



Western Ways

August/September 1994

Western Alliance of Arts Administrators Foundation

Volume 7, No. 4

New Arts K-12 Standards

Children singing in perfect pitch, choreographing their own dances, composing music—these are among the goals set by arts educators who believe “a mere nodding acquaintance with the arts is not enough.”

New, voluntary arts standards in music, theater, dance and the visual arts were developed as part of the Goals 2000 legislation pending in Congress.

The standards establish benchmarks for what children should know by the time they leave grades four, eight and 12, but leave it up to local school districts to develop curricula to meet the goals.

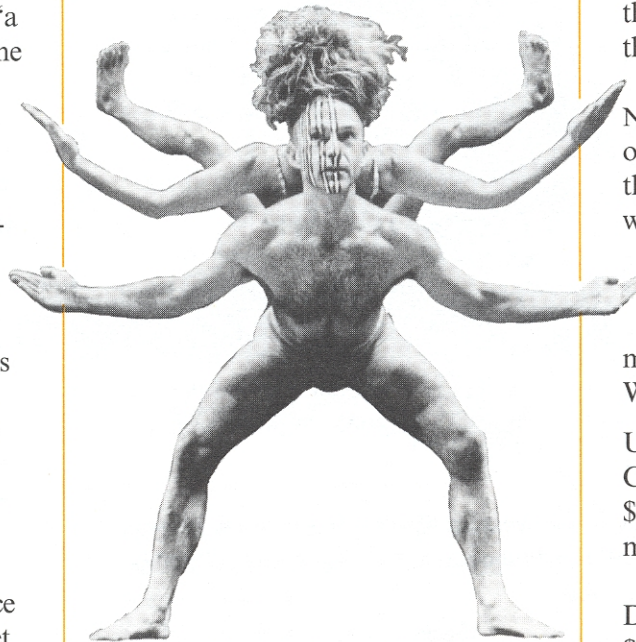
Though voluntary, the standards, may look daunting to schools whose arts curricula have been thinned nearly to nonexistence by a generation of merciless budget cuts. Though similar in many ways to the curriculum standards being developed in math, reading, science and history, the arts standards were not included in the original legislation’s six “core areas.”

Arts educators feared the omission would worsen what had been happening already—large-scale elimination of arts programs.

A generation ago a public school student from a moderate-

income family could be exposed to clay modeling, amateur theatricals or violin lessons. Today, that happens only in the richest schools—a pattern that has contributed to drastic racial imbalances like the one in classical music. The new standards say that high school

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*Robert Davidson & Kris Wheeler,
Robert Davidson Dance Company,
Photo: T. Schworer*

NEA Challenge Grants Awarded

WASHINGTON (AP)—Fifty arts groups were offered federal grants on March 29, provided they can raise \$3 on their own for every federal dollar they receive.

The “challenge grants” from the NEA total \$13.1 million and were offered to groups in 16 states and the District of Columbia. Winners were selected from 94 applicants.

Since the program was established in 1978, it has helped generate \$2.4 billion in matching money for arts programs. Western grants for 1994 go to:

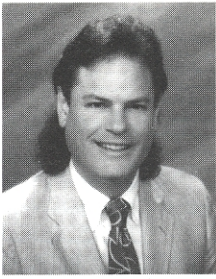
UNIVERSITY OF CALIFORNIA FOR CAL PERFORMANCES, Berkeley, \$250,000 to help create an endowment fund.

DELL'ARTE, INC., Blue Lake, \$75,000 to support renovation of a

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From the President

It's hard to believe that it's been nearly two years since I became president of the Western Alliance. Time goes by so quickly. I want to take this opportunity to thank you for allowing me this honor. In September I will leave the presidency knowing that WAAA is a stronger and more diverse organization than it was in the past and that we have met so many of our goals. If I had to list the Board of Directors' greatest accomplishment over the past two years, I would have to say it was turning the organization over to you, our membership.

Never in the history of the organization have we had as much input from our members at large and through committees as we have during the past two years.

I am proud of the outreach we have done into communities, both

across our Western region and in each conference city. In the past two years we have identified and reached out to various community-based organizations and alternative presenters. From them, we hope to glean valuable information that will allow us in the future to better meet the needs of the entire presenting and touring field.

I am also proud of my fellow board members. Each and every one of them volunteers valuable hours and energy to help make touring and presenting in the West a model for the world. I have enjoyed working with all of them and I am thankful that as Immediate Past President I will have two more years with them.

By now you should have received a brochure outlining our upcoming conference scheduled for Phoenix, Arizona, September 6-11,

1994. A new feature this year is the inclusion of sessions throughout the week that emphasize marketing, public relations and fundraising. This allows you the opportunity to bring your colleagues who are specialists in these areas to the conference. These special sessions are in addition to the workshops for artists and managers, veterans and new members that we traditionally offer.

Also new this year are Advanced Symposia for our more experienced members, events meant to challenge and refresh. Showcasing this year will be more exciting than ever because, for the first time, all WAAA-scheduled showcasing will take place within the same plazas, Thursday night downtown and Saturday night at the Scottsdale Center. Of course, a WAAA Conference just wouldn't be the same without wonderful hospitality events, of which several are scheduled. Conference volunteers are still needed. If you are interested, call the WAAA office.

A special reminder: WAAA is informal. No ties please; I'll be there with scissors in hand. Phoenix will be hot, so I encourage you to pack your shorts, sun hats and sunscreen! Most importantly, be ready for lots of fun and opportunities for recharging your batteries.

As always, please call me at 714/582-4763 if there are WAAA issues you would like to discuss or have brought to the board's attention. I look forward to seeing you in Phoenix!

Geoff English

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Cristo Center, CO-95.

Major Gifts: Magic or Management?

By Patricia L. Stirling
Principal, Cardaronella Stirling
Associates

Why is it that some organizations succeed at raising big dollars and others fail?

Do these successful organizations have a “magical touch” or are they doing something different from all the other struggling institutions?

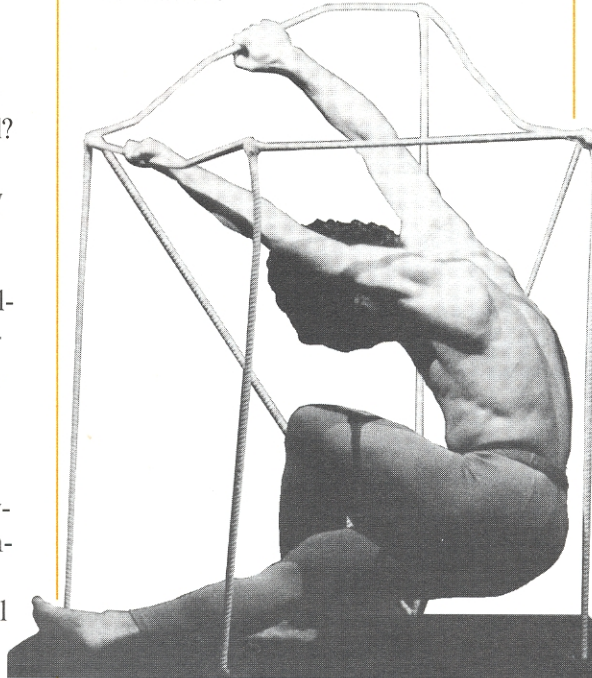
After thirteen years in the development field, working and consulting with a variety of organizations, I have discovered some common management elements among successful major gifts programs. Nonprofits that perform the following 10 important strategic and management functions appear to be highly effective at raising gifts of all sizes:

1. Compelling articulation of the mission of the organization.
2. Inspiring and commanding vision for the future.
3. Careful positioning of the institution.
4. Leadership “giving and getting” by the board.
5. Marketing the institution’s goals and objectives.
6. Market-testing of the case.
7. Comprehensive prospect research.
8. Volunteer enlistment and training.

9. Strategic cultivation and solicitation processes.

10. Focused and systematic stewardship processes.

Major gift fundraising, like all fundraising, is a marketing process and an exchange principle. Looking at the management functions listed above, the common shared element is that the



Michael Larkin,
Another Language Performance Arts Co.,
Photo: J. Brandon

focus is on the donor—the donor (not the institution) is the “center of the marketplace.”

Positioning your nonprofit to succeed in the major gift marketplace is no different from what business does with positioning its image, products and services. The donor or “consumer” wants to know how your organization is meeting the needs of the community. If the donor believes your organization is meeting critical social, educational, or cultural needs, they will support you. They will “exchange” their financial contribu-

tion for a direct role in solving the problems they see in their community.

This exchange process happens in every gift, regardless of the size. Major gifts are just a larger “result” when people who have the capacity give more dollars.

Every organization defines a “major gift” in their own way, depending on the level of giving they have achieved in the past. For some nonprofits, a gift of \$1,000 is considered a very large commitment, while for others a “major” donation begins at \$100,000. “Big” is relative to the organization’s positioning of itself to seek unprecedented philanthropy. Whatever the size of the gift, the process and the techniques used to gain the maximum gift size is the same.

So, are major gifts attained through magic or management? I believe both elements are needed. Implementing the appropriate management techniques and process will assuredly drive results. Nevertheless, there remains a magical quality to the art of giving. When one individual is willing to make an act of deliberate generosity on behalf of the greater good of the community, I consider that a little bit of magic!

To learn more about soliciting major gifts, be sure to attend Patricia Stirling’s one-day seminar during the WAAA Professional Development Institute on Tuesday, September 6. See your conference mailing for further information, or call the WAAA office.

Isolation: the Rural Presenter's Challenge

*John M. Shelton, Director,
Pioneer Center for the Arts and
WAAA board member*

Isolation creates unique problems for the rural presenter. Although many of WAAA's rural constituents may not truly be removed from civilization, most are.

Out of 13 states that officially make up the Alliance's service area, not one is without vast regions of largely unpopulated areas—even California. The states most affected, however, are those that share the vast region known as the Great Basin, between the Rocky Mountains and the Sierra and Cascade mountains.

These communities are generally small, tight-knit, one-industry towns that possess a special tenacity for being independent and self-reliant. Their existence can be precarious, affected by any fluctuation in the business climate, and citizens often endure hardships unique to their circumstance.

I happen to know of one such community that every few years is forced to physically move itself down the highway a few miles so it can make room for the

expanding local strip mine operation.

For the cultural organizations that reside in these towns, the similarities can be startling. Most are managed by a nonprofit board with no staff. Programs are usually held in a school gymnasium, community center or Elks lodge with ancient or nonexistent stage equipment. Budgets are small and, with limited fundraising resources available, are often dependent on ticket sales with prices that are unusually low. Performances cannot conflict with school athletic programs and the school district often resists supporting a comprehensive residency program.

In smaller communities, marketing events usually means getting an audience interested in attending an unfamiliar avant-garde presentation. Production requirements for touring shows are difficult to meet and qualified production personnel are hard to find locally.

With good community support and trust, however, some of the best subscription series happen in rural America. The Churchill Arts Council in Fallon, Nevada, for example, hosts one of the best seasons in the state, often rivaling anything presented in either Reno or Las Vegas, and they are well on their way to building their own facility.

Sandpoint, Idaho is another such community that is able to

directly attribute a large portion of its tourism economy to the combination of the area's natural beauty and the community's extensive offering of successful cultural festivals, exhibits and performances

Of all the issues that affect rural presenters, however, isolation is probably the most challenging. Vast distances are common and often make it difficult to attract touring companies at an affordable

price, unless the community is fortunate enough to be located along a frequently used tour route. Learning to find, evaluate, negotiate, book and fund touring attractions is difficult without the expertise to turn to for advice.

Even when an organization finally learns how to do this, volunteer and board membership tends to turn over often, starting the whole process all over again. With all of these limitations, it's no wonder that rural arts administrators frequently acknowledge burnout as their number one problem.

Networking, therefore, can be the key to survival. By staying in touch with their counterparts in nearby communities or similar communities in other regions, rural arts administrators can create a support group that greatly eases the burden of working in isolation.

In the next issue, we'll discuss practical ways to build networks in rural areas.



Standards

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graduates should:

- Have basic knowledge/skills in dance, music, theater and visual arts.
- Be able to communicate proficiently in at least one art form.
- Be able to analyze works of art.
- Be acquainted "with exemplary works of art" from a variety of cultures and historical periods.
- Be able to use their knowledge within and across the arts disciplines.

Music benchmarks for children completing eighth grade, for example, include the ability to sing "accurately with good breath control," to perform on an instrument alone and with others, to read music and to compose short pieces.

Twelfth-graders should be able to write scripts, act in improvisations and analyze the role of various media.

Fierce lobbying and a huge research push, supported in part by the NEA and the Kennedy Center, were responsible for inclusion of arts standards as the seventh "core area."

The push also explains the surprisingly comprehensive and ambitious nature of the standards and the degree to which they spell out what was barely guessed at for years: What constitutes a "well-rounded arts education" likely to produce a lifetime of enjoyment and continued involvement?

Obviously, no school will be able to offer everything envisioned in this ideal curriculum. But planning any curriculum becomes vastly more manageable with a reputable, agreed-on description of what's there to learn. Educators recognize that the standards are

only a first step. New policy and reallocated resources will be necessary. And teacher preparation and professional development must keep pace.

A 142-page paperback explaining the standards, What Every Young American Should Know and Be Able to Do in the Arts, can be ordered from Music Educators National Conference, 1806 Robert Fulton Dr., Reston VA 22091; Ph. 703/860-4000.

Opportunities

National Dance Grants

Guidelines are now available for the National Dance Residency Program (NDRP), a new initiative from the New York Foundation for the Arts. Up to 10 one-time grants of \$100,000 each will be awarded to support artistic growth of U.S. choreographers.

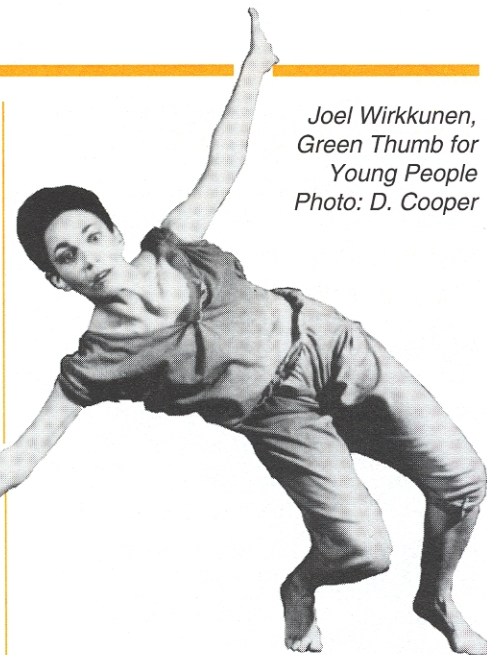
To apply, call Susan Fait-Meyers by August 16 at 212/366-6900, ext. 241. Application deadline is September 23.

CINARS Annual Conference

The CINARS Conference is scheduled for November 29-December 2 at the Hotel Meridien in Montreal. The event will feature workshops, shows, a contact room, luncheons and videos. Deadline for special rate registration is 10/15; registration for workshops and luncheons is 11/18. For information: Louise Gagnon 514/842-5866.

The Last Impresario

A new book on Sol Hurok is available from Viking Books. *The Last Impresario*, by Harlow Robinson, tells the tale of the last large-scale, independent impresario. The book is available in bookstores or from Viking for \$26.95.



*Joel Wirkkunen,
Green Thumb for
Young People
Photo: D. Cooper*

Grants

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1912 historic city structure.

CENTER THEATER GROUP FOR THE MARK TAPER FORUM, Los Angeles, \$800,000 for the Latino audience development program.

OAKLAND BALLET ASSOCIATION, \$95,000 to help eliminate an operating fund deficit.

ARMORY CENTER FOR THE ARTS, Pasadena, \$100,000 to increase the endowment and cash reserve fund.

MEXICAN MUSEUM, San Francisco, \$150,000 for a project on Chicano art.

PACIFIC SYMPHONY ASSOCIATION, Santa Ana, \$250,000 for its endowment fund.

WESTERN FOLKLIFE CENTER, Elko, \$200,000 to create a cash reserve fund.

SANTA FE OPERA, \$250,000 for renovation of its facility.

PACIFIC NORTHWEST BALLET, Seattle, \$425,000 for a five-year touring program.

WYOMING ARTS COUNCIL, Cheyenne, \$500,000 to establish an endowment fund.



Valdez Zoot Suit Censored

In May, the San Diego ACLU publicly protested the banning by the principal of a suburban high school of the film *Zoot Suit* as part of a literature program dealing with prejudice. The film's writer/director is **Luis Valdez**, artistic director of WAAA member El Teatro Campesino. It is a fictionalized account of the LA "Zoot Suit Riots" during World War II, an outpouring of racism against Mexican Americans. The principal cited violence and off-color language as his reasons for censoring the film. Some 200 students petitioned the administration to relent.

Sloan to Leave NEA

Lenwood Sloan, director of the Presenting and Commissioning Program at the NEA, has announced his departure, effective September 30. Sloan will join the faculty of the University of Southwestern Louisiana as Visiting Professor, where he will teach, publish, direct, choreograph and assist in developing a College of the Arts.

Miller Goes to New England

The New England Foundation for the Arts has named **Samuel A. Miller** its new executive director. He succeeds Cecelia Fitzgibbon.

Miller was formerly executive director and board chairman of Jacob's Pillow Dance Festival in Becket, MA. He has managed the Pilobolus Dance Theatre and was development director at Pennsylvania Ballet. He serves on

*Todd Goodman
of the Sangre de Cristo Dancerz*

the Trustees Committee of Dance/USA and the board of the Japan-US Performing Arts Collaboration.

Weyand Joins NAMES Project

Tom Weyand has joined the San Francisco-based NAMES project as development director. He will guide national development activity of the project, which displays and maintains the AIDS Memorial Quilt. Most recently, he was associate development director at the California College of Arts and Crafts.

APAP Announces Demas Appointment

The Association of Performing Arts Presenters in Washington, D.C., has named **Terrance L. Demas** its deputy director of programs. Demas has 18 years' experience in arts administration, most recently as managing director of the Nashville Ballet/School of Nashville Ballet.

In his new position, he will work closely with the Lila Wallace-Reader's Digest Fund, as well as audience and professional development, and publications.



Welcome New Artist/Management Members!

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Arc Dance Company
1720 Cathedral Drive
Plano, TX 75023
214/881-2914 Fax: 214/422-8607

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Pasadena, CA 91103-3520
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Tom Bacchetti, Vice-President
Bacchetti & Associates, Inc.
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Atlanta, GA 30305
404/355-4420 Fax: 404/350-9726

Marc Baylin, President
Baylin Artists Management
8012 Cooke Road
Elkins Park, PA 19117
215/635-6599 Fax: 215/635-6844

Carol Bresner, President
Bresner Management Int'l
1 West 67th Street, Suite 202
New York, NY 10023
212/877-0788 Fax: 212/769-1722

Stephen Gutwillig, Managing Director
Cornerstone Theater Company
1653 18th Street #6
Santa Monica, CA 90404
310/449-1700 Fax: 310/453-4347

Meg Goldenberg, Agent
Distinctive Artists/Ariel
PO Box 1771
Tupelo, MS 38801
601/844-4448 Fax: 601/844-4491

Nancy Fly
Nancy Fly & Associates
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Austin, TX 78709-0306
512/474-7419 Fax: 512/477-8060

Ruth Hannigan, Manager
Lenny Graf
274 Waverley Road
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Dancing Down the Information Highway

It's 9 AM. You're sipping your coffee and gazing at your computer screen, searching for an exciting new act for your summer dance series. You put out the word via your electronic "bulletin board" and, in seconds, colleagues you've never met in Trenton, Tupelo and Topeka suggest some names and soon you're showcasing their videos online.

An electronic "garage sale" advertises some used lighting equipment you've needed for months. Next, you check your bank balance and pay some invoices, make hotel reservations for the WAAA conference and book the least expensive flight—all without ever leaving your chair or picking up a phone.

This scenario is not science fiction. It's an average day on the Information Highway. Artists and arts presenters are taking increasingly more adventurous trips on the highway, as its potential expands in scope and shrinks in cost. What is it? The highway is a seamless, high-speed network carrying voice, data and video services to people around the globe—faster and more efficiently.

Whether you know it or not, you're probably on the highway already. Every time you use your bank's automated teller machine or a credit card, data is transmitted electronically. You may already have a cellular phone, a compact disc player or answering machine, or play video games.

For the arts, the highway offers

opportunities to cut costs and conserve staffing resources, with a broad range of potential applications—from advocacy to block booking.

Artists have used electronic media for almost 15 years. International artistic collaborations and use of interactive media to involve the public in making art were pioneering efforts to combine electronic capabilities with artistic sensibilities.



Native Americans have taken it a step further, creating an online gallery to display computer art. Using the graphics exchange developed by the U.S. weather service, they create original drawings with computer software, then "hang" the show online for electronic viewing via Internet and local computer "bulletin boards." Members of Atlatl, a Phoenix-based national service organization, use its Native Arts Network: Online for policy discussions and information on exhibits, activities and grant opportunities.

Managing the Arts—Online

The information highway already exists, but many off-ramps and expressways are still under construction. As the highway is built by the television, telephone, cable and computer industries, arts administrators are finding practical reasons to travel new roads.

Some presenters already use computer databases for mailing lists and electronic mail to eliminate telephone tag. Press releases will eventually be sent by electronic mail, rather than fax or the U.S. mail.

Joe Matuzak, co-director of ArtsWire, explains, "Why type a press release, print out or copy a hundred, print labels, stuff envelopes and lick stamps—when all you have to do is press a few computer keys?"

Presenters have new options for identifying and booking artists electronically. The National Performance Network is in the process of putting its entire membership online for instant video showcasing. Electronic block booking is the next logical step.

WAAA currently uses CompuServe to receive Associated Press and United Press International news stories for use in this newsletter, which is produced electronically. We are also investigating the feasibility of selling mailing lists electronically.

Hiring is another application in current use in the arts. Job openings are posted on electronic bulletin boards and resumes are sent electronically by an increasing number of job applicants.

Arts groups like the American Arts Alliance and People for the American Way use the highway for advocacy. They can quickly alert constituents to pending legislation, call for support letters, provide lists of representatives and complete

Welcome

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818/753-0973

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818/791-3760 Fax: 818/398-7786

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Albuquerque, NM 87104
505/764-9857

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Robert Walker, President
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2100 Panamint Drive
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213/256-2336 Fax: 213/256-3236

Greta Critchlow Scobie,
Administrative Director
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PO Box 740564
Dallas, TX 75374
214/341-1911

Highway

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texts and analyses of bills, and even provide boilerplate for advocacy campaigns, which recipients can then edit easily online. Some funders put grant application forms and guidelines online. Applicants can enter data without retyping the entire document, and transmit sections in progress for feedback and fine tuning. Interactive grant applications now being planned will prompt the applicant to provide spe-

cific data, then fill in county codes and similar boilerplate automatically.

Meeting in Cyberspace

Lengthy, in-person board meetings may soon be a thing of the past, as organizations discover the savings in time and travel expense afforded by electronic meetings. The National Association of Artists' Organizations, with board members scattered across the country, now posts agenda items online and asks for feedback. Board members view the file and respond at their convenience. Action items are then put up and response gathered in the same way.

Where's the On-Ramp?

Anyone with a computer and modem can get access to at least electronic mail service inexpensively. You can get unlimited access to Internet, the umbrella information network, for as little as \$20 per month, and you'll pay no long-distance phone charge for sending messages. Many local bulletin boards are free, and you can send messages to an estimated 25 million Internet users. Providers like CompuServe, Prodigy and America Online provide second-tier services, such as weather and stock reports, by subscription. Some charge a monthly fee plus a charge per hour's use.

—Melinda Rickelman

For more information on the information highway attend "A Hitchikers Guide to the Information Superhighway" during the upcoming WAAA Conference in Phoenix. In any case, we'll keep you posted in these pages about developments.