


E&C COMMITTEE #1
July 22, 2019

Discussion

MEMORANDUM

July 19, 2019

TO: Education & Culture (E&C) Committee
FROM: Linda Price,  Legislative Analyst
SUBJECT: **Discussion: Arts & Humanities**
PURPOSE: No Votes Required

Those expected to attend this worksession include:

- Suzan Jenkins, Chief Executive Officer, Arts and Humanities Council of Montgomery County
- Deborah Lambert, Management and Budget Analyst, Office of Management and Budget
- Fariba Kassiri, Deputy Chief Administrative Officer
- Sonetta Neuville, Office of the County Executive
- Representatives, Arts Education in Maryland Schools (AEMS) Alliance
- Randy J. Rumpf, Ph. D., PK-12 Fine Arts, Montgomery County Public Schools

Today's meeting will focus on the following items:

- Review Arts & Humanities funding history and AHCMC's request to grant based on demand;
- Discuss AHCMC's Equity initiatives;
- Receive an update on the Executive Arts Ball;
- Review funding in the Public Arts Trust; and
- Receive an update on MCPS programs, including Fine Arts curriculum and CTE Arts, Media, and Communications program and receive an update on the ArtLook pilot program.

BACKGROUND

During review of the FY20 Operating Budget, the Education and Culture (E&C) Committee reinforced their commitment to strengthen funding for the arts, which has been challenging given fiscal

pressures. A recent report shows that the arts contribute \$763.6 billion to the U.S. economy, more than agriculture, transportation, or warehousing.¹ Economic impact data for the County's arts and humanities sector is available at © A. As the arts and humanities sector continues to grow, there are a number of issues to consider. The Executive's desire to move towards 2-year budgeting could complicate providing increases in funding for the arts. The County Council adopted a resolution to create a Racial Equity and Social Justice policy, which would encourage applying a racial equity lens to the review of arts grants.² The Committee will soon be taking up review of the forthcoming Office of Legislative Oversight report on the Strathmore Hall Foundation, while the National Philharmonic, an artistic partner housed at Strathmore, has announced plans to close due to longstanding financial difficulties.³ This worksession will provide the Education and Culture (E&C) Committee with information to put these issues into context and set the stage for future discussions.

1. Arts & Humanities Council History & Grantmaking

County Code Chapter 5. Arts and Humanities requires the County establish a County-based, nonprofit organization to develop, promote, advocate, and coordinate efforts to support, investigate, encourage, and present arts and humanities in the County. In 1999, the County enacted legislation combining the Montgomery County Arts Council and Commission on Humanities to form the Arts and Humanities Council of Montgomery County (AHCMC).⁴ The Arts and Humanities Council of Montgomery County is the County's designated local arts agency.⁵ The law also requires that the Arts and Humanities Council, in cooperation with the County government and other local public agencies, should:

- (a) Support, encourage, and promote the arts and humanities in the County, including projects, performance, research, education, information exchange, historic preservation, and other activities that advance the artistic, cultural, and intellectual environment in the County.
- (b) Promote creativity, scholarship, and professionalism in the arts and humanities.
- (c) Provide and coordinate funding for the arts and humanities in the County.
- (d) Advise local, State, and federal agencies about financial and other needs of arts and humanities programs in the County.
- (e) Report annually in writing to the County Council, County Executive, and public on the operations and activities of the Arts and Humanities Council and on the state of the arts and humanities in the County, including how these activities affect any underserved or underrepresented populations in the County.

¹The Arts Contribute More Than \$760 Billion to the U.S. Economy <https://www.arts.gov/news/2018/arts-contribute-more-760-billion-us-economy>.

² The County's efforts to create a Racial Equity and Social Justice policy are documented on the Equity Matters website <https://www.montgomerycountymd.gov/COUNCIL/EquityMatters.html>.

³ Statement from Council's Education & Culture Committee on National Philharmonic's plan to cease operations https://www2.montgomerycountymd.gov/mcgportalapps/Press_Detail.aspx?Item_ID=23320&Dept=1.

⁴ The Montgomery County Arts Council was created in 1976, while a Commission on Humanities was created in 1985.

⁵ National Endowment for the Arts defines a local arts agency as intermediaries, serving artists and arts organizations, local residents, visitors and other partners. All strive to enhance the quality of life in their communities by working to increase public access to the arts. NEA Local Arts Agency Fact Sheet https://www.arts.gov/sites/default/files/Locals_fact_sheet_nov2016.pdf.

- (f) Avoid duplication in arts and humanities activities by coordinating Arts and Humanities Council activities with other existing and planned governmental programs and activities.

The annual Operating Budget funds administrative operations and funds for regranting to the AHCMC through an appropriation to the Arts and Humanities Non-departmental Account (NDA). For many years, the County appropriated funds for AHCMC but also provided earmark grants to local arts organizations. A summary of arts and humanities funding appropriations from FY00-FY20 is attached at © 1.

- **AHCMC Strategic Plans**

In FY08, the Council approved a Strategic Plan for AHCMC that provided a consolidated grants strategy and grant categories, recommended increased funding for operating support grants to Large Organizations, and moved towards the elimination of earmark grants (see © 2-8). The plan also provided recommendations to improve the capacity of the AHCMC.

The 2007 Strategic Plan recommended formula funding ranging between 8-10% of the eligible budget expenses for eligible non-profits with annual expenses above \$150,000 as a grant award.⁶ However, the economic downturn prevented organizations from receiving that amount in funding. The following table provides a 10-year history of the base-level formula funding that has gone towards funding general operating support grants to large organizations. Organizations have also been able to increase their grant awards with Advancement Grants or Cost Sharing Grants in the Capital Improvements Program (CIP). A number of organizations also receive grants from the Maryland State Arts Council.⁷

Funding History for Large Organization General Operating Support

Fiscal Year	Average Award %	Appropriation	# of Organizations
FY11	5.78%	\$2,776,850	33
FY12	5.37%	\$2,360,223	31
FY13	4.33%	\$2,425,225	30
FY14	4.46%	\$2,511,563	30
FY15	5.38%	\$2,876,763	29
FY16	5.00%	\$3,004,852	30
FY17	5.00%	\$3,308,202	27
FY18	6.00%	\$3,374,941	24
FY19	5.50%	\$3,374,941	28
FY20	5.50%	\$3,374,941	28

The 2007 Strategic Plan also recommended grant categories for Project Grants, Program Grants, and Add-On grants, which were renamed Advancement Grants. Non-profit organizations who do not receive General Operating Support or Project Grants are eligible for Program Grants. These grants were

⁶ FY20 Guidelines for General Operating Support Grants for Large Arts and Humanities Organizations https://www.creativemoco.com/sites/default/myfiles/FY20%20Large%20Organizations%20General%20Operating%20Guidelines_3.pdf

⁷ FY19 Maryland State Arts Council Grant Awards, Page 7-8 Grants for Organizations and Community Arts Development [https://www.msac.org/sites/default/files/files/FactSheet%20GFO%20and%20CAD%20\(1\).pdf](https://www.msac.org/sites/default/files/files/FactSheet%20GFO%20and%20CAD%20(1).pdf)

meant to provide support for ongoing programming, small facility improvements, or professional and organizational development. The 2007 Strategic Plan recommended grant awards in an amount up to \$30,000. Project Grants are for small organizations or groups of arts, scholars, and individuals. The Strategic Plan recommended awards up to \$5,000 for projects, capacity building, or community-based activities. Advancement Grants assist arts and humanities organizations in attaining fiscal stability and long-term viability. These grants specifically focus on long-term planning and technology improvements critical to an organization's arts and humanities mission.

The most recent 5-Year Strategic Plan of the Arts and Humanities Council provided direction for 2017-2022. The Executive Summary is available at © 9-15. Four overarching goals were identified in the plan: 1) Optimize grant-making; 2) Invest in the organizational capacity of AHCMC; 3) Strengthen the capacity of the arts and humanities in Montgomery County; and 4) Augment the social, economic, and cultural development of the County.

The plan updated grantmaking categories that had been adapted or added since implementation of the 2007 Strategic Plan. The current plan provides guidance for 9 grant categories. It also implemented the Mid-Size Organization General Operating Support Grant. Under the prior plan, mid-size organizations were eligible to receive program and project grants. This helped create a more comprehensive approach to promote strategic organizational development and to strengthen ongoing operations.

The following table provides a cross-walk between grant categories identified in the 2007 Strategic Plan and 2017-2022 Strategic Plan.

Grant Category Strategic Plan Crosswalk

2007 Strategic Plan Award Categories	Proposed Amount	2017-2022 Strategic Plan Award Categories	Current Amount
Operating Support Grants \$150,000 or more	8% of eligible expenses	Operating Support Grants – Large Organizations	Around 5% + possible Competitive organizational excellence awards & Advancement Grant
Program Grants – Organizations not receiving operating support or project grants	Up to \$30,000	Operating Support Grants – Mid-Size Organizations	Up to \$25,000
Project Grants – Small organizations, groups of artists, scholars and other individuals	Up to \$5,000	Small Organizations & Groups	\$1,000 to \$5,000
		Individual Artists and Scholars	\$1,000 to \$5,000
		Artists and Scholars in the Community	Up to \$1,500
		Individual Teaching Artists/Arts Integration in Schools	Up to \$3,000
Add-On Grants	2% of eligible expenses	Advancement Grants	\$10,000 to \$100,000
		Wheaton Cultural Projects	-Individuals/Community Organizations: \$1,000-\$5,000 -Arts & Humanities Organizations: \$1,000-\$10,000

As mentioned earlier, the 2007 Strategic Plan provided a policy to begin to streamline funding for arts and humanities organizations. The Plan also offered guidance to create a Grandfather Clause Transition Policy for legacy organizations that had received continuous earmark funding from the County and may be adversely affected by implementation of the 2007 Strategic Plan. The legacy organizations were Baltimore Symphony Orchestra at Strathmore, National Philharmonic, and Glen Echo Park Partnership for the Arts. Upon completion of the transition period, general operating support grants would follow the same guidelines as that of other large organizations which receive an award between 2% - 8% of the organization's budget. All organizations were transitioned out of grandfathered status in FY18.

- **FY20 Budget Request and Appropriation**

In FY20, AHCMC requested an increase of \$550,000 for regranting and the ability provide grants across all categories based on demand instead of the funding limits sets forth in the budget appropriation each fiscal year. The following rationale for the request was provided.

This ability is vital to the equitable distribution of funding, alleviates favoritism and entitlement, supports legacy institutions and accelerates the growth of small and midsize arts groups that reflect changing community interests and demographics. As the designated local arts agency, AHCMC has the experience and expertise to understand, respond and equalize support for the entire community that:

- *reflects Montgomery County's rapidly changing demographics,*
- *serves the needs of historically under-resourced communities,*
- *supports organizations that are engaging the interests of younger and more diverse audiences with more participatory, community-based cultural experiences and*
- *addresses the needs of individual artists and scholars to ensure that they can continue to be a part of their evolving communities.*

While the Council did not adopt the AHCMC recommendation, the Council did increase the appropriation by \$250,000 for Undesignated Grant. This provided AHCMC with the ability to regrant these additional dollars based on demand. The Committee requested this meeting to continue to evaluate their request to remove regranting restrictions. The FY20 Approved Budget for the AHCMC is as follows.

FY20 Approved Operating Budget – Arts and Humanities NDA

Purpose	Amount
Operating Support Grants	\$3,374,941
Small/Mid-Size Organizations, Creative Projects, Arts Education, and Individual Artist/Scholar Grants	\$854,574
Advancement Grants	\$295,094
Administration	\$556,735
Arts and Humanities Matching Fund	\$200,000
Grants to Support Wheaton Arts and Entertainment District	\$91,815
Undesignated Grants	\$250,000
Total Arts and Humanities Council NDA	\$5,623,159

The additional undesignated \$250,000 are anticipated to increase Advancement Grant awards by \$58,451 and General Operating Support for Mid-Size Organization by \$191,549, which have both seen increases in demand.

Council staff recognizes the need to balance the stability of General Operating Support Grants for large organizations while still providing funding to provide growth and opportunities for mid-size and smaller organizations. AHCMC is undertaking activities to revise their guidelines to apply a racial equity lens to their grantmaking. **Council staff recommends a number of options to move AHCMC, the County’s designated local arts agency and expert, towards an appropriation process that will allow regranting based on demand and with an equity lens.** AHCMC’s equity activities will be reviewed in more detail in the following section.

- **Potential Options to Revise Grant Appropriation**

1. In future years, retain existing grant categories to provide base funding and apply all budget increases to the newly created Undesignated Grants appropriation line to continue to allow AHCMC to award additional dollars based on increases in demand.
 - Operating Support Grants for Large Organizations
 - Small/Mid-Size Organizations, Creative Projects, Arts Education, and Individual Artist/Scholar Grants
 - Advancement Grants
 - Undesignated Grants
2. Retain Operating Support Grants and combine Small/Mid-Size/Individual grants into the Undesignated Grants category. Increases to both categories can be considered annually when the Council reviews the Operating Budget.
 - Operating Support Grants for Large Organizations
 - Undesignated Grants

Administration should continue to be funded as a separate category. This category provides direct support to support AHCMC operations. The matching fund program should also be funded as a separate item since it is tied to the Executive’s Arts Ball, which will be discussed later in this memorandum. Funding for Wheaton cultural projects should also remain a separate item. This program is a necessary component to continue to encourage growth in the Wheaton Arts & Entertainment District and complement work that is underway. These include the Revitalization Project and opening of the Wheaton Library and Community Recreation Center, which is due to open in September. Additionally, a facility planning study is underway for a Wheaton Arts and Cultural Center. A preliminary program plan and business plan for the proposed facility was completed in June and a Program of Requirements is now in development.⁸

⁸ Wheaton Arts and Cultural Facility Programming and Business Plan
<https://www.montgomerycountymd.gov/DGS/Resources/Files/OPD/WheatonArtsFacilityProgrammingBusinessPlanFinalJune%202019.pdf>

2. Equity in the Arts

AHCMC's current Strategic Plan noted that "a growing arts sector requires a growing support system. A growing and diversified population requires more attention to questions of access and equity." The Council's efforts to implement a Racial Equity and Social Justice policy have helped reinforce AHCMC's efforts to make their regranting programs more equitable. AHCMC staff and board members participated in the Racial Equity Institute's training earlier this year and have adopted Racial Equity Principles.⁹ They will also be providing scholarships for racial equity trainings for arts and humanities organizations.

Earlier this year, AHCMC distributed a survey on equity in the arts with two basic questions (see © 16-17). They received 181 responses over the course of 8 days. The questions and a summary of responses are provided below.

- What does equity in the arts and humanities mean to you?

Most of the respondents focused on advocating for equity for all; widening opportunities to highlight art, history, and culture; the need for increased support for smaller organizations and individual artists; and the removal of barriers to participation to allow opportunities for art and culture to be enjoyed by all County residents.

- Where do you see the greatest disparities to equity, access, and inclusion within the arts and humanities in Montgomery County?

Most of the respondents focused on their perceived disparities pertaining to access to funding, facilities, and programs for residents of traditionally underrepresented communities and for smaller organizations and nascent individual artists and scholars. Access disparity was also noted, with investments in the western and southern regions of the county perceived as greater than investments in the eastern and northern regions, and financial barriers to participation for youth, children, the elderly, immigrants, and communities of color.

AHCMC has also engaged in a series of listening sessions in Rockville, Germantown, Silver Spring, and Bethesda.¹⁰ The sessions provided members of the arts and humanities community an opportunity to express their needs and help inform equity-focused and impact-driven modifications to AHCMC grantmaking guidelines and programs. The discussions centered around the types of cultural competencies to address, resource needs for organizations, how a racial equity commitment would strengthen or change their work, and how to demonstrate impact.

As the Council works to develop a Racial Equity and Social Justice Policy, a number of resources exist in the arts and grantmaking fields that provide guidance and information on applying a racial equity lens to support legacy organizations while providing support for emerging entities.

In 2017, Grantmakers in the Arts published the report, *Recalculating the Formula for Success Public Arts Funders and United Arts Funds Reshape Strategies for the Twenty-First Century* (see © 18-

⁹ National Arts Strategies Racial Equity Principles https://www.artstrategies.org/downloads/Racial_Equity_Principles.pdf.

¹⁰ Community Grantmaking and Equity listening sessions <https://mailchi.mp/creativemoco/community-grantmaking-and-equity-listening-sessions-invitation-402109?e=d17291b795>.

34). The report analyzed 16 different state and local arts funders and agencies. The report provides examples on ways that organizations have gone about rethinking longtime practices and adapting to changing environments. These organizations were working towards “moving beyond their traditional mandates to help transform legacy institutions, nurture the next generation of arts organizations, and cultivate a cultural establishment that fully encompasses and serves all parts of their communities.” Examples of changes to grant requirements that are equitable and demonstrate greater value to the community are on © 25-27.

3. Executive Arts Ball

On June 12, Councilmember Rice transmitted a memorandum to the County Executive requesting an update on the status and vision for the next Executive’s Arts Ball (see © 35). This was following discussion on continuation of funding \$200,000 that match proceeds from the ball to fund grants through the Community Foundation.¹¹ An update to AHCMC’s inquiry regarding the Awards for Excellence in the Arts and Humanities was also requested. The Executive’s response is attached at © 36-37.

The Executive is in the process of forming a committee to plan and produce the ball, which he is hoping would occur in March 2020. A fundraising goal has not been set, but prior events have generally raised between \$125,000 - \$150,000. The Executive is also considering only holding this event every four years to coincide with County Executive and Council inauguration. The Executive has expressed his support for continuation of the annual awards and indicated that his staff would reach out to AHCMC to discuss this item further. It is Council staff’s understanding that AHCMC would be unable to plan this event this late in the year.

4. Public Arts Trust

The Public Arts Trust was established in 1995, under County Code Chapter 8, Article VI., Works of Art in Public Architecture. The purpose of the Public Arts Trust (PAT) is to incorporate art into public facilities and sponsor privately-funded temporary or permanent displays of art on public property. By law the CAO or a designee must administer the Trust in consultation with the Arts and Humanities Council of Montgomery County (AHCMC), MCPS, Montgomery College, and M-NCPPC. The PAT is administered through a contract with the AHCMC that is managed by the Department of Recreation.

The law also suggests that the County Council consider appropriating funds for the next fiscal year to the PAT in an amount equal to 0.05% of the combined total approved programmed capital expenditures for the then current fiscal year for County Government, Public Schools, Montgomery College, and Maryland-National Capital Park and Planning Commission. However, this language is a guideline and the Council is permitted to appropriate any amount. Based on FY19 appropriations, the FY20 appropriation in the PAT should be around \$300,000. However, FY20 approved funding is \$190,000. The source of funding for this project is Current Revenue.

The appropriation for the PAT has been considered within the context of the County’s overall fiscal requirements and is funded as the budget permits. This has historically kept funding below the policy level of 0.05% of the combined total approved programmed capital expenditures. Funding in the PAT began to increase in FY13 following the economic downturn. Funding has remained level at

¹¹ Any remaining matching funds are used to match private donations in AHCMC Power2give crowdsourcing program.

\$190,000 since FY17, with the exception of FY19, which saw a one-time increase of \$25,000. This increase was due to the Council voting to reprogram unspent appropriation that had accumulated in the project.

The Public Art Road Map was published in 2016 and provides guidance on how the County can shift from being reactive to pro-active as well as more strategic in encouraging and providing public art.¹² Key findings and recommendations are included at © 38. Funding for this program is essential to ensuring not only the preservation of over 350 pieces of public art, but ensuring growth and innovation in public spaces. The AHCMC requested legislation amending the law to **require** funding equal to 0.05% of the combined total for the PAT. If legislation were enacted as AHCMC requested, the required funding level in forthcoming FY21 CIP would be around \$325,000.

In order to demonstrate a commitment towards meeting legislated funding levels, a ramp up over the course of the next 6-year CIP is encouraged in the PAT. Though it is hard to predict what revenues will be available, a ramp up would allow smaller increases and bring the County closer to the legislative intent of the program over time. The Committee will have an opportunity to examine the funding schedule when the Executive submits the FY21-26 CIP in January 2020.

5. Arts Activities in Montgomery County Public Schools

Councilmember Rice, Chair of the E&C Committee, requested information on current arts activities in schools. The Arts Education in Maryland Schools new pilot program, ArtLook, will be discussed as well as current offerings in the Career Technology Education (CTE) program for arts and fine arts offerings at Montgomery County Public Schools (MCPS).

- **MCPS Fine Arts Program and CTE Pathways Program**

The MCPS Fine Arts program mission states:

Every student is engaged in a high quality arts education at every grade level and will make meaning of new ideas by applying artistic learning to new situations to become a creative, independent, and critical thinker.

Music and visual arts are offered for children in grades Pre-K through 5th grade. Arts opportunities expand to include dance and theater from 6th through 12th grade.¹³ All students are required to have at least one fine arts credit for graduation. Staffing and enrollment determine specific courses offerings are individual schools.

MCPS and individual schools are able to partner with arts and humanities organizations to provide learning and exposure opportunities. Prior partnership programs include the concert series at Strathmore for 2nd and 5th graders. However, it is unclear at this time how the program will change following the anticipated closing of the National Philharmonic. Glenstone Museum also has offered tours for students

¹² Public Art Roadmap: Creating A Vibrant Public Art Ecosystem in Montgomery County:
<https://www.creativemoco.com/PublicArtRoadmap>.

¹³ COMAR Sec. 13a.04.16.01. Requirements for Fine Arts (Dance, Media Arts, Music, Theatre, Visual Art) Instructional Programs for Grades Prekindergarten-12 <http://mdrules.elaws.us/comar/13a.04.16.01>

of their outdoor sculptures and exhibitions. AHCMC also maintains a roster of teaching artists and scholars to partner at integrate performing and visual arts into teaching academic subjects.

The Career Technology Education program currently includes 11 career pathway clusters, which are decided at the State level. Students are also able to earn college credits at Montgomery College through the MCPS articulation agreement The Arts, Media, and Communication cluster offers programs in 4 areas:

- **Media Broadcasting Technician** offered at James Hubert Blake, John F. Kennedy, and Paint Branch High Schools.
 - **Multimedia and Interactive Technologies for the Web** offered at James Hubert Blake High School.
 - **Multimedia and Interactive Technologies for Gaming** offered at James Hubert Blake High School.
 - **Graphics Communication Program** offered at the Thomas Edison School of Technology.
- **Arts Education in Maryland Schools**

In 2014, then Governor O’Malley’s released the P20 Leadership Council Task Force on Arts Education Final Report.¹⁴ The report recommended that the State establish a comprehensive, statewide data system that collects elementary, middle, and high school data on fine arts instruction. In September, Arts Education in Maryland Schools (AEMS) Alliance will launch the ArtLook Maryland pilot in 4 school systems. Montgomery County Public Schools (MCPS) will be included in the pilot. An overview of the program is at © 39-45.

ArtLook Maryland is a free, interactive online tool that collects, organizes, and visually presents arts education data from Maryland State school districts, arts organizations, individual schools, and arts education funders. The system is based on the Ingenuity platform created and used by Chicago Public Schools since 2013. Once implemented, the data will create a new level of accountability and provide parents, schools, and advocates with the tools necessary to uplift and advance the arts in their schools.

This packet contains:

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Economic Impact Data	A
Arts and Humanities Appropriation History (FY00-FY20)	1
2007 Strategic Plan, Funding, Grants, and Sustainability	2
Strategic Plan of the Arts and Humanities Council Executive Summary (2017-2022)	9
Equity in the Arts and Humanities Survey	16
Recalculating the Formula for Success	18
June 12, Councilmember Rice Executive Arts Ball	35
July 10, County Executive Elrich Executive Arts Ball	36
Public Arts Road Map Key Findings and Recommendations	38
AEMS ArtLook Overview	39

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¹⁴ P20 Leadership Council Task Force on Arts Education Final Report <https://www.dllr.state.md.us/p20/p20artsed.pdf>.

Impact

The Arts & Humanities Sector in Montgomery County:

\$181 million
LOCAL CULTURAL INDUSTRY



\$86.2 million

Resident Household Incomes Supported



\$16.5 million

Local and State Revenue Generated



3,867

Jobs Supported



3.1 million

Cultural Experiences Provided, including



581,863 Experiences for children

Investment



\$20.8 million Individual/Board/Corporate Support

\$9.2 million City/State/Federal Support

\$8.8 million County Support

\$7 million Foundation Support

The Arts & Humanities Boost the Local Economy

Average Montgomery County Cultural Event Attendee Spends

\$22.53

Meals Before or After	\$12.47
Refreshments or Snacks	\$2.48
Transportation	\$2.53
Souvenirs & Gifts	\$2.25
Other	\$2.80

× 3.1 million Attendees



=

\$70 million

DIRECT LOCAL SPENDING
by Arts & Humanities Audiences



ARTS & HUMANITIES FUNDING HISTORY FY00 – FY20

Fiscal Year	Operating Support	Grants & Programs	Advancement Grants	Direct Grants (Earmarks)	Total Grants	Admin	Other Programs*	Total
FY00	\$773,920	\$0	\$0	\$1,857,050	\$2,630,970	\$344,930	\$0	\$2,975,900
FY01	\$812,070	\$0	\$0	\$2,657,060	\$3,469,130	\$304,420	\$0	\$3,773,550
FY02	\$792,064	\$147,856	\$0	\$2,836,900	\$3,776,820	\$241,000	\$0	\$4,017,820
FY03	\$792,064	\$107,856	\$0	\$1,082,500	\$1,982,420	\$210,000	\$0	\$2,192,420
FY04	\$792,064	\$107,856	\$0	\$586,840	\$1,486,760	\$186,700	\$0	\$1,673,460
FY05	\$792,064	\$107,856	\$0	\$1,706,180	\$2,606,100	\$218,050	\$0	\$2,824,150
FY06	\$976,000	\$107,860	\$0	\$2,591,690	\$3,675,550	\$288,050	\$0	\$3,963,600
FY07	\$1,236,660	\$107,860	\$0	\$4,333,920	\$5,678,440	\$288,050	\$0	\$5,966,490
FY08	\$3,306,670	\$500,000	\$0	\$1,200,000	\$5,006,670	\$333,810	\$0	\$5,340,480
FY09	\$3,247,830	\$518,840	\$0	\$1,165,000	\$4,931,670	\$373,810	\$0	\$5,305,480
FY10	\$3,085,390	\$492,930	\$0	\$1,106,250	\$4,684,570	\$374,810	\$0	\$5,059,380
FY11	\$2,776,850	\$443,640	\$300,000	\$1,006,100	\$4,526,590	\$337,330	\$0	\$4,863,920
FY12	\$2,360,223	\$340,144	\$240,000	\$430,190	\$3,370,557	\$337,330	\$0	\$3,707,887
FY13	\$2,425,225	\$370,145	\$240,000	\$0	\$3,035,370	\$337,330	\$0	\$3,372,700
FY14	\$2,511,563	\$491,807	\$240,000	\$0	\$3,243,370	\$349,330	\$200,000	\$3,792,700
FY15	\$2,876,763	\$616,557	\$250,050	\$0	\$3,743,370	\$409,330	\$290,000	\$4,442,700
FY16	\$3,004,852	\$698,883	\$250,050	\$250,000	\$4,203,785	\$429,830	\$290,000	\$4,923,615
FY17	\$3,308,202	\$778,861	\$250,050	\$150,000	\$4,487,113	\$529,830	\$290,000	\$5,306,943
FY18	\$3,374,941	\$854,574	\$295,094	\$150,000	\$4,674,609	\$540,519	\$291,815	\$5,506,943
FY19	\$3,374,941	\$854,574	\$295,094	\$49,700	\$4,574,309	\$540,519	\$291,815	\$5,406,643
FY20	\$3,374,941	\$854,574	\$295,094	\$0	\$4,524,609	\$556,735	\$541,815	\$5,623,159

**Other Programs include Matching Grants (added in FY14), Wheaton Cultural Project Grants (added in FY15), and Undesignated Grants (added in FY20).*

I: Funding, Grants and Sustainability

The arts and humanities sector in Montgomery County has experienced significant growth in the numbers and sizes of organizations in the five years since the 2001 Cultural Plan. Montgomery County has invested over \$80 million in new cultural facilities and also increased funding for programs during this five-year timeframe through a combination of earmarks, "transition" grants and funding through the Arts and Humanities Council.

To compare this mix of funding mechanisms with other communities, the consultant conducted a scan of nationally-accepted grant making "best practices," and detailed analysis of grant making policies and guidelines from several model programs: the Maryland State Arts Council and local arts councils in San Jose, Charlotte, Austin, Broward County, Florida and Pima County (Tucson), Arizona.

Issues and Guiding Principles

1. Total annual funding from Montgomery County for the arts and humanities during this five-year timeframe has grown approximately five-fold, from under \$1 million to approximately \$5 million. Much of the new funding has been focused around additional support for capital projects and "transition funding" for organizations using new facilities.
2. The 2001 Cultural Plan established a goal that the County would provide large organizations with operating support at a level of 10% - 15% of their annual operating expenses. This goal has not been met; and the growth in the number and budgets of eligible organizations has brought more competition for available funding. The aggregate budgets of organizations receiving operating support have grown from under \$10 million/year in 2001 to over \$40 million/year in 2006.
3. There is not yet a strong enough base of private funding to sustain arts and humanities in Montgomery County.
4. Some organizations are carrying significant debt from facilities projects while others may be experiencing persistent operating deficits from costs other than the debt of financing facilities.
5. The mix of line item grants from the County and the grant programs of AHCMC has sparked conflict around issues of equity, access and need.
6. The consultant has noted that, in an overwhelming majority of communities with local arts agencies, the policy and practice is that all cultural funding from the government goes through the locality's chartered cultural policy and funding organization.
7. The consultant has further noted that major capital investments for cultural facilities are appropriately determined in the political arena by elected

- officials, in consultation with the locality's chartered cultural policy and funding organization.
8. Successful grants programs allow effective comparisons and evaluation of like organizations within the grant categories.
 9. Successful grants programs are managed to maximize efficiency and accountability, with the fewest possible number of grant categories.
 10. The grants program needs to address the issue of identifying and determining the eligibility of organizations that warrant a yearly investment of public dollars for operating support.
 11. Program grants, for organizations not receiving operating support, need to provide a wide variety of funding opportunities, including administrative support, cultural programs, and facility improvements.
 12. The current process for considering and awarding transition grants and other line item grants bypasses the peer panel review process of AHCMC and takes place outside of the context of general operating support for grantee organizations.
 13. An effective use of County government funding is to leverage increased private sector funding by requiring matches and offering incentives.
 14. Overall, the grants program must aim for fairness and balance within the context of overall available cultural funding.
 15. Effective grants programs encourage and help sustain the cultural ecosystem by supporting both emerging and established organizations and by leveraging private funds.

Funding, Grants and Sustainability Strategies

1. Policy, guidelines and decisions for arts and humanities grants for operating, program, project and management assistance should be determined through an AHCMC-managed process that includes peer panel review with approval by the AHCMC Board of Directors.
2. It is appropriate that proposals for the County government to make major capital investments for cultural facilities, including those proposed under an economic development agenda, should be developed by the County Executive and County Council. County officials should invite input from and consultation with AHCMC on capital projects.
3. Transition grants and other line item grants should be folded into the operating support grants program over the next few years through a clear process for determining their purpose and duration.
4. AHCMC should organize grant making into three categories—operating support grants, program grants, and project grants, and then draft guidelines and constitute peer panels accordingly.
5. Operating support grants should be made available to both "core" arts and humanities institutions and "affiliate" arts and humanities organizations as these terms are defined below.

6. An organization is a "core arts or humanities organization" if it meets all of the following criteria:
- A. Has met the following five criteria for at least 36 consecutive months immediately prior to the application deadline:
 - Has as its primary mission the exhibition, presentation, production or performance of, and/or education in, an arts and/or humanities discipline;
 - Holds current status under IRS code 501(c)(3) or is a specifically defined arts and/or humanities division with its own program identity within a larger 501(c)(3) organization;
 - Has its principal office in Montgomery County;
 - Is governed by an independent, legally liable board of directors operating under a mission statement for the organization and an operating budget specific to the organization; and
 - Offers not less than 51 percent of its programs and services in Montgomery County and these programs and services are open to the public, with or without an admission fee;
 - B. Had cash expenditures during the most recently completed fiscal year of \$150,000 or more with the exception that, for an organization that has incurred a deficit in its most recently completed fiscal year, eligibility will be based on the organization having had \$150,000 or more in cash income for the most recently completed fiscal year;
 - C. Has undertaken an audit or a financial review by an independent accountant for its most recently completed fiscal year, or will complete such an audit or review within 60 days of submitting its grant application, as described below;
 - An organization that had \$350,000 or more in cash expenses or income (whichever is lower) must submit an audit for its most recently completed fiscal year;
 - An organization that had between \$150,000 and \$350,000 in cash expenses or income (whichever is lower) may submit either an audit or a review for its most recently completed fiscal year;
 - It is the intent of AHCMC that all organizations receiving operating support grants will complete and submit an annual audit. Therefore, beginning with applications for FY2010 grants, AHCMC will no longer accept reviews and will require audits from all applicants.
 - D. Has on its staff a full-time (35 hours or more) administrator, e.g., executive director, managing director, administrative director, and this position has been filled for at least 12 months prior to submitting its application; and
 - E. Has sufficient cash income from non-governmental sources to match operating support grants from AHCMC dollar for dollar.

7. An organization is an "affiliate arts or humanities organization" if it meets all of the following criteria:
- A. Has as its primary mission the exhibition, presentation, production or performance of, and/or education in, an arts and/or humanities discipline;
 - B. Holds current status under IRS code 501(c)(3) or is a specifically defined arts and/or humanities division within a larger 501(c)(3) organization;
 - C. Carries out an annual season of programming in Montgomery County on the premises of a "core" organization;
 - D. Has its principal office outside of Montgomery County, but has
 - A local (301 or 240 exchange) telephone number; and
 - Staff present on the premises of a core arts or humanities organization at least 1,000 hours a year distributed over no fewer than 40 weeks during the year;
 - E. Has an agreement with a core arts or humanities organization to provide a regular season of programming or educational services at the facility of the core arts or humanities organization during FY08;
 - F. Has on its staff a full-time (35 hours/week or more) administrator, e.g., executive director, managing director, administrative director, and this position has been filled for at least 12 months prior to submitting the application;
 - G. Has undertaken an audit or a review by an independent accountant for its most recently completed fiscal year, or will complete such an audit within 60 days of submitting this grant application, as described in 6.c. above; and
 - H. Has sufficient cash income from non-governmental sources to match operating support grants from AHCMC dollar for dollar.
8. The first portion of operating support should be a base amount equal to a percent of eligible expenses or income (whichever is lower). The goal, depending on funding available from the County government, is for the base grant to be 8% for organizations with an annual eligible budget of under \$6 million.
9. For organizations with eligible budgets over \$6 million, the grant award for the base amount of operating support should be calculated based on a percentage that is graduated downward from 8%, as budget size increases, to not lower than 5% as follows:
- 8% on the first \$6 million of eligible budget amount,
 - 6% on the next \$200,000 of eligible budget amount,
 - 5% on the next \$200,000 of eligible budget amount,
 - 4% on the next \$200,000 of eligible budget amount,
 - 3% on the next \$200,000 of eligible budget amount,

2% on the next \$200,000 of eligible budget amount,
1% on amounts over \$7 million of eligible budget amount with a
grant limit of 5% of total eligible budget amount. This formula
should be adjusted if base operating support grants are more or less
than 8%.

10. To the extent that County appropriations allow, operating support funding should be calculated so that the BSO at Strathmore, National Philharmonic, and Glen Echo Park Partnership for Arts and Culture—organizations that have experienced specific transition needs and have received support and commitments for future support for those needs consistently over the past several years – will be grandfathered into the grants process and will receive not less than their FY07 total award amounts until such time as the amounts of their operating support grants, calculated under the new policy, exceeds their FY07 total award amounts. If, due to significantly reduced County appropriations, the percentage used to compute operating grant awards for all grantees is reduced to less than the previous year's percentage, the grandfathered organization's support grants should be reduced in the same proportion. During the time that an organization is covered by this grandfather provision, it may not apply for an add-on grant as described below.
11. The second part of operating support should be an additional amount of funding available for distribution as add-on grants to organizations based on evaluation of specific criteria and requests for specific activities or projects. It is intended that 2% of the total of all operating budgets would be available for add-on grants. Not all organizations will receive add-on grants, but no organization's base operating support funding will be reduced as a result of the decision on its add-on grant request.
12. Add-on grant awards should be determined by peer panel review. Add-on grants may be requested for projects such as community outreach, private fundraising initiatives, small facilities improvements, and transition needs. Applicants requesting an add-on grant for "transition needs" will be asked to describe, in detail, the nature and duration of their "transition." Use of the add-on award for transition will be evaluated annually. It is intended that no organization should receive a transition grant for more than five years.
13. AHCMC should advocate for sufficient funding from Montgomery County for base operating support and add-on grant awards to enable qualified organizations to receive, on average, up to 10% of their eligible budgets, in keeping with the goals of the 2001 Cultural Plan.

14. Program grants should be made available to 501(c)(3) arts and humanities organizations that are not receiving general operating support grants or project grants. Program grants should support:
 - A. Ongoing programming, e.g., concert series, educational programming, festivals, theatrical season;
 - B. Small facility improvements, renovations, equipment upgrades not to exceed \$30,000 and not construction of new facilities or major capital projects; and
 - C. Professional/organizational development including self-defined technical assistance or capacity-building activities, e.g., training, paid administrative staff, strategic planning and transition expenses.
15. Program grants should be competitive based on peer panel review.
16. Program grants should require a 1:1 match of the grant amount; the source of the required match may be cash or in-kind, and should be flexible.
17. Program grants should be structured to allow an organization to receive up to \$30,000 in one fiscal year, consisting of separate grants in more than one category, or a single grant in one category. Each grant request should be not less than \$1,000.
18. AHCMC should seek funding sufficient to award approximately 35-50 program grants each year of \$10,000 each.
19. AHCMC should investigate whether it is feasible to approve 2-3 year grant awards with funds distributed annually to assist stable organizations with budgeting and assure consistent program funding.
20. Project grants for arts or humanities activities should be made available to small organizations or groups of artists, scholars or other individuals that are not receiving operating support grants or program grants. Nonprofit 501(c)(3) status should not be a requirement for the applicant. Grants of up to \$5,000 should be awarded for a variety of activities, including:
 - A. Creative or scholarly projects;
 - B. Capacity-building activities; and
 - C. Community-based arts and humanities activities that bring qualified artists and scholars to social service organizations, libraries, neighborhood associations, summer school or summer camp programs, and similar community-based organizations. As part of the procedure for implementing community-based activities:
 - Artists and scholars should be screened by a panel and identified as qualified to receive these grants;

- A qualified artist or scholar should remain on the qualified roster for three years before having to apply again.
- Artists and scholars representing the wide range of resources in the County should be encouraged to apply for the roster, including people with disabilities, artists representing specific ethnic artistic disciplines, and those from all geographic areas of the County.
- Community-based organizations should apply in a simplified process to bring in an artist or scholar from the "pre-qualified" roster.

21. AHCMC should pursue other activities to improve the AHCMC grant program including the following:

- A. Implement an online e-grants application process;
- B. Adapt its grant application forms to conform as closely as possible to other models, such as the Washington Regional Association of Grantmakers and the Maryland State Arts Council (MSAC).
- C. Participate in and implement the Cultural Data Project, a statewide effort to create a web-based system that supports e-grants and allows each arts and humanities organization to enter its own financial and other data one time for multiple funders. This project will allow organizations to enter data once for use by both MSAC and AHCMC. It then allows the funders to gather and organize information about the arts and humanities constituency to depict and analyze trends and needs.
- D. Prepare a budget request to the County that will provide adequate funding to achieve this level of grant making and advocate along with its constituent organizations for its approval.
- E. Add a half-time (0.5 FTE) staff person to provide further assistance with the grants program.
- F. Continue to work with the Community Foundation for the National Capital Region and LINC (Leveraging Investments in Creativity), a national project supported by the Ford Foundation, to identify and secure resources to support individual artists and the creation of new work.

22. AHCMC, County leaders and cultural leaders should explore strategies in the future to leverage increased private philanthropy. Phase II of this planning process will further research these opportunities.

23. AHCMC, County leaders and the cultural community should explore dedicated funding sources, such as a local fee or tax with proceeds going directly to fund arts and humanities programs.

5 Year Strategic Plan

2017-2022



Executive Summary

DECEMBER 2016

9

Executive Summary

The Arts and Humanities Council of Montgomery County's (AHC MC) Strategic Plan is in service of the growth and development of AHC MC's constituents—the arts and humanities organizations and institutions in Montgomery County and the residents that they serve. Since its founding in 1976, AHC MC has undergone many transformations as it adapted to changing politics, demographics, and critical community issues. It has consistently undertaken strategic initiatives and research to better serve its constituencies.

Implemented in the year 2001, AHC MC completed *Cultural Montgomery*, Montgomery County's first comprehensive cultural plan. Following *Cultural Montgomery*, the firm Creative Consulting, was hired in 2006 to work with AHC MC to facilitate research and community engagement. The goal was to generate a new Strategic Plan for the organization. The plan was adopted in late 2007, and implemented in 2008.

In late 2014, AHC MC Board of Directors' Strategic Planning Task Force, Chief Executive Officer, and Deputy Director AHC MC engaged in a new strategic planning process that encompassed the full scope of its operations and programming. This new five-year strategic plan was developed in consultation with multiple constituencies and stakeholders and has been approved and ratified by the AHC MC Board of Directors.

Throughout the process, strategic input from peer organizations, constituents, grantees, and other stakeholders was gathered to assess how AHC MC might best serve the field. Representatives from organizations of every size and type, as well as individual artists and scholars, were invited to participate. AHC MC listened to its communities as they shared their needs, hopes and expectations, which informed a constituent-focused and mission-driven plan. Much was learned, and addressed, about the depth and breadth of the cultural initiatives of Montgomery County.

The growth of arts and humanities in Montgomery County, the diversification of the county's population, and the increasing economic and social complexity of the region require an in-depth and comprehensive examination of the role and functions of AHC MC. AHC MC believes that providing cultural opportunities that reflect our vibrant and diverse population is important to its mission as an advocate for arts and culture. AHC MC is dedicated to making arts programs and cultural events accessible to all residents of Montgomery County.

During this strategic planning process, AHC MC examined its work in detail. Rigorous efforts were made to identify efficiencies and streamline processes, align aspects of the organization's work with community and constituent needs, and consider how to best serve the community in effective, efficient, innovative ways.

AHC MC's Strategic Plan includes an Executive Summary; an overview of Montgomery County, which places the plan in a community context; AHC MC's goals and strategic directions; an explanation of the planning process and methodology; an organizational overview; AHC MC's mission, vision, and values; a description of AHC MC's programs and activities; a summary of research from the local arts agency field that influenced the plan; charts detailing strategic goals, strategic directions, key activities, and metrics; a conclusion; and appendices.

As part of its strategic planning effort, the board felt that the existing mission statement did not fully convey AHCMC's values, its commitment to a deep and ongoing relationship with the community, and its role as a thought leader and galvanizer of both cultural expression and regional vitality. Therefore, the mission statement was revised to better reflect these values.

Mission

The Arts and Humanities Council of Montgomery County, in partnership with the community, cultivates and supports excellence in the arts and humanities, expands access to cultural expression, and contributes to economic vitality in the region.

Vision

Our vision is to provide leadership that sustains arts and humanities organizations, artists, and scholars and inspires participation in our County's rich cultural assets.

AHCMC Values

Early in the strategic planning process, AHCMC identified the values that constitute the core of AHCMC's work. Every part of this plan was viewed through the lens of these values, and they represent the filter we used to prioritize our proposed actions. These values came about as a result of extensive discussions at the board and staff level.

- Inclusivity
- Creativity
- Sustainability
- Responsiveness
- Diversity
- Transparency
- Artistic and intellectual excellence
- Organizational effectiveness and efficiency
- Mentorship and community leadership



AHCMC Strategic Plan

To develop and support a sustainable arts and humanities sector for Montgomery County, AHCMC has identified four strategic priority goals:

- Optimize grant-making
- Invest in the organizational capacity of AHCMC
- Strengthen the capacity of the arts and humanities in Montgomery County
- Augment the social, economic, and cultural development of the county

The choices made in generating this plan seek to maximize and leverage AHCMC's existing resources and define its scope of action through the application of strategic analysis.

The Strategic Plan is presented in ten sections and four appendices -

The following bullet points summarize the discoveries and recommendations:

- AHCMC conducted an analysis of datasets compiled as part of the National Endowment for the Arts (NEA) and Americans for the Arts' (AFTA) 2015 Local Arts Agency Census, which reached the following conclusions:
 - Inadequate funding limits the services AHCMC is able to make available to organizations and underrepresented communities.
 - Insufficient staffing at AHCMC has the potential to negatively affect judicious oversight and create liabilities for the County.
 - A compromised arts and humanities sector decreases the County's vibrancy, livability and desirability for current and future businesses and residents.
 - AHCMC's administrative capacity of its peer nonprofit local arts agencies across the sector, the growth of its stakeholders, or the increased population of our County.
- The Strategic Plan was also influenced by review of The Nonprofit Finance Fund's 2015 **State of the Nonprofit Sector Survey Findings**. This survey indicated that **(1)** organizations are pursuing long-term sustainability amid challenges; **(2)** demand for critical services continues to climb despite indicators of economic recovery; and **(3)** demand for nonprofit services continues to grow.
- The strategic planning process included 50 hours of public meetings, including convening of two stakeholder working groups. One group was tasked with reflecting on the past; the second, on the future. Another convening involved 90 members of the larger arts and humanities stakeholder community, 16 individual stakeholder interviews, and ongoing Strategic Planning Task Force meetings throughout the process.
- The planning process uncovered strategic opportunities, as well as identified key challenges to AHCMC's work. The Working Groups identified 10 factors influencing AHCMC's Strategic Plan including:

1 Public perception on the government's role

- 2 Public benefit rationales
- 3 The County Executive and the County Council's agendas
- 4 Available budget resources
- 5 The maturity of state and local networks
- 6 Legislative leadership and support
- 7 Technological advances
- 8 Cultural diversity
- 9 The arts and humanities, and how people participate in them
- 10 Arts and humanities literacy

Strategic Goals and Direction

Primary Strategic Goal #1: Optimize Grant-making

STRATEGIC DIRECTION 1

Facilitate grantee development and organizational sustainability to ensure a thriving arts and humanities sector.

STRATEGIC DIRECTION 2

Improve and maintain the quality and impact of AHCMC's grants programs in response to community needs, promoting a dynamic and balanced portfolio that represents diverse disciplines, audiences, geography, and types of grantees.

STRATEGIC DIRECTION 3

Strengthen administrative capacity.

STRATEGIC DIRECTION 4

Improve AHCMC's grant-making processes through effective use of technology to enhance the user experience and create operational efficiencies.

Primary Strategic Goal #2: Invest in the Organizational Capacity of the Arts and Humanities Council

STRATEGIC DIRECTION 1

Enhance financial health by diversifying funding sources.

STRATEGIC DIRECTION 2

Enhance capability in the area of grants management.

STRATEGIC DIRECTION 3

Optimize staff capacity.

STRATEGIC DIRECTION 4

Advocate for an administrative budget that enables AHCMC to fully meet the needs of the field.

Primary Strategic Goal #3: Strengthen the Capacity of the Arts and Humanities in Montgomery County

STRATEGIC DIRECTION 1

Provide resources to arts and humanities in the County.

STRATEGIC DIRECTION 2

Provide problem-solving alternatives and strategic thinking to address community needs.

Primary Strategic Goal #4: Augment the Social, Economic, and Cultural Development of the County

STRATEGIC DIRECTION 1

Represent and advocate for the arts and humanities locally, regionally, and nationally.

STRATEGIC DIRECTION 2

Provide subject matter expertise to governmental agencies, developers, and non-profits for enhancing the public realm with art, creating vibrancy and making underutilized county resources relevant to a new and growing population.

STRATEGIC DIRECTION 3

Function as a connector that promotes community sustainability by fostering partnerships across government, business, and arts and humanities entities.

Next Steps Toward Strategic Plan Implementation

The strategic planning process has identified primary goals, directions, key activities, and metrics. The next step is to develop yearly Action Plans with specific timeframes, resources needed, and responsible parties to accomplish the objectives with adaptive strategies to achieve desired plan outcomes.

Conclusion

Montgomery County is facing profound social, economic, and demographic changes. New populations,

new businesses, and increasingly diverse offerings in the arts and humanities make this a very exciting time to be in the region.

The strategic planning process has uncovered strategic opportunities as well as identified key challenges to AHCMC's work. A growing arts sector requires a growing support system. A growing and diversified population requires more attention to questions of access and equity. AHCMC is fully committed to providing sustenance, opportunity, and growth to the Montgomery County region. In order to continue to keep pace with the needs of the County, special attention must be paid to ensure that AHCMC has the capacity to meet those needs. The goals, strategic directions, key activities, and metrics identified in AHCMC's Strategic Plan provide ways to build capacity that can address the needs of the County's cultural organizations.

During this time of strategic planning, AHCMC relied on its Board of Directors for its guidance, skills, and experience as a new mission statement was created. Board members were instrumental in designing and implementing AHCMC's updated mission and strategic plan.

arts humanities

council of montgomery county

Equity in the Arts and Humanities Survey Summary

A. About

Following the passage of County Council Resolution 18-1095 to develop an equity policy framework in county government and County Council President Navarro and County Executive Elrich's recent community conversation on advancing racial equity in Montgomery County, the Arts and Humanities Council of Montgomery County (AHCMC) released an equity survey to the field. **The survey focused on two questions:**

- **What does equity in the arts and humanities mean to you?**
- **Where do you see the greatest disparities to equity, access, and inclusion within the arts and humanities in Montgomery County?**

B. Summary Findings

Over twelve days, AHCMC distributed the survey via e-mail, social media, and through the five county regional centers. One hundred eighty-one (185) responses were received.

As it pertains to **"What does equity in the arts and humanities mean to you?"** most of the respondents focused on advocating for equity for all; widening opportunities to highlight art, history, and culture; the need for increased support for smaller organizations and individual artists; and the removal of barriers to participation to allow opportunities for art and culture to be enjoyed by all county residents, as captured in the following response:

"That extra attention is given to using public funds for the arts and humanities as it relates to marginalized and minority populations. To seek at least proportional representation in exhibits, showings. And to invest in talent that may not have resources to develop or market themselves"

However, **a few respondents highlighted explicit bias**, as captured in the following response:

" It means anglicization. Back in the pre-WWII era, people from all over Europe migrated to the USA. They were absolutely forbidden from speaking their mother tongue at work or in public. Everyone was forced to use the English language when outside of their private living quarters. E Pluribus Unum (from many, one) meant shut the f--- up and speak English mother----- !! That's what made America great: everybody spoke the same ----- language. Make America Great Again is not a racial slur; it's an effort to make America prosperous for everyone living in the USA. All we ask that everyone speak English. My grandmother was German (and no, I'm not a neo-Nazi or skinhead!), and she Anglicized same as everyone else. Keep your Goddamn "equity," go to school and work two or three jobs and keep your home and everything neat, clean, and tidy. Improve and contribute to your neighborhood rather than trash it!"

When asked **“Where do you see the greatest disparities to equity, access, and inclusion within the arts and humanities in Montgomery County?”** most of the respondents focused on their perceived disparities pertaining to access to funding, facilities, and programs for residents of traditionally underrepresented communities and for smaller organizations and nascent individual artists and scholars. Access disparity was also noted, with investments in the western and southern regions of the county perceived as greater than investments in the eastern and northern regions, and financial barriers to participation for youth, children, the elderly, immigrants, and communities of color as noted in the following response:

“Funding pathways and opportunities are more robust and with greater access for larger institutions. More barriers are experienced for individual artists and smaller nonprofits. I also see large disparities in access and ownership of space. We also experience barriers to inclusion for senior adults, the fastest growing area of the population. Cost to participate in arts programming, transportation, and narrow understanding of the benefits of creativity to age well are barriers to access and inclusion.”

However, a few respondents do not believe there are any disparities or believe that the diversity of the county is the problem itself, as noted in the following response:

“I see the greatest disparities in Goddamn Latinos moving in and trashing everything! This isn't a racist comment. It's a statement of fact. They're ruining the great anglicized nation we had for 200 straight years. Montgomery Village was a nice, neat, clean, tidy middle class mixed white, black, and very small Latino population forty years ago. Now look at it: a dirty, filthy, low-class, drug infested mess thanks to Latinos moving in, refusing to assimilate and trashing everything!”

On the following pages you will see the raw data presented directly from the survey tool. We hope you will agree that, given the responses and Montgomery County's commitment to racial equity, access to all resources available - to artists, scholars and organizations from all communities, with special efforts to include those who have been traditionally under-resourced and under-represented—and who may otherwise have had less access to the arts and humanities in all forms within their communities—at costs affordable to their communities, with efforts to bring art to under-served and low income communities, especially youth in and out of the schools is our collective goal.

The Arts and Humanities Council of Montgomery County urges you to enhance the County Executive's proposed FY20 budget for the Arts and Humanities Council and Public Arts Trust by increasing the appropriation for re-granting, for administration, by addressing a procedural change to allow the Arts and Humanities Council to grant funds without condition, and a legislative change for the Public Arts Trust to position our agency, sector, and county for even greater economic growth and deliver valuable quality of life factors that attract residents, visitors, and businesses alike

Thank you.

Grantmakers in the Arts

GIAresearch

Recalculating the Formula for Success

Public Arts Funders and United Arts Funds Reshape Strategies for the Twenty-First Century

Steven Lawrence

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INSIDE THIS REPORT

Executive Summary 3

Introduction 4

Community Needs in the Twenty-First Century 4

Reflecting Community Demographics

Nurturing New, Smaller Organizations

Making Audiences a Part of the Experience

Supporting the Creative Workforce

The Role of Public Funders and United Arts Funds 6

Rethinking, Revising, and Reformulating Funding Strategies 7

Changing Expectations for Legacy Institutions

Supporting Cultural Equity

Nurturing the Next Generation through Arts Education

Partnering in Community Development

Assuming Leadership in Cultural Planning

Learning from Community Feedback

Moving Legacy Institutions outside of Their Walls

How Change Happens 13

Reflecting the Nashville Community

Responding to the Charlotte-Mecklenburg Cultural Plan

Evolving along with the Community in Seattle

Listening to Cincinnati's Federated Donors

Going Back to Statutory Language in Arizona

Cultivating the Cultural Community of the Future 15

Executive Summary

Local arts agencies, state arts agencies, arts funders supported through voter tax initiatives, and united arts funds are grappling with how to cultivate a twenty-first-century cultural community that reflects changing demographics, encourages innovation, embodies equity, and ensures a robust donor base and public commitment to the arts. Through interviews with sixteen leaders of public arts funders and united arts funds, *Recalculating the Formula for Success: Public Arts Funders and United Arts Funds Reshape Strategies for the Twenty-First Century* documents the new ways that these funders are approaching their work, rethinking longtime practices, and adapting to changing environments.

Public arts funders and united arts funds experiment with new strategies. All of the interviewed funders are going beyond their traditional mandates to help transform legacy institutions, nurture the next generation of arts organizations, and cultivate a cultural establishment that fully embraces and serves all parts of their communities. The range of new initiatives undertaken by these funders encompasses priorities such as community development, cultural equity,¹ arts education, and cultural planning. Often these initiatives are being supported through new sources of funding.

Funders move away from an exclusive focus on size when supporting legacy institutions. Most of the public arts funders and united arts funds interviewed for this report continue to provide large shares of their giving as operating support to major legacy cultural institutions reflecting a European cultural tradition. Yet, many have retooled their funding formulas to incorporate criteria beyond organization size. Interviewees reported that they increasingly require evidence of community benefit, good financial stewardship, and even commitment to equity and have made grant review processes more rigorous.

Community demographics, evolving audience expectations, and the need to nurture newer and smaller organizations are among factors driving change. Public arts funders and united arts funds

are generally the largest arts and cultural funders in their communities and states. Given this role, they are increasingly focused on how their giving reflects often rapidly changing demographics, serves the needs of historically underrepresented community members, and supports organizations that are engaging the interests of younger and more diverse audiences with more participatory, community-based cultural experiences. Several funders are also addressing the needs of artists to ensure that they can continue to be a part of their evolving communities.

Board leadership is critical to funder innovation.

A few boards have sought out new leadership to implement evolving ideas about how funds should be distributed. But, according to interviewees, it has generally been staff who have helped boards and government officials to broaden their thinking about funding priorities, drawing upon the perspectives and critiques of their community members and donors. In many cases, a focused transition in board composition and thinking has been an essential step in bringing about changes in funding strategies. These transitions have often included reductions in overall board size and intentional efforts to reflect the diversity of the community.

Continuing funder evolution may challenge longstanding relationships with community partners and others. To ensure the health and longevity of the arts and cultural sectors in their changing communities, public arts funders and united arts funds are having to ask questions that may not be comfortable for some in the community, such as the following: What is the trade-off between providing formula-based support for legacy institutions versus accelerating the growth of small and midsize arts groups that reflect changing community interests and demographics? What are the costs to the community of not supporting cultural equity? If we as the largest area arts funder do not intentionally cultivate the next generation of diverse arts organizations and audiences, who will?

Introduction

Everyone is experimenting. Everyone is asking questions. Everyone wants to know what is working elsewhere that they can try. Some have moved away from formula funding. Others are changing up the rules for legacy institutions and expanding their rosters. Everyone is focused on how to keep their missions relevant to their evolving communities and supporters.

Local arts agencies, state arts agencies, arts funders supported through voter tax initiatives, and united arts funds are often the largest institutional donors to the arts and culture in the geographic areas they serve. (See “Funder Definitions” for descriptions of each funder type.) While not typically considered together, these institutions share a number of similarities distinct from private foundations and corporate donors. These parallels range from having to demonstrate their value to an array of supporters — e.g., government officials, taxpayers, individual donors — to in most cases having a historical commitment to the formula funding model. Formula funding typically provides general operating support based on the size of the organization’s budget, leading to large shares of their funding going to major legacy cultural institutions.² They are also all grappling with what is needed to cultivate a twenty-first-century cultural community that reflects changing demographics, encourages innovative practice and new ways of engaging with the arts, embodies equity and moves beyond nearly exclusive support for European artistic traditions, and ensures a robust donor base and public commitment to supporting the arts.

To begin to understand how public arts funders and united arts funds are responding to these challenges, Grantmakers in the Arts commissioned *Recalculating the Formula for Success: Public Arts Funders and United Arts Funds Reshape Strategies for the Twenty-First Century*. Through an analysis of publicly available information and detailed interviews with sixteen leaders of state arts agencies, local arts agencies, tax initiative funders, and united arts funds (see “Methodology” for details), this report documents the new ways that these funders are approaching their work, rethinking longtime practices, and adapting to changing environments. While not an exhaustive survey of all public arts funders and united arts funds, this report offers a first-ever study of how a set of these critical funders are thinking about their current

realities and evolving roles and provides examples of numerous strategies other funders may want to consider as they assess their own future priorities.

Community Needs in the Twenty-First Century

Driving the evolution of public arts funders and united arts funds are often dramatic changes in the composition, needs, and interests of the communities they serve. These transitions are by no means the exclusive result of demographic changes, although both ethnic and generational shifts were cited by a majority of the sixteen funders interviewed. Many of these trends also present implications well beyond the arts and cultural community. Following are some of the changes that funders are taking into account as they adapt their institutions and strategies to twenty-first-century realities.

Reflecting Community Demographics

A number of funders spoke about the rapid changes in the ethnic compositions of their communities, with a couple characterizing them as moving from majority white populations to “the new American city” and the “most culturally diverse city in America” in very short periods of time. Moreover, within these new populations are numerous nationalities reflecting markedly different cultural traditions. In general, the existing cultural institutions — based largely on a European tradition — do not automatically speak to the cultural interests of these new residents. In fact, one leader specifically noted that these residents have their own arts and cultural traditions and would be disinclined to leave their communities to participate in cultural events at

METHODOLOGY

To understand the evolving strategies of public arts funders and united arts funds, Grantmakers in the Arts identified a geographically diverse set of sixteen funders for interviews, including local arts agencies, state arts agencies, arts funders supported through voter tax initiatives, and united arts funds. (For a complete list of interviewees, see “Interview Participants.”) The author conducted confidential interviews with leaders of these funding institutions between August and September 2016. Prior to initiating these interviews, the author reviewed publicly available information on these and nine additional public arts funders and united arts funds to understand their current giving priorities and evolving strategies and funding formulas. Resources accessed for this review included funder websites, annual reports, financial statements, grants lists, and IRS Form 990 information returns.

legacy institutions. Another commented that the cultural funding community has not kept pace with the scale and global diversity of the audience, and as a result there are growing inequities in the arts.

Interest in helping to nurture an arts community that reflects a wider variety of cultural traditions went well beyond funders whose communities are experiencing dramatic demographic changes. Most of the interviewed leaders spoke about the need for greater cultural equity in their communities.

For example, arts leaders in several communities with largely stable populations spoke about the lack of engagement of ethnic communities — generally African American communities — in the arts and cultural offerings of the European legacy institutions in their regions.

Nurturing New, Smaller Organizations

Several leaders characterized their arts communities as being fairly stable in composition, and a few spoke about terminations and mergers that occurred as a result of the 2007–9 recession. Nonetheless, several interviews characterized their communities as experiencing strong growth in the number of new, smaller arts and cultural organizations. However, these organizations may not be eligible for support from public arts funders and united arts funds for a variety of factors, such as their budget size, lack of paid staff, or absence of nonprofit status. These organizations may also be skittish about engaging in a formal funding process. As one state arts agency leader noted, “Younger organizations don’t always want to jump into the state system. There are so many more attractive ways to raise money now.” For example, crowd sourcing may be a more effective tool for smaller and newer groups to raise money and build audience. But funders are reaching out to these groups using fiscal agents and other means. One funder who makes use of fiscal agents for smaller organizations remarked, “I think down the road we’re going to see a broader relationship with organizations both inside and outside of nonprofit status. We say around here that we’re interested in the arts from grand opera to tattoos.”

Making Audiences a Part of the Experience

A generational shift in how audiences want to engage with the arts was evident in the comments of many interviewees. Leaders spoke about audiences — especially younger audiences — wanting to “make and do” and “come together to create together” and not just attend a performance. Yet,

while arts and culture organizations are responding to this demand with a great deal of experimentation, one funder remarked that “everyone is trying new things but don’t know yet what will stick.”

Supporting the Creative Workforce

Interviewees described a range of challenges facing creative workers, from benefiting from low rents but not being able to find sufficient employment in older communities to having helped to make a city a destination for migrants from other regions but no longer being able to afford to live there. As one funder put it, “I always say, ‘Without an artist, there’s not a museum, there’s not a performing arts center, there’s not a community development project.’” Beyond the affordability challenge, a couple of leaders spoke specifically about the need to help artists be more economically savvy to ensure that they can sustain their creative lives. “It’s not going to be enough to fund artists to create new work if we’re not also helping them to understand their financial position,” one interviewee remarked. “Artists have to think of art making as some sort of business if they want to preserve their livelihood.”

For examples of how public arts funders and united arts funds are addressing these trends and other challenges facing their communities, see the section “Rethinking, Revising, and Reformulating Funding Strategies” later in this report.

FUNDER DEFINITIONS

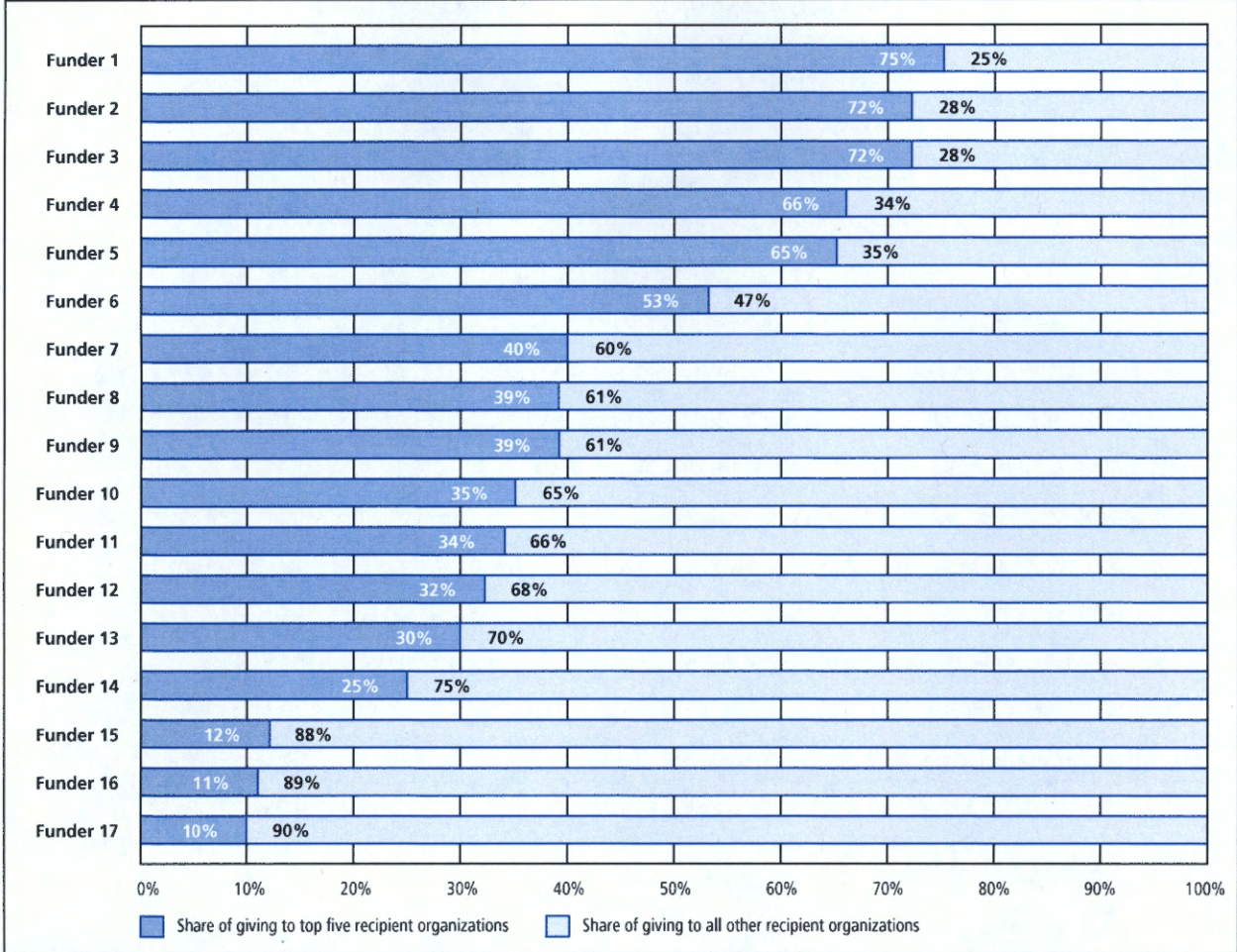
Local arts agencies: Provide funding for arts and cultural engagement in a specific city or region primarily through allocations from the local government. May secure additional funding from individual, foundation, or corporate donors or receive allocations from a voter-approved tax initiative.

State arts agencies: Provide support for arts and cultural engagement within a state primarily through allocations from the state government and the National Endowment for the Arts (NEA). May secure additional funding from individual, corporate, and foundation donors or receive allocations from a voter-approved tax initiative.

Tax initiative funders: Provide funding for arts and cultural engagement within a specific city, region, or state through allocations from a voter-approved tax initiative. May also function as a local arts agency, state arts agency, or united arts fund.

United arts funds: Provide funding for arts and cultural engagement in a specific city or region primarily through funding from individual/workplace, corporate, and foundation donors.

FIGURE 1. Share of giving for top five recipient organizations by selected public arts funders and united arts funds*



Source: Lawrence, S., "Recalculating the Formula for Success," *GIA Reader*, Summer 2017. Figures based on publicly available information for 17 public arts funders and united arts funds from funder websites, annual reports, financial statements, press releases, and IRS 990s.
 * Shares of giving for each funders' top five recipient organizations were calculated based on the latest fiscal year of data available. Generally, funders are represented with 2014 fiscal year information. The remainder are represented by 2013 or 2015 fiscal year information.

The Role of Public Funders and United Arts Funds

Public arts funders and united arts funds overwhelmingly see their role as being central to the well-being of the arts and cultural community in their area or state. "We're the only organization in the region focused across the spectrum of arts and cultural organizations," remarked one funder. This perspective was echoed by many of the interviewees, who spoke about their unique vantage point in facilitating a cultural community that is strong and vibrant.

Yet funders did show some variation in how they defined the value of their artistic communities. Many of the interviewees spoke about the economic benefits of having a strong arts and cultural scene for attracting businesses, workers, and tourists. As one hotel tax initiative funder commented,

"we have to show that we're putting heads in beds." Most of these funders continue to provide large shares of their support to the major legacy institutions in their communities, and some still employ funding formulas that determine grant amounts based exclusively on organization size. "Our donors place pressure on us to ensure that the majority of funds are being received by the six major groups," remarked another funder. "They truly do define the arts scene in our region."

An analysis undertaken for this report of primarily 2014 giving by seventeen local arts agencies, united arts funds, and arts funders funded by tax initiatives reflected this concentration of resources (Figure 1). It found that most of these funders (fourteen) directed at least one-quarter of their giving to their top five recipient organizations.³ Just over one-third of these funders (six) directed more than

half of their giving in that year to their top five recipients. Relative to other donor types, united arts funds were more likely to concentrate their giving among their largest recipients. In general, this funding represented unrestricted operating support, and these recipients typically included major symphonies, operas, theaters, performing arts centers, museums, and ballets reflecting European cultural traditions.

In response, they are moving beyond their traditional mandates to help transform legacy institutions . . .

But a number of these funders are also increasingly emphasizing that their support is providing value to all members of the communities where they fund. One interviewee spoke about their shift in mission four years ago to a focus on “serving communities versus funding arts for art’s sake,” while another reported that they have learned that community residents see the value of the arts as the “perceived ripple effects of economic vibrancy and social cohesion.” Even funders that feel the pressure to continue to prioritize the economic value of the arts to their communities understand that the way that value is being determined may be changing.

Many funders also see their institutions as representing a key source of financial stability for the arts and cultural organizations they support. One interviewee indicated that their institution does twice as much funding annually as the area community foundation and major private foundations combined. And a number of the interviewees characterized their giving as providing a stable and predictable source of operating support, especially compared to more “arbitrary” program funding by foundations and corporations. Several interviewees specifically tied their remarks back to the 2007–9 recession. Noted one funder, “Having general operating support dollars from us allowed organizations to weather the economic downturn and have flexibility during that critical time.” Another interviewee added, “Through the recession, our organizations were still getting funding, not like the other sources that dried up.”

When asked how their giving would change between 2016 and 2017, just over half of interviewees expected their giving to increase. The balance anticipated that their giving would remain level.

At the same time, a few funders did signal that they faced challenging fundraising or political environments, which could affect their giving levels in future years.

United arts funds also cited the breadth and reach of their fundraising as providing unique value to the arts in their communities. By pooling funding from large numbers of donors and being able to initiate workplace giving, they are raising funds on a scale that few individual organizations could manage. “There would be nothing to replace our support for the arts if our fundraising failed in some way,” noted one funder. These institutions also see these efforts as putting the arts in front of a much broader pool of potential participants and supporters.

Similarly, a number of public arts funders and united arts funds emphasized their role in making the arts and specific arts organizations more visible in their communities. Through a variety of means, such as engaging in public grant review processes, including other funders on review panels, advocating for the arts among corporations and other donors, and serving as a “Good Housekeeping Seal of Approval” for grantees, they are helping to advance the arts community as a whole.

Rethinking, Revising, and Reformulating Funding Strategies

As often the largest and most influential supporters of arts and culture in their communities and states, public arts funders and united arts funds are witness to all of the forces currently transforming the American arts and cultural scene. In response, they are moving beyond their traditional mandates to help transform legacy institutions, nurture the next generation of arts organizations, and cultivate a cultural establishment that fully encompasses and serves all parts of their communities. While taking different approaches and responding to unique social and political environments, all of these funders are cognizant of the critical need for their institutions to experiment, learn from others, and ultimately transform the arts.

The sixteen public arts funders and united arts funds interviewed for this report evidenced changes in their funding priorities ranging from incorporating greater transparency into an established formula funding strategy, to creating funding opportunities focused on arts education and cultural equity, to entirely restructuring their grantmaking priorities. Beginning with an examination of funders who have undertaken the most fundamental change — the modification and, in some cases,

complete restructuring of their funding formulas—the following priorities identified by interviewees offer a spectrum of ways that public arts funders and united arts funds are transforming their roles in their communities and states.

Changing Expectations for Legacy Institutions

Most of the funders interviewed for this study provide substantial shares of their giving each year to large, almost exclusively European-tradition arts institutions. The major museums, symphonies, operas, ballets, theaters, and performing arts centers are perceived as symbols of the sophistication and economic prowess of their communities. Often these institutions incorporate the name of their community in their organization name. They have

Other interviewees made pointed critiques of the continued use of formula funding that favors major legacy institutions solely based on organization size.

also been characterized at times as “centers of excellence,” whose success “would ripple through the community and be your greatest return on investment,” according to one interviewee. The programmatic quality of many of these organizations remains exceptional.

Providing support for these institutions has been a key priority for many public arts funders, with a formula prioritizing support for these legacy institutions built into their founding documents or determined by the expectations of government officials. One state arts agency leader noted that in addition to running an expansive competitive grants program, they are required to allocate a set share of their annual state budget allocation to twenty-five major legacy institutions. All the united arts funds were formed with the explicit intention of raising funds to support a select group of major legacy institutions.

A number of the interviewees expressed strong belief in the value of continuing to provide substantial support to these legacy institutions. One funder put it succinctly, saying, “Support for the top five groups is wanted by the community.” Another funder cited the value of these relationships, concluding, “We benefit so much from their advocacy.

It does us good to be among their funders. It’s a win for both of us. They have some of the most connected board members in the state. We want those board members to be aware of our agency and speak positively for our agency.” From the perspective of potential impact, a funder stated, “The largest institutions have the capacity to drive impact because of their scale.” Although the funder qualified this observation by adding, “That doesn’t mean they’re doing it currently.”

At the same time, some interviewees acknowledged that their current formula funding engendered a sense of entitlement and raised questions of fairness within their communities. One funder that has moved away from formula funding based solely on organization size remarked that their institution used to be “viewed as the bank or the parent with the big pocketbook, and organizations had this entitlement mentality about the distribution of dollars to the fair-haired children.” Another funder described legacy organizations that acknowledge the disparity. “Within the arts community, the people who are in general operating support agree that it’s not fair that there are organizations in line,” this funder noted. “They know how important it is for them. They also see that we still have a very strong Eurocentric cultural base given the organizations we’re funding and that there are new organizations bubbling up out of this increasing diverse population that deserve support.” Nonetheless, one funder who acknowledged that their formula for funding could engender a sense of entitlement qualified this perspective, stating, “Like most things, it’s not totally good or totally bad. But overall I think it’s done more good than harm.”

Other interviewees made pointed critiques of the continued use of formula funding that favors major legacy institutions solely based on organization size. “I often say about peers in the field, ‘If you don’t take care of the majors, the majors will take care of you.’ In many states there are very strong board members, very aggressive executive directors, and they can make your life miserable as a funder,” explained one interviewee. “But, as funders, our job is not to keep these institutions alive. Our job is to make sure that they have a connection to our residents and are serving them.” This funder believed that funding decisions should be made based on how well institutions were serving communities and not based on their size alone. Other funders were more blunt, stating, “I don’t believe it’s good no matter how it’s structured” and “It is not a thoughtful way to do grantmaking.”

But even those interviewees most comfortable with their traditional funding formulas are expanding the number and types of organizations they support and changing expectations for how major legacy institutions demonstrate their value to the funder and the community. Others are effecting even greater transformations. Following are examples of some of these changes.

- **Modifying the formula.** Public arts funders and united arts funds are taking various approaches to how they create systems for distributing their operating support more broadly. One more recently established funder noted that their founding documents intentionally did not earmark funds for the largest institutions. But they do use mathematical formulas in “seeking to distribute dollars as independently and fairly as possible.” In their case, a large organization may be eligible for a “\$1 million grant that is only 4 percent of its budget, while a small organization may receive a grant equal to 25 percent of its budget.” Similarly, another funder reported that their original formula was a sliding scale based on organization size, which they thought was common practice. But they discovered that organizations were adjusting their budgets

Several funders remarked that transparency in their funding formulas led to reduced competition and greater cooperation within their arts communities.

to stay under the thresholds and, therefore, be eligible for larger grants. In response, they hired a statistician to create a “calculator” for determining potential grant size. Now, for example, an organization with a \$10,000 budget could apply to have 43 percent of its budget covered, while one with a \$40 million budget could apply for only up to 0.75 percent.

A funder that recently moved away from a formula guaranteeing support for legacy institutions continues to maintain tiers based on organization size, but meeting new funding criteria is now the primary factor for receiving support. Moreover, the smallest organization in the tier can get the largest grant if they show that they are doing the best job

of meeting the criteria. “I believe that helps break the logjam with small groups. Simply because they’re smaller there’s no reason they can’t be recognized and supported in a catalytic way if they meet our criteria.” One funder that eliminated their two-tier system offered a slightly different rationale for this change. In their community, they saw the legacy institutions receiving strong support from big donors and concluded that their greatest value would come from supporting the small and midsize organizations that the big donors do not support.

Changes to funding formulas have not occurred without pushback from various community constituencies. Legacy institutions have been most likely to voice concerns about changes to funding guidelines that would reduce the amount of support they receive. But, conversely, smaller groups have also raised concerns that the changes made to longtime formulas by some funders have not sufficiently addressed inequities in eligibility requirements and how dollars are being distributed.

- **Introducing accountability.** Many of the public arts funders and united arts funds interviewed spoke about having introduced greater accountability for the large, legacy institutions they support. One funder noted that for the top two tiers of recipients, they “no longer get a free ride” but must show outcomes accountability, including measures based on an equity lens. Other funders discussed having moved legacy institutions from receiving automatic renewals of annual support to a more formal review process, in some cases including outside peer review panels. A funder who has made this shift is considering further modifications and is working to determine whether there is “some combination of a base funding formula with the rest coming through a highly competitive process, so that the groups that are performing are the ones getting the increases.”
- **Increasing transparency.** Several funders remarked that transparency in their funding formulas led to reduced competition and greater cooperation within their arts communities. When one funder took over leadership of their organization, the most frequent complaint was that the allocation formula was “the black box.” In response, the funder helped the organization to transform into one that is “transparent with how the dollars are

being distributed and how the decisions are being made.”

- **Expanding the pool.** All of the funders interviewed have expanded the number and types of organizations eligible for support beyond a select group of legacy institutions. This has come both through modifications to their criteria for receiving operating support and the adoption of new funding priorities — often with separate revenue streams. One tax initiative funder with no way to challenge protected support for a set of legacy institutions has had to “focus on the rest of the field by bringing more money into the field.” By raising funds beyond the tax allocation, they have been able to “shine a light on the true global diversity of the region.” Another funder explained their rationale for adding an additional tier of membership: “While there are some groups that reach a very small audience, they play a defining role in our community. And we want to be sure that we’re not just promoting or enabling a static environment. It allows us to support other groups in a different way.”

Donors are also driving the expansion in organizations being supported by public arts funders and united arts funds. One united arts fund leader explained that the old model for their institution was “allocations to members with donors buying into the idea that the board would make decisions as to what’s best for the community.” But they were having less and less fundraising success and “got a lot of ‘what you’ve always done is not enough.’” In talking to other united arts funds, the leader determined that “it was something that other communities were experiencing and trying to figure out as well.” They have begun offering major donors the opportunity to “leverage their giving priorities through the power of the arts” by directing their funding to specific initiatives. “There’s certainly a move from the old model, and we’re helping to lead it.” Another funder characterized a similar giving initiative as being “pre-formula.”

- **Encouraging financial stability.** At least some of the funders interviewed are making explicit efforts to promote the sustainability of arts and cultural organizations. For example, one funder will provide additional operating support to organizations that maintain some reserve or operate with surpluses. “We’re trying to provide incentives for them to be more sustainable and work less from a

break-even perspective.” Another funder indicated that they had created a scorecard for assessing member organizations’ health based on a three-year rolling average of their financials. The funder determines 25 percent of their allocations based on their performance on the scorecard.

Taking on a markedly different perspective on ensuring organizational financial stability, one interviewee is considering a change based on a recent field scan that would shift fundraising responsibility away from the funder over the next decade. “We need to move away from being the central politburo of fundraising, and

Among funders already engaged in equity work, there was a clear understanding of how this type of funding differs from more traditional grantmaking.

these big cultural institutions need to be raising more of their own dollars directly so that they are in control of their own destiny and not dependent on an outside entity raising funds on their behalf.”

Supporting Cultural Equity

Public arts funders and united arts funds interviewed for this report indicated a universal interest in connecting with and supporting diverse communities. As one tax initiative funder put it, “Any organization receiving public funds should get serious about meeting the needs of all communities.” Nonetheless, interviewees were at very different places in terms of levels of engagement — from undertaking multipronged initiatives to increase cultural equity to trying to determine the right strategy for beginning to build connections to diverse audiences in their communities.

Among funders already engaged in equity work, there was a clear understanding of how this type of funding differs from more traditional grantmaking. “Part of equity work is not expecting people to come to us,” remarked one funder. “We’ve heard from every direction, ‘You need to come where we are and you need to come often and build relationships.’ You have to be proactive; you can’t just sit in your office.” Several funders commented on how their equity grants introduced

them to new organizations that may “not have an arts mission but are using the arts to achieve their mission. And that has introduced us to a lot of new populations where arts is not a separate thing; it’s a part of everyday life.” Another funder concurred that many of organizations serving diverse communities “don’t identify the arts as the arts. They think of it as other things. But if they are implementing the arts in some way, we want to consider giving them funding.”

Several funders referenced the central role of the cultural community in establishing community cohesion. One funder heard this directly through community feedback. “The community literally said, ‘There is no other segment of the community that’s positioned to bridge difference like the cultural community. This must be your number one

Beyond engaging new community members, funders may also face challenges in reaching out to long-underserved area communities.

job.’ The community figured this out,” remarked the funder. “And this is a huge difference from ‘Oh, you’re here to entertain us.’” A couple of funders also emphasized that their engagement in supporting greater equity goes beyond ethnic and racial equity to encompass gender, age, disability status, veteran status, and sexual orientation.

One of the challenges for funders interested in supporting diverse communities may be their own application and reporting requirements. A funder that requires all grantees to participate in Data-Arts (formerly the Cultural Data Project) found that this requirement can be off-putting for small, volunteer-led organizations. “That’s usually where the conversation ends,” said the funder. Another local arts agency can fund only organizations with 501(c)(3) tax status, which excludes the many unincorporated entities serving diverse communities. To get around this restriction, the funder “contracts” for the purchase of services directly from artists.⁴ Other funders offer salary and technical assistance to get these organizations “to the next level.”

Some interviewees did express concerns about the extent to which arts funders are not yet sufficiently engaged in this priority. As one funder commented, “The cultural funding community has not kept up with the scale and the fact that much

of this new audience is globally diverse.” Another noted that while there has been much more talk about diversity in recent years, it seems that there has been more work being done only “in the last three years.”

Beyond engaging new community members, funders may also face challenges in reaching out to long-underserved area communities. As one funder commented, “We’re trying to figure out how to get there.” Another funder just at the beginning of this process noted, “As equity becomes one of our core values in our planning process, it will require us to look at some of our systems and practices and the way our grantmaking works. We may find that our systems are fair but not equitable.”

Nurturing the Next Generation through Arts Education

The need to demonstrate their relevance to the next generation of artists and arts patrons has propelled several public arts funders and united arts funds to establish initiatives to support arts education. “We were hearing, ‘It’s not enough to give to just the orchestra and the opera; what are you doing for the kids?’” shared one interviewee. A direct benefit of establishing these programs has been that they have helped to bring in new donors and leverage bigger gifts because funders can show where donor dollars are going, as compared to being combined in a pooled fund. These funding initiatives have also served as models for creating funding opportunities for other cultural priorities. Another funder heavily involved in supporting arts education in area schools commented, “If you can’t provide these types of experiences for a bigger group of people, how relevant is the opera or the symphony going to be in ten years? It’s all about relevance and it starts with pre-K.”

Partnering in Community Development

Public arts funders and united arts funds are rapidly and intentionally expanding their role in helping artists and arts and cultural institutions engage in communities to advance community development. These efforts range from supporting first-ever campaigns to promote cultural tourism and cultural festivals, to helping small and midsize arts organizations acquire permanent space, to collaborating on efforts to secure federal housing and transportation funding.

Despite this growing activity, one funder characterized these efforts as being “light years behind where they need to be.” Another local arts agency leader pointed out that “we’re having to think



more like we did in the late 1970s and early 1980s about how do you engage community. We sort of lost these skills in the interim. The cultural world has been here to entertain people for the past twenty-five years, not so much serve people." On the positive side, "It's like, 'I did these things back then and they worked. And I've tried them again and they work.' It's sort of going back to the roots. And I'll tell you, the elected officials love it. It's proof that we're delivering to their constituents."

At the same time, funders will need to take responsibility for ensuring deeper understanding of the many ways that a strong arts sector helps to advance the interests of communities. As one funder said, "If we don't help foundations and government leaders see that the arts are about more than rejuvenating a depressed downtown and having people buy nice dinners nearby, we're going to have a real problem on our hands."

While most of the community development efforts identified by interviewees focused on urban areas, one state arts agency leader highlighted community development work they supported in more rural

"All cultural agencies are going to need to be in constant listening, learning, and adapting mode."

parts of their state. This leader is seeing the start of a "rural renaissance" led by individual artists who want to be in the community and engaged in their environment. "I get excited about an artist who is creating art and also serving as a small town mayor or on the city council. You don't have to live in a big city to be creative." In supporting this work, the funder is trying to think about "arts not as rarified but as a force in the kind of life we all want to live."

Assuming Leadership in Cultural Planning

Public arts funders and united arts funds are taking on an increasingly intentional role in serving as connectors, coordinators, and providers of shared knowledge that benefits the entire cultural community in their areas. One local arts agency that has been doing cultural planning work for years sees itself now being defined as "the cultural planner" by the broader community. "We're actually changing to what the community said they wanted us to be," remarked the organization's leader. "And I think that the cultural

planning role will become the dominant role." A united arts fund leader described community feedback leading to a similar progression within their organization. "We are evolving from a traditional model of a united arts fund to this new model, which I would say is more of a local arts agency. We think that we can be a connector for organizations, regardless of their size, to opportunities beyond just grants from us."

Supporting research, the creation of dashboards on cultural community health, and even community cultural plans are all contributing to the influence of public arts funders and united arts funds as cultural planners. One united arts fund recently developed a blueprint for its own funding priorities that has had far-reaching influence in its community. As the organization's leader commented, "We have been driving a push for rethinking the relevance of an artistic tradition that dates back to the 1880s that has led to greater visibility and more relevance and people saying 'Oh, I get it now' when we present evidence of the impact of the arts."

Learning from Community Feedback

The sixteen public arts funders and united arts funds interviewed for this report make use of a wide array of community feedback mechanisms for purposes ranging from assessing proposals to identifying community priorities. Several spoke about the value of engaging outside panels in reviewing grant proposals, which raises the profile of the arts and cultural organizations seeking funding and leads to panel members serving as "community ambassadors" for the work of the funder.

Several interviewees also made the point that seeking out community feedback on their work only at long intervals "is a thing of the past." As one funder said, "All cultural agencies are going to need to be in constant listening, learning, and adapting mode." Two funders committed to this consistent stream of feedback have created positions for "engagement" staff. One of these funders, supported by a tax initiative, noted that they had been paying more attention to the arts organizations than the public, so the focus of the position is on the community. This leader believes the role will enable them to have a "constant feedback loop to get the pulse of what is happening inside and outside the arts community."

Moving Legacy Institutions outside of Their Walls

Several public arts funders and united arts funds discussed their efforts to support legacy

institutions in “pushing outside of their walls” and building greater connection with their communities. Unlike earlier generations of arts participants, one funder commented, “people are more inclined to engage in activities that are in their neighborhoods, in their communities, close by. They may not be inclined to drive downtown to the temples of art and experience something. They’re more inclined to experience things in coffee shops; they’re more inclined to experience things in clubs, in small spaces.”

According to one interviewee, the opera in their city adopted a “summer festival” or “food cart” model based on ideas of the company itself. They built a traveling opera stage they can drive to festivals, farmers’ markets, and other venues and put on “opera anywhere.” Another funder emphasized the benefits of organizations going “on the road” by establishing residencies in other cities. A united arts funder leader regularly asks their major legacy institutions, “If you’re doing a show on the stage, how are you also doing it in the park? If you’re doing it for this neighborhood, how can you also do it for that neighborhood? How can you involve more members of the public in interactive things? And how can you simultaneously address a bigger community issue like hunger? It’s that type of cross-sector work that’s leading to greater visibility.”

Funders are also supporting legacy institutions’ efforts to go into communities and help groups meet specific needs. For example, one funder hired the ballet to teach ballet classes in schools. Beyond the benefits of providing arts education, they expect that this engagement will engender greater community appreciation for and identification with the institution.

How Change Happens

The rethinking and reinvention of funding priorities among public arts funders and united arts funds result from no single stakeholder or strategy. While a few boards have sought out new leadership to implement evolving ideas about how funds should be distributed, it has generally been staff who have helped boards and government officials to broaden their thinking about funding priorities and formulas, drawing upon the perspectives and critiques of their community members and donors. In nearly all cases, a focused transition in board composition and thinking has been an essential step in bringing about the changes in funding strategies that guarantee the relevance of public arts funders and united arts funds to their twenty-first-century communities.

If boards are not supportive of evolving grantmaking agendas, change cannot move forward. One funder that replaced their funding formula with strong board support remarked, “I have had other boards that would never have let me go down that route, that were either so tied to tradition or so tied to cultural institutions in the community” that they would not have even considered these types of changes. Consistent with this conclusion, a funder observed that while civic leaders are no longer in control of the business community in their rapidly changing city, they still control the cultural space. “And they know what they know and they know it’s been like this for fifty years.”

Another funder that also implemented a complete restructuring of their funding formula with board support has now encountered pushback around expanding their cultural equity funding. Some board members expressed concern when staff set

In nearly all cases, a focused transition in board composition and thinking has been an essential step in bringing about the changes in funding strategies . . .

up a cultural equity fund. The organization leader understands this “back and forth” dynamic and concluded, “A big thing we have to do is get the board behind access and equality, because it can’t just be the staff saying this.”

Following are specific examples of the catalysts that have propelled six public arts funders and united arts funds to adapt their funding strategies.

Reflecting the Nashville Community

The leader of Metro Arts, Jennifer Cole, related that one of the efforts involved in moving toward equity is addressing long-held practices in board appointments. Many city-authorized arts agencies have mayoral and city council oversight over board leadership. In Nashville, Cole worked over a period of four years with two mayoral administrations to alter the composition of her board. By working for one appointment at a time, Cole now has a board that is 55 percent people of color and gender balanced. It also includes a wide range of ages, religious and socioeconomic backgrounds, and neighborhood geographies. This transformation of board leadership has gone hand in hand with

specific program outreach to all neighborhoods in the city and demonstrations of grant results in all thirty-five city council districts. The result is an improved relationship with the city council and citizens, who see the arts commission as representative of all residents and neighborhoods. This helps Metro Arts ensure that the arts drive a vibrant and equitable community.

Responding to the Charlotte-Mecklenburg Cultural Plan

Robert Bush, leader of the Arts & Science Council of Charlotte-Mecklenburg, heard directly from the community through an extensive cultural plan that “you need to reinvent yourself, and the first thing you need to do is reinvent your board. You need a board for the twenty-first century and not this ‘old school’ board.” The organization reduced its board size by more than half, and the number of government appointees by over two-thirds. They also actively signaled to legacy arts organizations what they were learning from the cultural plan, sought out their ideas, and let them know well in advance that changes in funding priorities would be coming. He continued, “None of them said, ‘Why are you doing this?’ They said, ‘This is not easy. But you signaled this was coming and how you’re dealing with this changing population. We have to get our hands around this, too, or we’re all going to lose.’”

Evolving along with the Community in Seattle

ArtsFund president and CEO Mari Horita remarked that “change is as difficult as it is inevitable.” Over the past few decades, the Puget Sound region has undergone rapid growth and change. In particular, the corporate culture and population demographic have diversified significantly since ArtsFund’s founding nearly fifty years ago. Recognizing the need for their own organization to evolve to address the shifting needs of the community, ArtsFund made a commitment several years ago to help ensure that it and the region’s arts sector better reflect, represent, and engage the broader community. This commitment has manifested itself in changes to their allocations policies and processes, as well as organizational leadership and values. Horita attributes the ability to effect positive change to the leadership of the organization and the community. “We are fortunate to have both a courageous and forward-looking board as well as strong support from corporate, public, and civic leaders with whom we partner to advance these shared objectives.”

Listening to Cincinnati’s Federated Donors

Responding to the interests of their donors has helped to propel change at ArtsWave. “Our donors are citizen donors who have expectations of the arts that go beyond the arts itself,” commented the organization’s leader, Alecia Townsend Kintner. “They expect the arts to be reaching their communities and schools and underserved kids.” Change at the board level has happened gradually, and it “took a decade to understand that our funding must better meet the needs of changing demographics in order to achieve the vision of a more vibrant economy and strong social cohesion.” ArtsWave is also relying on arts leaders

This transformation of board leadership has gone hand in hand with specific program outreach to all neighborhoods in the city . . .

to support this collaborative effort to serve the community more broadly. “It’s a bit of a gamble. But it falls apart at their peril. No single arts organization, no matter how large, would be able to re-create the access to workplace giving that our community still enjoys.”

Going Back to Statutory Language in Arizona

When Robert Booker, leader of the Arizona Commission on the Arts, took over the organization, he found that major legacy institutions were receiving grants every year based only on their size and were being reviewed internally without a panel. “We don’t believe that just because you’re a nonprofit arts organization you get state dollars automatically,” he said. “We want to see limited dollars used in the best way and do not want to see entitlement happening.” To make the case for changing funding criteria, he and his team went back to commission’s statutory language and mission, which emphasized providing access to the arts for residents of the state. With an emphasis on ending entitlement, conducting public review, providing transparency, and serving state residents, the board fully supported moving to a competitive system for funding. Booker concluded, “It is important to look at an organization not by its size but by its might.”

Cultivating the Cultural Community of the Future

What a twenty-first-century community wants is a balance of institutions of established and emerging and start-up and participatory organizations. That's what vibrant means today.

— United Arts Fund leader

All of the sixteen state arts agencies, local arts agencies, public funders created through tax initiatives, and united arts funds interviewed for this report have moved beyond providing formula-based support exclusively to a predetermined set of large, legacy cultural institutions primarily reflecting European traditions. Yet the priorities of these funders vary widely, from those that have incorporated a limited number of relatively newer organizations into their operating support programs but continue to make grants based primarily on organization size, to a few that have stepped away from formula funding and implemented fully competitive giving strategies. Most are in some way balancing ongoing support for legacy institutions with a wide array of new competitive funding opportunities for smaller and more diverse arts and cultural organizations that engage all parts of their communities.

Each funder will need to decide on the exact shape and timing of its transition, but all are going to need to continue to adapt and evolve. As evidenced in the comments of the funders themselves, increasingly diverse communities want a cultural sector that reflects their traditions and interests and offers convenient access to artistic experiences. New generations of arts participants want to be

... increasingly diverse communities want a cultural sector that reflects their traditions and interests and offers convenient access to artistic experiences.

a part of creating art, not just observing it. And donors increasingly want evidence of how the arts and cultural organizations they support are helping to build community cohesion and reflect and celebrate the entirety of the community.

What becomes clear from conversations with public arts funders and united arts funds is that they believe in the fundamental value of the

arts and culture to their communities' future and are committed to ensuring the sector's health and longevity. In their unique role, they are also having to ask questions that can challenge their long-standing relationships with community arts partners, civic and government officials, and even their boards, such as

- Does our board reflect the community we serve?
- Do our overarching funding priorities interest younger generations of donors? Or are we relying on niche activities to attract them to our traditional priorities?
- What is the trade-off between providing formula-based support for legacy institutions versus accelerating the growth of small and midsize arts groups that reflect changing community interests and demographics?
- What are the costs to the community of not supporting cultural equity?
- Would fully competitive funding enhance or diminish the quality and relevance of arts and cultural production in our community?
- Does offering a stable source of support to legacy institutions preclude requirements for greater responsiveness to changing community priorities?
- If we as the largest area arts funder do not intentionally cultivate the next generation of diverse arts organizations and audiences, who will?

Public arts funders and united arts funds are seeking out answers to these questions each day — learning through their own experimentation and from the experience of their peers. As one funder commented, "We are laying out the path for the local arts agency of the twenty-first century, which is very different than what they were designed to be in 1960. And we know people are looking at us because we're getting calls every day about 'how are you doing this' or 'have you figured this out.'" Another funder added, "There's certainly a move from an old model. It's a national shift. And I hope that we'll be able to figure it out together because that's going to be easier for all of us."

Private foundations can also take on a critical role in facilitating the types of changes public arts funders and united arts funds are increasingly focused on. One state arts agency leader described the excellent system they have for identifying and evaluating grant proposals from newer organizations across their state. "We've got to grow

younger organizations," the funder remarked. "And that's where we could really serve foundations well." Another spoke about the shared interests of foundations and public arts funders and united arts funds in encouraging better financial management among arts groups and promoting equity work. A third funder described their ability to leverage on-the-ground partnerships for foundations related to business development, community engagement, and workforce development because they are "in these relationships every day."

As with any fundamental transformation, there are many constituencies to consider. Public arts funders and united arts fund staff must challenge but cannot get ahead of their boards; the needs of government officials for demonstrations of community benefit must be met; longtime beneficiaries must be helped to understand and accept changed expectations; underserved communities must be engaged in new ways to ensure their participation; and all parties must show good faith to guarantee that resources continue to flow. Because, as

a tax initiative funder noted, "If this goes away, everyone will get hurt." In the end, all of these institutions must continue adapting to remain relevant not just to the arts sector but to their entire community. As one funder concluded, "No one can stand still at this point."

NOTES

1. *Cultural equity* was the term most commonly used by interviewees to reference efforts in the arts and cultural community to address the historical underrepresentation and underfunding of racial and ethnic minorities, as well as people with disabilities, LGBT people, and other populations.
2. In this report, the term *legacy cultural institutions* refers to large-budget entities, such as symphonies, operas, ballets, theaters, and museums, that generally reflect European cultural traditions.
3. Public information on a total of twenty-one funders was examined for this analysis, including thirteen local arts agencies, five united arts funds, and three arts funders created through tax initiatives. However, the share of giving directed to the largest recipients could not be determined for four local arts agencies. Giving reflects 2014 fiscal information for most of the seventeen funders, with the remainder represented by 2013 or 2015 fiscal information.
4. For more information on using contracting to support unincorporated organizations, see Jen Gilligan Cole, "Expanding Cultural Family: Funders, Tools, and the Journey toward Equity," *GIA Reader* 27, no. 2 (Summer 2016).

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Laura Zucker
Los Angeles County Arts Commission




MONTGOMERY COUNTY COUNCIL

CRAIG RICE
COUNCILMEMBER
DISTRICT 2

CHAIRMAN
EDUCATION AND CULTURE

MEMORANDUM

June 12, 2019

TO: Marc Elrich, County Executive
FROM: Craig Rice, Chair, Education and Culture Committee 
SUBJECT: Status of Montgomery County Executive's Ball for the Arts

On May 2, the Education and Culture (E&C) Committee held a worksession to review the proposed operating budget for the Arts and Humanities Council of Montgomery County (AHCMC) non-departmental account. During the review, continuation of the \$200,000 allocation for matching funds and the Executive's Ball was discussed.

Ultimately, the Council voted to continue appropriating \$200,000 for funds to match proceeds raised by the Ball and AHCMC's power2give crowdfunding program. However, during this review, a number of questions were raised related to the status of the 2019 Ball. The Committee understands this is a transition year, which may have pushed back planning activities for the Ball. However, information on the future of the Ball is needed.

The Committee will be discussing this item at a worksession on July 22 and would like to better understand your vision for continuing and strengthening fundraising for the arts. Please provide information on what is planned for the Ball in 2019, as well as what objectives and fundraising goals have been set. Receiving this information by June 28 will aid the Committee in preparing for this meeting. If a Ball is not intended in 2019, this will allow the Committee time to consider if there are any options available to produce this event in 2019.

Finally, AHCMC has requested direction whether the Executive's Awards for Excellence in the Arts and Humanities will continue in 2019. The Committee is interested in receiving that information as well.

The Council looks forward to working with you on supporting these annual events. Your prompt attention is appreciated.

CR:lp

cc: Councilmembers
Fariba Kassiri, Deputy Chief Administrative Officer
Deborah Lambert, Office of Management and Budget

35



OFFICE OF THE COUNTY EXECUTIVE
ROCKVILLE, MARYLAND 20850

Marc Elrich
County Executive

July 10, 2019

Craig Rice, Chair
Education and Culture Committee
Montgomery County Council
Council Office Building
100 Maryland Avenue, 6th Floor
Rockville, MD 20850

Dear Chair Rice,

I am writing to respond to your memo regarding the future of the Executive's Arts Ball.

I appreciate your engagement and your support for the arts. Please know I too continue to be a strong supporter of the arts. I believe the arts are essential to the fabric of a community. The arts uplift and touch us in ways that are individual, personal and not always easily quantified. They educate and engage, and often they provide a needed escape from our everyday worlds. And they are an integral part of the fabric of Montgomery County and one of the many reasons people want to live and work here.

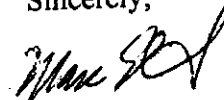
As we all know, funding for the arts is both essential and always a challenge. The Ball has been one important mechanism for helping fund the arts in Montgomery County, and I want to support that effort. Toward that end, I wanted you to know we are looking at a slightly different structure for the event that would be less expensive to produce. We would like to continue with the matching funds approach, which we believe helps energize and encourage donors. As you know, planning for the ball is done essentially all by volunteers, and many of the dedicated leadership that has worked so hard on this for many years is taking a well-deserved break. We are currently in the process of re-forming a committee and identifying key leadership for the planning and production of the event. Therefore, we have not yet set a dollar fundraising goal and appreciate the allocated \$200,000 available for this endeavor. It is my understanding that historically, about \$125,000 to \$150,000 has been used to match contributions, and the remainder has been then used for other arts-related activities. We are considering and likely to choose a date in March, which we think will work for a variety of reasons, including that a March date could provide more separation of time from the presentation of the Arts & Humanities Commission awards, and we have heard from some arts organizations that December is a difficult month to produce this type of event. I do realize that every fourth year, this event has doubled as the celebration for the newly elected County Executive and Council, and we will be discussing the possibility of a December event every fourth year and how that might be incorporated.

Craig Rice, Chair
Education and Culture Committee
July 20, 2019
Page 2

Regarding the annual awards presented by the Arts & Humanities Council, I had assumed that it was moving forward as usual, and I certainly support that effort, which I understand is planned and run by the Arts & Humanities Council. I apologize for any confusion as to whether I supported this effort this year – I do. My staff will confer with the Arts & Humanities Council staff as to the next step.

We look forward to working with you to support the arts.

Sincerely,



Marc Elrich

ME/ds

Key Findings and Recommendations

Montgomery County's Public Arts Trust is at a turning point.

- The County's commitment to funding public art is minimal, a fraction of what its ordinance allows.
- The County's public art approach, once a national leader, is lagging in terms of the innovation it is bringing to its work and in terms of some of its internal practices.
- The County's public art collection is lagging in genres of artworks that are at the forefront of current public art practice.
- The County's public art collection is not widely understood or appreciated by the public at large.
- The County's approach to incorporating public art in planning and private development has been relatively passive. There should be a closer linkage between urban design and public realm priorities and public art opportunities and priorities.
- The County's "public art ecology" – its network of artist and arts organizations that produce public art – is not strongly developed for a municipality of its size and resources.

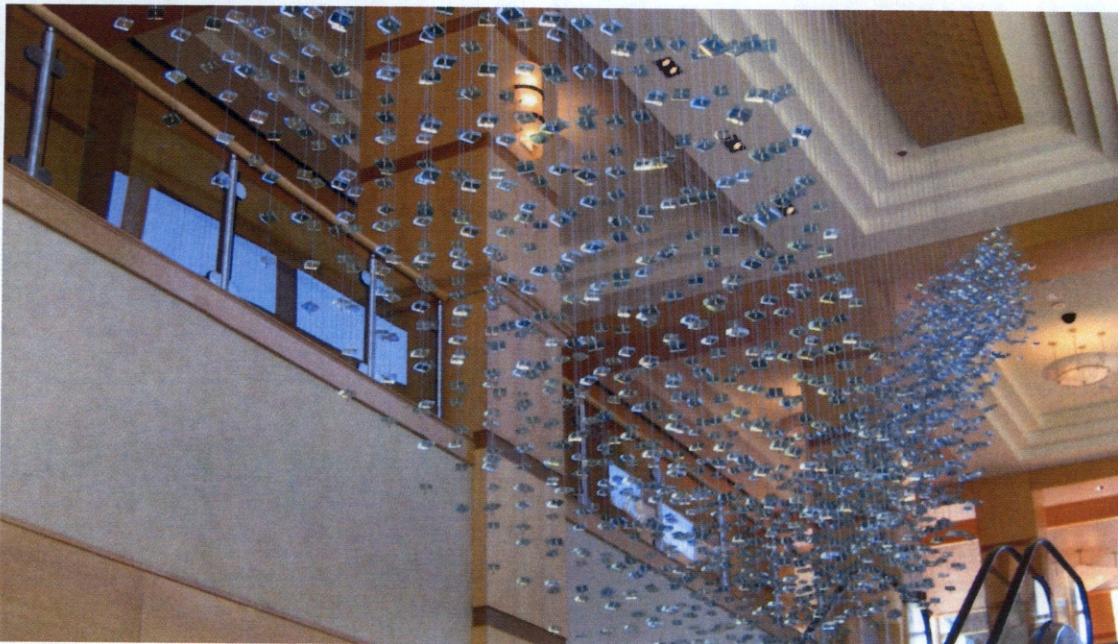
The Public Arts Trust has key resources it can build on.

- A vision for public art, as expressed by the public and stakeholders, aligns with the development and infrastructure opportunities that exist in the County.
- The Trust has strong relationships with several County partners, including the Maryland–National Capitol Parks and Planning Commission, the Department of General Services and Montgomery County Public Schools.
- The Trust has a great deal of flexibility in how it can work, which provides it with more options for shaping its future.

The Public Arts Trust can take the following key steps.

- The Trust should focus its efforts on new types of artworks that create excitement and energy and get attention for public art again.
- The Trust should be strategic in the partnerships that it prioritizes, focusing on those that best help it achieve the goals of the Roadmap.
- The Trust should work with M-NCPPC's planning division to strengthen linkages between public art, planning and development.
- The Trust should look toward building a "public art ecosystem" that extends beyond the focused role it plays in managing the County's public art collection. It should strengthen the County's "public art ecology" through information, networking and support of public art practices.
- The Trust must re-build the public case for public art through outreach and engagement with County agencies, public art stakeholders and the community at large. This constituency should be mobilized to advocate for funding the Trust at the full level contemplated by the County's public art ordinance.

Ray King, *Luma Wave*, Marriott Conference Center, North Bethesda



ARTLOOK® MARYLAND

A PATHWAY TO EQUITY AND ACCESS IN ARTS EDUCATION

All Maryland Public School students deserve a high quality arts education so they can learn and achieve in and through dance, media arts, music, theatre, and visual arts.

Access to arts instruction in schools is inequitable throughout the state of Maryland.

The Solution: *artlook*® Maryland

A groundbreaking, free, interactive online tool that annually collects, organizes, and visually presents arts education data from Maryland State school districts, arts organizations, individual schools, and arts education funders.

The Benefits Are Statewide



SCHOOL LEADERS

- Note trends and changes over time in the district
- Compare schools at the district and state level
- Create/update arts education goals using data driven decisions



COMMUNITY ARTS PARTNERS

- Note the trends in how schools engage community arts partners
- Consider arts education needs in Maryland Public Schools
- Determine how to best support schools in meeting goals



FUNDERS

- Note areas of greatest improvement and where there is evidence that investing in arts education pays off
- Note opportunities for additional investment
- Consider proposed research topics



PARENTS/ADVOCATES

- Note which arts education policies are currently in place
- Review their school's arts education offerings relative to other schools
- Ask school leaders about arts education goals

ARTLOOK® MARYLAND IS AN OPPORTUNITY TO MAKE MARYLAND'S FIRST ARTS EDUCATION ACCOUNTABILITY TOOL WITH THE POWER TO:

- Promote data driven decision making to provide quality arts education for every student;
- Define conclusively the state of equity in arts education for the state;
- Provide critical insight for lawmakers, school leaders, and arts partners to assess system level progress;
- Drive change through increased coordination between schools, arts agencies, and funders;
- Open the door to groundbreaking research at the state level; and
- Cement Maryland's position as the national leader in arts education.



Arts Education in Maryland Schools

Costs of artlook® Maryland

TWO-YEAR LAUNCH BUDGET: \$468,000

Year 1: artlook® Maryland Pilot Startup & Launch- \$225,000

- \$135,000 - Platform development & launch
- \$50,000 - System coordination & community engagement
- \$40,000 - Training costs and web design/marketing

Year 2: artlook® Maryland Pilot Expansion- \$243,000

- \$110,000 - System coordination & community engagement
- \$53,000 - Training costs and equipment
- \$50,000 - Quality assessment tool production
- \$30,000 - Annual licensing & technical support

Timeline

**January-June
2019**



Configuration of
artlook® school profiles

**March-September
2019**



Configuration of artlook®
partner profiles and map

**September-October
2019**



Public launch of
full pilot platform



Partners

Pilot Districts

Anne Arundel County Public Schools | Baltimore City Public Schools
Montgomery County Public Schools | Queen Anne's County Public Schools

Partner Organizations

Baltimore Center Stage | Baltimore Museum of Art | Chesapeake Shakespeare Company
Imagination Stage | Maryland Institute College of Art (MICA) | Maryland State Arts Council
Maryland State Department of Education

Funders

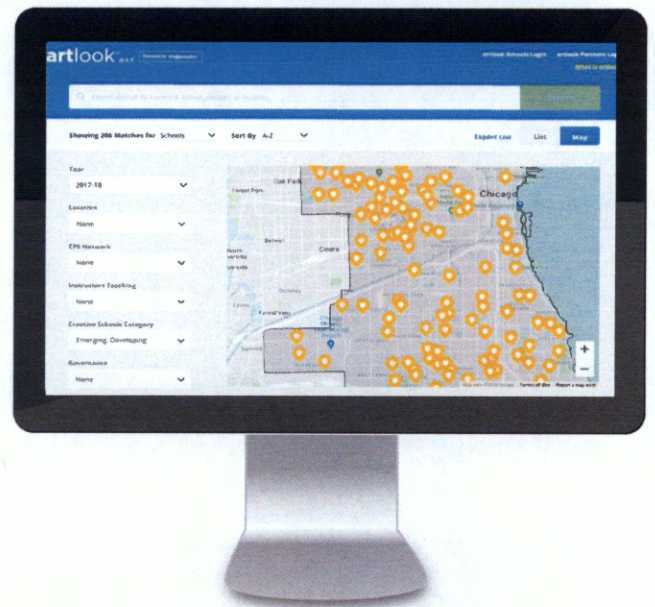
Abell Foundation | AEMS Trustees | Baltimore Community Foundation | Clayton Baker Trust
Deutsch Foundation | Harvey Fund | Knott Mechanical | NEA Collective Impact Grant through
Arts Every Day | Robert Meyerhoff & Rheda Becker | Roche Family Foundation | Seawall
Development | Shapiro Philanthropic Fund | Shelter Foundation | T. Rowe Price Foundation



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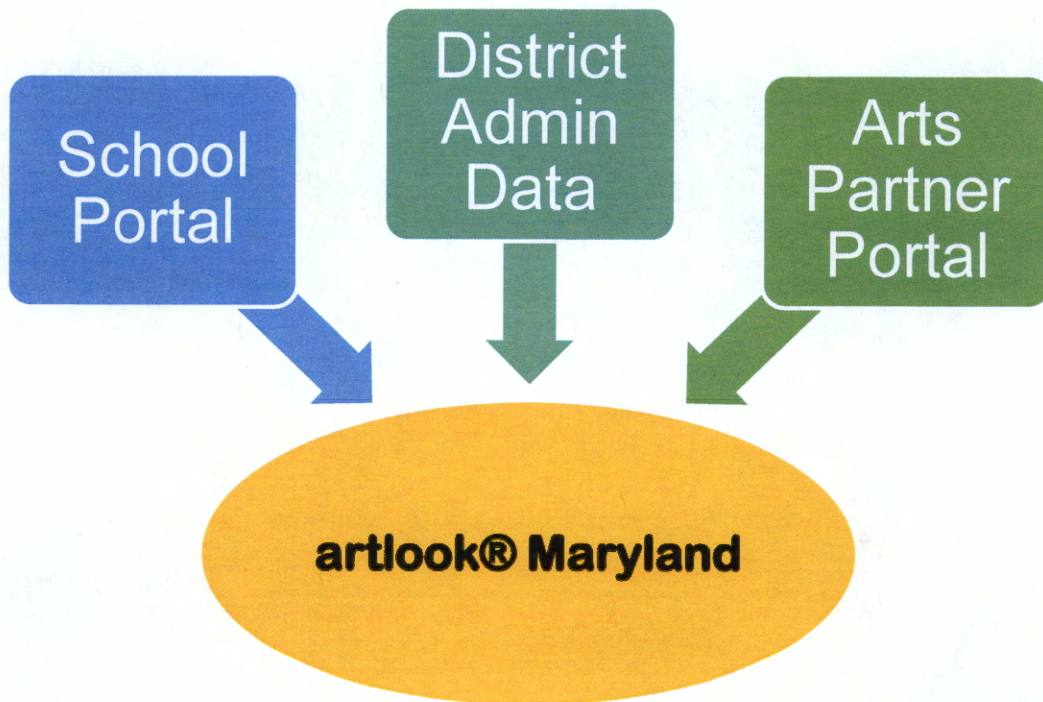
www.artlookmap.com

- 1 Drive change on the ground
- 2 Drive systems change
- 3 Unify data

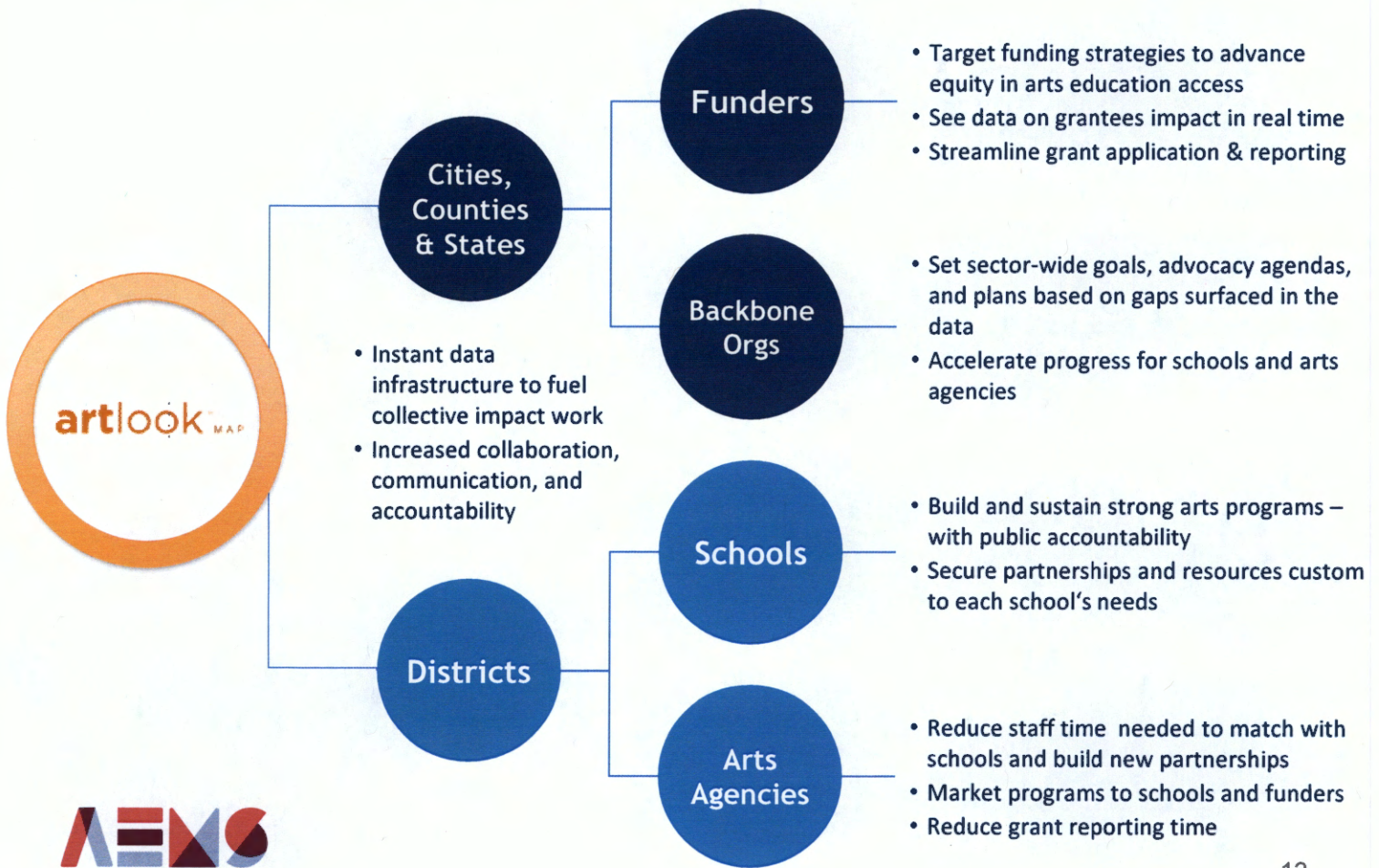


[artlook Profile Example: School](#)
[artlook Profile Example: Arts Partner](#)

artlook



The Benefits are Universal



Research & Evaluation Opportunities

Open new frontiers in arts education research at national scale.

Local Impact:

Data informs policies and efforts of Maryland stakeholders driving large scale change in access to arts education.

Tracking the aggregated impact of Maryland's investments in cities and counties over time.

Measuring how do cities compare to each other and to national averages.

New Arts Research Frontiers:

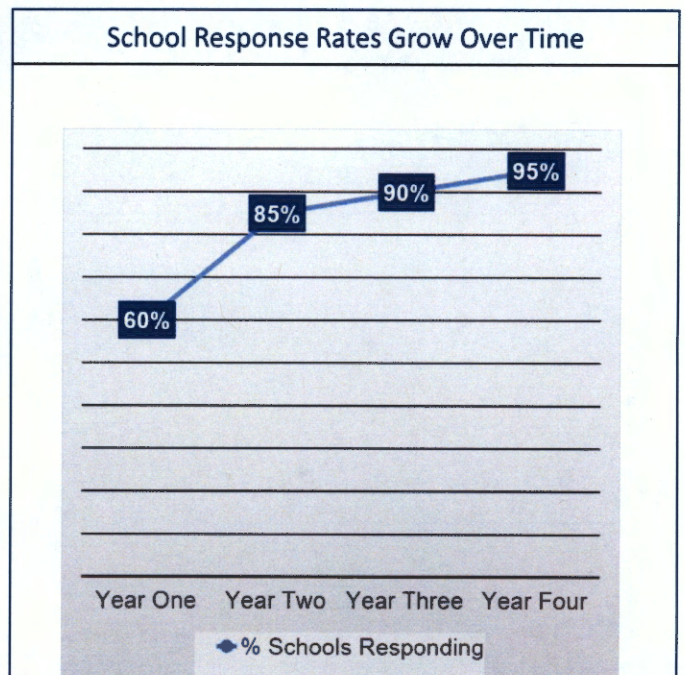
Correlations between arts access and indicators we care about in education (ex. attendance, test scores, graduation rates).

Randomized Controlled Trials - in partnership with a college or university to study academic, social-emotional benefits of arts education (or other).

artlook® Implementation

Rapid, iterative development process continues through summer. Trends suggest that by year 2 of the survey, a tipping point will occur with an 85% school response rate.

Activity	Timeline
Data & Arts Stakeholder meetings	Underway
artlook® administrative data collection & partner survey	Spring-Summer 2019
artlook® school survey	Summer-Fall 2019
artlook® map launch	Early Winter 2019



45