocity that we were seeking. We were trying to look at ways that we can get communities involved with each other and we would be able to be involved with those communities.

The plan was, then, how can we build a program around this? And what can we do to develop what would later be called the Reciprocal University Arts Project?

And it became an interesting dilemma in one sense because, you know, you get 43 different community agencies together, as John was saying, and they may all have different needs. I like his term about, you have a relationship; you have a marriage; and you have a partnership. So you don't know which of these the communities would like to deal with, first of all, and you have to find out this information. It generally takes a little bit of time to do that.

So we were intent upon trying to get involved with all of these communities, but we realized we couldn't. Our intent was that we wanted to do the best job that we could do, but we could only do it within a certain group.

So we had to select certain groups from the 43 and narrow it down to at least groups that we can work with in each of the areas that we wanted to be involved with, and we selected the four areas: Watsonville, Seaside, Salinas, and Monterey. And we picked two institutions out of each of them in combination with our partners.

We'd set up an advisory board and say, well, this is what we'd like to do. How many of you would be interested in becoming involved in it? And of course, everyone wanted to become involved in it, but we said we can only do this in a certain limited way, so we need to term how we're going to downsize in a sense. And we don't necessarily have to be with these partners all the time. We may shift partners later on, but we wanted to at least make an impact and start with a smaller group than the 43.

Out of that, we came with basically, eight partners. We came with the Monterey Museum in Monterey and with the YWCA. We became partners with Seaside AIDS Project and Seaside High School as a secondary partner. Also with the Oldemeyer Center, which is sort of a senior citizens to preschool, after-school project center. We targeted with Second Chance, which is a gang prevention group in Salinas and the Alisal Arts Center. Gang prevention being that they offer a second chance to students that may have been incarcerated or what have you.

We targeted in Watsonville with Phoenix, which is another gang-prevention group. And we

looked at how we would tie in those students in that area and bring them to where we were, and how we would be able to go from our area out to Watsonville. And we also targeted with the Watsonville Historical Project.

So once we had our partners, we sat down to look at how we're going to implement our program. And we called our program the Reciprocal University because we wanted to bring our partners to the campus to act as teachers and learners also, in terms of the students, but also to teach us what they were doing out in the community. And we also wanted to take our teachers from our campus that had developed curriculum and programs, out into the community.

We developed at the University as part of our learning objectives, a service-learning component. Service learning being, we want all of the students that attend the university to be involved in working with communities. So we tied in with our service-learning program that affects all of our curriculum at the University. And we tied in with programs and curriculum that we were developing for our students, for them to be able to participate in working out in the community.

With that in mind, we also looked at ways to invite the community in and make them feel welcome. Even if it took busing them over to get there; even if it took paying some of the student liaisons, which is what we were going to be doing, because we want them to be involved in what we're doing at the University, and we want to be involved in what they're doing out at the community centers.

And we looked at trying to tie-in what sort of product we would have at the end of all of this and how we could evaluate it. And in looking at strategic planning and what funders can and cannot do, assessment is always a component that is very important.

We are wrestling now with that issue of how are we going to assess what effect we're having on these communities? We were fortunate to get a multi-year grant that allows us at least four years to develop our program. And at the end of that four years, or even before it's over, we're

looking at sustainability grants that will help us support what we're doing with the community.

But the idea is, we want to be able to measure each year what sort of effect that we may be having with the communities, or what the communities may be having on our institution. Because the idea of reciprocity is that there will be an effect on both ends. The University will change and the community will change. How that change comes about, we haven't been able to find a measurement instrument yet, but one of our goals is to look at a way to measure how that change will come about.

And I think in looking at any program, I can go back to where I was when I was at the San Francisco Symphony. Nancy mentioned our Arts In Music, the AIM program. In looking at how to evaluate the effectiveness of the program, we began that program with 35 schools in San Francisco. In one year, we moved from 35 to 85 schools, which included public, it included private, and it included just about every elementary school in San Francisco.

The second year, I wanted to find out, well, are we having an effect? What are we doing? So we were able to at least pull together an assessment that looked at evaluating what was going on out at those school sites, and determine if it was beneficial for the teachers. Of course, they all said yes because they had programs coming out to their schools; they had a culminating event where they attended the San Francisco Symphony free of charge; and they were able to have over 28,000 students coming into the San Francisco Symphony for two weeks of concerts and programming. So they were definitely pleased.

But then we asked the students, "Well what do you think of the project and how is it influencing your life?" And we were very surprised at some of the reactions.

Some of the students said, "Well, I don't like classical music. I want to hear Rap. Can you have some Rap music coming in?" Some said "Well, I like Country and Western. Some said, I like this and I like that. But they didn't say that I dislike classical music, which is what we were very surprised at. Because they were able to at least experience it, and because they were

involved, the program enveloped setting up curriculums at each school site with guest artists coming in and talking with students in a smaller setting, as opposed to just them coming to the concert hall. They were able, because they were intimately involved in the program, to at least recognize that there was some value in the music itself. And that's about as much as you can ask in some of these situations.

What we want to do down in Monterey is look at how you can impact our students, but we also want to look at how we can impact our community. So we're looking for an assessment tool that we can use there that will determine whether or not we will have some effect at the end of all of our work and our labors. I'm sure we will. I maintain a positive attitude towards this because I believe that the arts can change the way people think. And I know we're speaking to the choir here, so I won't even go into telling about all the things that are necessary for doing that, because I know you realize that already.

But I do believe that at the end of our journey in this, at least four-year period, we will have an effective arts program that will become a model that we can at least transfer not only from the little region of Monterey, but into a national model that will be looked at in other communities. Because we've already been looking at partnering with people in Chicago, with Xavier University in Louisiana, within the Native American University in New Mexico and with Coopertown in New York. We've had visitors from South Africa come in, looking at our community program to see if there is some way that we can interact with what is going on in their communities. In fact, they want to send people to observe the program so that then we could at least act as learners to another program. Because of where they're coming from they think that this will be beneficial to their institutions in South Africa.

So you never know where the arts will lead. And we are very happy to be working in the arts. And we again, thank you for your support, and if you have any questions, I'll be at the table to answer them. Thank you.

Glaze: This is great. Write them down. Write your questions down. I'd like to introduce Kaye next to talk about what it feels like to be in a small family foundation, trying to tackle these enormous opportunities and challenges.

Cummings: As an artist who appreciates the creative aspect of art-making, I think you probably would agree with me that funding can also be very creative. And for our little family foundation, it has been. We're been in Fresno for 15 years, and it was started by our family, but it has outside directors. And we fund about half in the arts and half in education. Much of our education is non-traditional. And at any rate, 90 percent of our funding goes to youth-oriented organizations – I thought that would interest you. Although it varies from year to year, roughly half goes to the arts and half to education, with about 35 projects each year.

I was asked to discuss policy and how it goes into practice. I'm going to discuss about five policies and then give you examples of how we put it into practice.

At the GIA conference in Chicago last year, Carol Becker of the Chicago Art Institute School spoke to a basic value that undergirds our foundation when she wrote, "The arts exist at the core of what it means to be human. They are a way to the heart, a way to the brain, a way to the intellect."

Recognizing the importance of the arts to our youth, yet dealing with a reality of decreased funding for the arts in education, a top priority of ours is to fund nonprofit arts organizations that take their programs, with an educational component, into the schools. Or, as in the case of museums, bring thousands of school children to their docent-led tours of exhibits within the museums. Let me cite two examples of this kind of funding.

Sierra Chamber Opera reached over 65,000 school children last year on a budget of less than \$100,000, bringing one-act operas into over 100 schools, many with two performances at each site in the city and county of Fresno. The operas are created around themes of current interest to children, teach basic values, yet use music of current famous opera composers. Eight-page booklets and tapes of the music

are sent to each school before the performance to acquaint the children with what they will see and hear. The booklets ask many questions which the children then answer after the performance.

We also heavily support the Philharmonic. And helped initiate a program entitled Up Close and Classical. Two groups, a string quartet and a woodwind quintet, go to the schools, talk at length about each instrument, play examples of music which incorporates each instrument in the solo position, and encourage the school children with questions and demonstrations. This year, 40 school sites will be visited.

Number two, our management style involves being very hands-on. I make site visits or attend functions of almost every one of the 35 organizations that we fund. We feel that simply reading a grant proposal doesn't always give one a feel for the organization. However, meeting with key personnel and witnessing firsthand what goes on, does. It gives me ideas of funding in ways which will be most beneficial to each organization, which brings up our third procedure for funding.

In order for our grants to be most beneficial, we use individualized, multiple strategies. We want to leverage our grants so we often stipulate that they be matched, mostly one-for-one. However, if the organization is small or a start-up one, we will require a two-for-one match. The reasons for matching are two-fold. One, we don't want the organizations to count too heavily on one source of funds. And two, challenge grants force them to build their donor base.

In all this, our purpose is to build organization. We also stress sound financial management. We look at budget, the composition of boards, to see where the strengths and weaknesses are. And let me cite a couple of examples of how our grantmaking has strengthened the organization.

A few years ago, we made a sizable grant to our public television station paid out over three years. Because only six percent of viewers were contributors, and the board felt fundraising was beneath their dignity, we required a one-for-one match. We stipulated that the board had to raise

the funds. It had to be new money and it had to be done before we paid any grant money each of those three years. The result: they now have a strengthened board, energized fundraising, and a much larger donor base.

Recently, a school choir, a children's choir, a very small one, was undergoing serious growing pains with a board who also refused to fundraise. The development director called me in tears of frustration. Since this is a wonderful organization, comprised of five choirs including 225 children, with a touring concert choir, I gave an immediate grant in excess of what we normally gave, but with the stipulation that the board needed to be strengthened and raise monies to match our grant. As a former development director, I know the importance of board support.

I just received an enthusiastic phone call the other day from that development director. The match had been made and several new people, fundraising types, were on the board and all was looking pretty rosy. So that was another wonderful success for us.

Our fourth strategy is to help build community by promoting collaboration, cooperation, and coordination where it makes sense. If collaboration doesn't make sense, we don't do it. But if it does, we do.

For instance we fund four museums: a contemporary art museum, art and history, Hispanic and African-American. Some have not always been friendly with each other, fighting over the same small pot of money. And I want to tell you that in Fresno, our pot is small. We don't have any big foundations or big corporations that fund, so we do a lot of grunt work in our community, a lot of volunteer work and there's a lot of creative, wonderful thinking going on and a lot of wonderful nonprofit organizations. I have a hard time deciding sometimes what to fund, because we get many more requests than we can honor.

This year, three of those museums joined in a collaborative effort to bring a huge African exhibit to Fresno, which will happen this next January. And this is not the first collaborative effort.

A very recent grant was made to a performing arts council in a small, rural town because the town had a new State charter school. These charter schools, I don't know if any of you are following them, but I think they're going to be quite wonderful. And it has an arts-oriented superintendent, which is terrific! And in fact this superintendent is requiring ballet of the boys and requiring all kinds of arts of all the students. And we said, well where did you get the funding? And he said, from food service. And I said, what do you do, just remove their lunches? But at any rate, this guy's really creative in his way of getting funding, and a real advocate for the arts.

We want to encourage that collaborative effort between the school and this Performing Arts Council, so we gave quite a large three-year grant. It's a start-up organization. We don't usually give really large grants to start-ups, but we see so many possibilities here. And we asked this performing arts group to take their performance to many of the small communities, since the particular town it's in has about 8,000 and this kind of size communities throughout the valley, we wanted them to kind of be a core. And I see great possibilities because the head of the Performing Arts Council is a ballet mistress and she just put on a fantastic Nutcracker recently. People were banging on the doors trying to get in. They were paying \$35 for tickets if they had to, and this is just a small, little small community, but it's a wonderful happening that's starting.

We are also noted for our multicultural approach to funding with a hugely diverse population of many ethnic groups. We feel it's a must. We funded supplies to paint a 500-foot wall in a crime-ridden area, largely populated by Southeast Asian refugees. The purpose: to bring the children and their parents together to depict their history from before the Vietnam War through to their lives in Fresno. A center is there to support a diversity of activities, many of which are artistic. And today the crime in that neighborhood is way down, and the community is flourishing.

We fund a Hispanic museum which is incorporating many art forms: the visual art, music, theater, dance, and writing, under its roof. And

bringing in professional artists in those fields to teach, perform, exhibit, and interact with children and adults alike. We provide some of our largest grants to the Fresno Art Museum and encouraged embracing our ethnic diversity by funding a Laotian exhibit which brought in artists and residents depicting many art forms. The purpose was also to invite Southeast Asians into this exemplary museum; make them feel included in their community.

And our fifth policy is to make many small grants of about 1,500 to 10,000 dollars, mostly on a continuous, yearly basis, and then to periodically make large capital grants. Examples of large grants are a small auditorium at the Fresno Art Museum; and coming soon an education center within the museum to bring children and adults together with professional artists to create art. A guest artist endowment fund for the Philharmonic, outdoor amphitheater for the performing arts, grants to public radio and public television, and an art room at a new Boys and Girls Club.

In addition, I'll just tell you a few other things. We fund dance, choral, and chamber music groups, an organ guild. We fund music programs in three schools because, as you know, funding for music has dropped significantly. And we normally didn't fund in the schools, but when something is set up and it's really good, we don't see any reason for it to totally be dropped, and so we do now fund in the schools.

For years, we supported the Getty Summer Institute programs of teaching teachers the discipline-based art education method. We support the work of an early education school which uses the world-renowned Reggio Emilia approach of teaching preschoolers, using a very creative and artistic method. And we support a photographic gallery that is attempting to integrate writing and photographic art. We love to see where the arts can be integrated and this has been a wonderful project.

Since this is an art-oriented conference, I will not get into the other half of our funding in the area of non-traditional education. But let me close by reading a letter written to me by a gang youth I was trying to help in one of those

non-traditional organizations, which we fund and for which I was their development director for three years. I was so enthusiastic because we brought gang youth out of crime and got them into jobs. And we found out that many of these kids are school dropouts and they're in gangs because they are not getting a creative approach in the schools, that creative approach to learning. And we found out that most of these kids liked jobs that are artisan-related. They work with their hands well. It's that the right brain is not being tackled in the schools and this is the importance of all these arts-related organizations.

This young man is Josh. He's an artist who's done \$50,000 worth of graffiti damage to buildings. He's been in and out of jail. He's a school dropout. And I hope we haven't lost him, because he is so intelligent and so worthwhile. He writes eloquently about the importance of art in his life. Let me read it. This is Josh Fong's Idea of Art. By the way, I sent this to Delaine Easton at the Department of Education, I was so impressed by it. He said:

To me, art is a form of expression. I can speak through my art. When I'm angry or upset, I pick up a pen and sketch until I am back to my senses. When I'm extremely cheerful, I draw for hours to take my happiness out on something. In my mind, I didn't have anything to look forward to in school, except lunch and art class. It's the only class where I don't stress on the next test and they don't expect homework usually. But I still spend hours at night creating, thinking more, and studying everything that I won't receive credit for, except in my self-satisfaction.

With science, I do homework, read the chapter, and never ponder the thought of phagocytosis [I looked that up, which means destruction of microorganisms] or homogeneous mixtures. I wouldn't think about those again, yet in art, every detail is thought out and I'm always looking for ways to improve. And it shows.

I'm convinced that if the arts had been in this young man's life, that we probably wouldn't have lost him. We don't know where he is today, but I hope that the love and the

concern and the encouragement that he's been given to continue with his schooling and to be an artist will pay off.

At any rate, that's my sense of the importance of the arts in education. And I want to thank you all as funders because you are helping to bring soul back into a nation that I'm afraid is losing its soul.

Glaze: Thank you. We are happy to move on to questions. I'm hoping there are some questions. And I will be needing to repeat your question. So let's see. Green shirt.

Question: [inaudible]

Glaze: The question is what are the levels of funding for some of these programs? What's the bang for the buck for this?

Cummings: As I mentioned, most of the smaller ones are \$15 to \$10,000, that's what we consider small. But those huge capital campaigns that I mentioned, where we just pledged \$150,000 to one, which will be paid out over a five-year period, and those big ones are to attract other donors, too.

Question: Are you comfortable sharing how much money you give away each year?

Cummings: Oh, yeah.

Glaze: The question is: How much money does the foundation give away in a year?

Cummings: Well, the foundation is a little over \$4 million in assets and we give away five percent, which it was a little over \$200,000 this year. And one of the... actually, we gave more in education, in the non-traditional education – well, maybe I'm not supposed to get into this. This is an arts community.

Glaze: No, we don't cross borders, I'm sorry. [laughter]

Cummings: Anyway, we give a lot of education. In fact, we started a center at the university for character education and citizenship and that was a big grant.

Question: How much?

Cummings: That one was, well, it was about, it was over \$50,000 and it's been for three years, now, for three years.

Question: Over three years?

Cummings: The one that I mentioned to the television station, that was a \$75,000 grant so that board had to come up with \$75,000 and...

Question: Over how many years?

Cummings: Three, that was three, too, 25 each year. One thing that's good about some of these multiple year grants is – especially if they're large – is that it keeps the organization going and it keeps them energized to match our gift, because in those big ones we always require matching.

Glaze: Thank you. Question?

Question: [inaudible]

Glaze: The question is for John, I believe, having to do with the training required or desired for those artists who are working with at-risk kids.

McCluggage: Well, that's a really good point because you can't take anything for granted, and I think early on in my work, I was just working with nine and ten year olds. You know? Just give me those kids! You know, I can work with them. I can't screw it up too much. When I wanted to begin work with some of the disenfranchised populations – the pregnant and parenting teens, the kids in alternative schools, juvenile hall – I brought my company, I brought the teachers and social service professionals in, to talk in big terms about the situations we were in.

For instance, when I first was going to start working in the ranches in juvenile hall, this actually came about because I was working with nine and ten year olds and there were gang issues coming up. Well that was a big flag for me that I needed to learn about this.

So I went to... there's a lot of very proactive gang task forces in San Jose, so I went to them personally. And then I talked to one of them about coming to my company and talking about what you should and shouldn't say; and what's a – I don't even want to say red flag, because I should say blue flag but it's, you know, you've got to be very aware when an eight year old comes up to you and I say, okay, we're going to count up to a number and open our magic boxes, these magical boxes and the gifts, what number should we count up to, you know, because three is always such a boring number to count up to. And somebody will say 13. Well, I think, oh, 13, he's making up an unlucky number to count to. And then quietly somebody will say 14. And, you know, unless you're aware, you don't know what's going on.

So I went to the people who know, social service professionals, when I wanted to work with pregnant and parenting teens, I brought the caseworkers to talk again in big terms about the types of these populations, but also specifically about those kids. And then over the course of seasons, I've been able to bring back certain core members, so they just build on their expertise. But I never take it for granted that working with a kid is a kid is a kid. But there are resources out there.

Glaze: May I ask a question? What's the problem with 13 and 14?

McCluggage: 13 is the letter M, which is the 13th letter of the alphabet which is the *soreños*, the Mexican Mafia that came out of the prison claims 13 and the color blue. And *norteño*, from the north, claims the letter N, which is 14, and the letter red. You know, I don't know if the rest of you noticed this, but Nike came out with Air Jordans, which were red, and because they were the 14th version of this, they did XIV. Now, red shoes with XIV. And they interview bangers out here in San Francisco saying "Well, hey he'd have to take those off or go down."

Well, the point is, is that Nike is either to me incredibly insensitive and exploitive, or just incredibly not doing their homework. Just ignorant. Because I called them up and said, "Do you know what you've done here? Do you know what you're doing?" You know? "Oh, no,

we didn't." I said, "You don't have focus groups in California that know what these..." Anyway, I'm sorry.

Glaze: No that's what it's all about. Yes, right here.

Question: I'd like to ask Mr. Bains, you have very diverse art within your poor community. What was the common denominator in selecting the participant groups?

Bains: It was generally based around the region that they were from. The primary partners, like at the Monterey Museum, were active in the Monterey community. And then out in the Watsonville area, Phoenix and the Phoenix Cultural Center were active in those areas. So they were groups that were active and that participated in our workshops in order to make decisions about which group we should select. They, within the group, they said this was a group that they thought they could work with.

Glaze: Yes, question?

Question: I have a question for John. With the work you're doing with the social service organizations, when it comes to funding, is it your theater group that's going after arts funders to fund these programs? Or social service organizations going after social service money to fund these programs? Or are you finding some joint mesh somewhere? Where is the funding coming down from?

Glaze: I need to repeat the question. I forgot last time. Where is the money coming from? What pots are people accessing? Is it a social service pot or an arts pot?

Question: Or a combination.

Glaze: Or a combination?

McCluggage: Yes.

Glaze: Okay, then. Next question?

McCluggage: That was quick. Initially, what I did is, because I went to funders and said, fund my program. I'm working with these groups.

And then I brought the groups in and the groups said, "We want this program. We can't afford it." So initially, the funders liked the pairing and supported it. What has grown out of that is, there is pot of certain monies that are available for, for instance, when we work in an alternative high school, these are kids that have been either adjudicated but not sent to the halls or anything like that, but they're out of the main school system, they have a pot of money each year that is for arts programming. And they dedicate the entire thing to our program.

The literacy program in Elmwood, we work in the jail there with men who are learning to read or learning to teach other inmates how to read. And a group of women who are doing the same. And the literacy program, first the Community Foundation here funded me to get in there, and now the literacy program within that institution funds me. We actually got one year of money from the inmates who made money selling cigarettes and gum, and they gave money to Red Ladder. And then they took the cigarettes out of the jail, so there was no source of funding there. So we brought cigarettes... No, no, no! [laughter]

But I think the thing is, I will say this, that if I don't get money from the literacy program in Elmwood, I'm still going there. Because I have enough people, I have a general funding, my entire budget is about \$180,000 for the six months. And I'm the only program – this is this marriage thing getting up – in the Rep, at San Jose Rep, which needs to be fully funded. And if I want to extend or increase, I need to identify where that money's coming from. You know, you don't do that on a main stage show, I want to do, you know, Three Penny Opera, it's going to cost a lot of money, you know. It may lose, they do it anyway. But my program, they make me get it. But I do! And then there's a lot of cross-pollination of funding.

Question: This question is for John, I'm curious as to how much time you devote to funding?

Glaze: The question is: How much time do you have to devote to fund raising?

McCluggage: Any time my development department needs me. Because we do have a development department, that's the good thing about the marriage. And so I would say the six months that I'm not in performance, I'm dedicated to doing that. And I would say the meetings average... oh, one or two a week, maybe. Maybe. Sometimes during the summer, you can appreciate there's nothing going on. But then we're writing proposals and stuff like that. But I would say the other half of the year, I'm aware.

Question: What percentage of your time?

McCluggage: I'm the associate artistic director at the Rep, so I have a job there as a director on the main stage, an actor on the main stage. And then I run the outreach. And I would say that the outreach is 50 percent, considered 50 percent of my job.

Glaze: In the back.

Question: [Inaudible]

Glaze: The question is for Kaye. Are many of the programs collaborative? Or are you the only funder? Or collaborative among multiple funders?

Question: Among other foundations?

Cummings: Actually, what's happened since we've been around so long and are one of the few funders in the arts, when we get onboard, then we get other funders. It is kind of like we want to get on the bandwagon, too, and mostly those funders are not other foundations though, they're individuals or corporations. No, we don't collaborate. You're asking if we collaborate with funders.

Question: With other funders?

Cummings: Well, recently, I did. As a fundraiser I did. We gave ourselves, and we got some other grantmaker to get involved in a capital campaign for our art museum.

Glaze: Go ahead. Yes.

Question: I was going to start by saying who I am, so you can see where the perspective is

from. I'm Lee Fetzer and I'm with the Arts Endowment and I do the partnerships with other federal agencies at the NEA. And right now, we're doing a number of partnerships with the Justice Department, the Labor Department, the Education Department and also with the President's Committee on these arts and youth development projects. And as we're developing these, especially with the bigger federal agencies, one of the questions that keeps coming up is this evaluation component.

We seem to be so rich in the anecdotal evidence. And especially when I'm done funding a program, I put out the books this year out on the outside table when you first registered so you can see who this year's recipients were of the 1999 Coming Up Taller awards. In looking at these programs, we want to know in terms of evaluation what you've been doing, John, what you're looking at.

And then the other thing, in terms of what are your needs? Because what I'm working with the other federal agencies, the question keeps coming up, you know, what... seems to have something here. There's a movement afoot. But what is it they need to get to the next step? And I know one of the things that we're doing in partnership with Justice right now is conflict resolution training for people. And you were mentioning some of these young people, not the kids that you're working with, not necessarily knowing when you're working with these kids how to do some of that.

But in addition to the conflict resolution training, what else do you see?

Glaze: Okay. I can do that in 30 seconds. Evaluation. How to do it, not just anecdotal evidence. And what are the needs, really, to build this field.

Question: To build the field to the next...

Glaze: To the next step.

Question: So that you have some stabilization.

McCluggage: Well, and we did actually receive something from the Juvenile Justice System. We sponsored one of the ten site visits for the

conflict resolution workshops a year ago last year in San Jose. I brought my company to that and said, here's another tool.

As I said, our evaluation process is ongoing and it serves two purposes. One is to let our funders know how we're doing. And then critical to my work is how we are affecting our participants on an ongoing basis.

We have come up with about ten criteria. Again, I can't remember them all, but it's not just self-esteem, although that's one of them. It's also working collaboratively with others; ability to focus on the task at hand; accepting and incorporating other people's information in your own solutions; you know, things like that. There are about ten different criteria. And we go to the teachers or social service professionals or POs that work with these populations and say, give us a rough one to ten, where are they right now? And what are their specific and special needs? And then we take all of those and I sit down with the company and we go over each one and figure out how we're going to approach the group generally and the individual specifically.

Then after each performance, we get back in. We do have a note session. We talk about what went on. Where were the challenges? Where were the successes? What do we hope to accomplish with each participant the next week when we see them? And that goes on for however long we're with them; if it's four weeks, six weeks, eight weeks. It can be fairly extensive.

At the end, we do a company evaluation of where we feel they are. And that's where we come up with a great deal of anecdotal stuff. We have 20-page evaluations of all of our seasons, which I can send to anyone. And I've got pie-charts and graphs and lots of verbiage. And the sense is that what I hear back is, well we don't really need that. So we spend a lot of time doing it, because I know there's like one person who may read it. And there'll be some anecdotal stuff in there, too, for those who like that.

And then we go back to the social service professionals, the ones who evaluated before with the same criteria, and say, where are they? Where do you see them now? Have they

improved? Have they stayed the same? Have they gotten worse? How successful do you feel in working now with these participants? Were we, in achieving what we wanted to set out at the beginning when you said, I really want this person to stop destroying everything that everyone else is doing all the time. I want him to be a part of the group as opposed to just this maverick. How successful are we?

And then as I said, we try and go back, because part of the fundraising thing is we need to make choices of who we're going to work with on an ongoing basis, year to year. Virtually everyone wants us back, and we need to be able to go back to them and say, okay, it's three months out. Are there any lasting impacts? We go back to the Juvenile Justice System, are any of the kids back in the system? Are any of the men in jail back in the system? Women back in the system? Those are easy to track, you know, because they've got a number.

The young people, the best way we track that is, now we've been in like certain situations for a number of years, six years, seven years, the younger kids know at a certain age, at a certain grade, they get to do Red Ladder, because it's been passed down. So say we work with a third or fourth grade, so that's a sense of trying to track.

Glaze: Would you respond to that question, Richard, also? You're interested in evaluation.

Bains: Well we use anecdotal material also, but we also look at the results because we are an outcome-based institution. Because we look at it from the student standpoint, we look at what outcomes have changed within the student. The students usually have to do a capstone project at the end of the year. And in their capstone project, they include the progress that they have made in working. For instance in the Visual and Public Art (VPA) Program, they go to the Soledad prisons and work in there. And usually they develop some product out of that prison when it's not locked down. We have a lot of lock-downs when we're at Soledad. But when they do work with the prisoners there, they have come up with posters, or they have come up with a product that then is distributed around the city. So you're not only seeing

what's going on in the program, you see it at the bus stops because these are like bus stop posters that fit. And the VPA Program has been very instrumental in maintaining that.

With our music students, we have students going out working within the schools, so they work teaching students how to play instruments at the school sites. It's performance-based. So then you see, have the students at the school site learned anything? If they haven't, then that has not been an effective program for that particular site. In most cases, they have. We haven't had a site yet where they haven't learned anything, because music is so hard to come by in the institutions, so they're happy to get it. So using the performance-based outcome base method, we look at what is the outcome and what's the results of the program that we have in place.

Glaze: I would like to invite the panel for a few closing remarks. This conversation is sort of starting to turn into a round-table conversation, which is perfectly fine. But if we could just have maybe one more and then invite some closing remarks.

McCluggage: Well, actually, they're all a series of improvisational theater workshops. So it's a series of games and exercises and free-form environments where they are encouraged to solve problems, individually and collectively in small groups and as a big team; they're encouraged to create. We'll present a play to them that we've written that's very short that doesn't have an ending, that's very much about issues that are in their lives and then we'll freeze it and say, "Okay. You're the playwrights, let's make up an ending. How would you love to see the play end?" And they make up ends. The rest of the time, we're constantly working with them in these types of improvisational theater.

The thing that I think is... always I preface it, is that we're not drama therapy. And because I'm not a trained psychologist and I think that there's a lot of benefit for drama therapy but I just don't do that.

As a theater artist, the difference is between role-playing, which is, you know, you be you, and I'll be your dad and we'll work through

some stuff and we'll put us in a situation or whatever. As opposed to playing a role, which is what theater's all about. And we specifically try and create characters that have never existed before. Never existed. So that then, in dynamic of improvisational theater, the issues come up, but it's removed. It's not meant for you to be you dealing with getting jumped in a gang. It's really, it deconstructs down to the issues of belonging and the sense of that. And there's a lot of fantastical work that goes on.

Glaze: There are a couple of people in this room whose life's work is that exact question. We have a great opportunity to reconvene in the morning at 8 to bring up some real how-to's, as well as maybe after we close, to have an opportunity for you to do a little more one-on-one with the panelists. Does anyone on the panel have a closing, brilliant thought? [laughter] No pressure.

Cummings: Not brilliant. I just wanted to answer her question somewhat. I belong to an organization that does advocacy. And somehow or other it's really hard to break down politicians and get them to know what we as artists are talking about. But there was an idea that if perhaps we go through the business world, business people support the arts. They understand the importance of training creative people for their businesses. Businesspeople also support politicians. And maybe we can advocate through businesspeople and get through to politicians. But it has to be, it has to be that kind of... we have to start talking about the importance of the arts.

And can I say something about your evaluation? I know there's a tendency to look analytically at everything. We want numbers and quantitative things. But it's hard for artists, we're all artists, to deal with that kind of quantitative.

And what I like in our evaluation work at the foundation, I love receiving all these wonderful letters that we receive from children. To me, it's the joy that's expressed in their letters or when they talk to you. And also the directors of the various organizations that we fund. It's that expressiveness that appeals to our foundation, at least. We don't want a lot of data, although I

did give you some data. And that coming from the community that we do, we reach a lot of people for the money that we expend. So I feel really good about that.

Bains: Well, I'd just like to make a comment in terms of sustainability. Because as someone mentioned, you can start programs, and they can go into communities, and especially with programs, I guess like John and the one we're doing at the University, each year, we are out there looking for funds to keep the program going. And it's one of those thing that's kind of a hard nut to crack, but you have to do it if you're going to succeed as an institution and if you're going to succeed as an arts provider.

What I think is probably a useful thing to look at in terms of collaborations among funders and grantmakers, is the idea of setting up endowments, where you could help groups by setting aside funds that could go into an endowment. And sometimes that's not looked upon as a way to go about it because you want to, you only have X amount of dollars to give, and you don't want it to go into the endowment fund, you prefer it to go to an operating fund. But a lot of the small organizations don't even have an endowment fund. So to get them started is something that helps, even if it's a small amount.

But at least look when you talk to your boards and such, say there is a need out there for sustainability among very good arts programs so that they can keep going from year to year without losing one year and failing, because some of them are hanging on by their fingernails.

McCluggage: And I guess I would just say that sort of hearkening back to something you mentioned and we didn't exactly deal with is, where do we want to go with the next level? And specifically, I'm not going to say, I just need more money. You know, it's like so silly to say that. I don't know why people continually just say, "Well, I just need more money."

No, what I want to do is, I want to continue to explore these alternative ways. This is just for me personally, but programs that have opportu-

nities of really using arts out of the box, not just performance-based.

So that, like I'm going to be part of a curriculum of a school, okay? And that's going to be very important to me. I'm working with City Year down in San Jose with Rachel's husband John, and we're going to work with a dedicated team of young people involved with City Year and the creation of a piece that they will write with us about inclusion, which will then be performed at a national conference. We're going to try and do some residencies so I can take the work to other sites. We brought Service Learning to us last year, the national conference, and they did workshops.

So I'd like to spread the word. I don't have the answer. I have an answer.

And as far as, you know, I'm not here to train people how to be theater artists, actors. God, there are too many of them to begin with! So you know, or appreciate theater. You know, if they never see another theater in their life, and I'm not here to change anybody, I'm here to affect and be affected, because I do believe that arts *is* education, not arts in education or arts education. Arts *is* education. So that's what I do.

Glaze: Well, join me in thanking these great folks and thank you for your good questions.

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