statement of the overall problems . . .

by Barbara Weisberger
Executive Artistic Director, Pennsylvania Ballet.

Fund-raising is *not* my favorite subject, I'm afraid, and after thirteen years of the survival struggle, I must admit I feel very tired and a bit angry. A colleague recently showed me an article in Forbes Magazine which quoted Joan Ganz Cooney as saying, "I spend ninety percent of my time on survival issues. My largest function is to go out hat in hand to raise money to render a service to the public. It's ignominious and wrong." It sounds like something I have said many times.

Forgive the obviously petulant sentiments, but it is indicative of the depletion of spirit and energy which I think is rather common to those involved in funding for the arts.

In my more productive moments, I remind myself of certain salient points:

- One must remember that arts organizations and institutions are very young, still unformed administratively and constantly in a state of flux and repatterning. Immediate and critical problems have often prevented essential long-range planning.

- The American society still looks upon the arts as a non-essential and certainly low priority, i.e., "How can one give money to a ballet company when there are poor people?" An important thing to remember is that those of us seeking funds for the arts must realize that we are doing pioneer work, and a good part of our jobs is to attempt to change basic values.

- Patterns of philanthropy, especially on the governmental and many corporate and foundation levels, force a great amount of "grantsmanship," a time-consuming, usually expensive pastime. We are often required to create new areas of expenditure in order to fit into specified guidelines, rather than requesting assistance for priority, already-budgeted needs. It is essential that we attempt to convince funding sources that contributions to general operations are most helpful and finally most productive.

and a consideration of specifics . . .

by Virginia Tanner
Director, Children's Dance Theatre, University of Utah.

What are the chief funding needs of dance and how might they best be met?

Chief funding needs are for companies which are ready to perform nationally. Box office receipts can't meet the costs of today's salaries, travel, lodging and food for America's good to excellent companies.

notes on fund-raising for dance

What are the effects of lack of proper funding?

Companies stagnate, by only being seen in their locale; or they are unable to stay together.

Is the old struggle between ballet and modern dance evident when it comes to which gets more funding?

Yes, ballet continues to receive more funding. However, today there is an increasing trend to give funding to modern dance companies, as particularly exemplified by the Artists in the Schools Program, which jointly provides support monies from the National Endowment for the Arts and the various state arts councils for presentation of dance in the nation's schools.

What would you view as the ideal strategy for the funding of dance?

- The artist's dedication to the art form to the point of being able to produce high quality art work worhy of support. Don't try to ride someone else's bandwagon as an artist.

- Be energetic and enterprising yourself; don't sit back and expect to be totally sponsored. I have raised money in every conceivable way, including private donations, benefit concerts, fund raising by students, etc.

- Try to build your proposals to foundations around fresh and unique ideas. The half million dollars which we received to establish the Repertory Dance Theatre at the University of Utah was based on an idea that had never been tried before, that of bringing in notable choreographers to develop works that would be seen in the West. Through the Dance Theatre these and other works would be kept alive in a young, self-directed company.

- Have a vital organization (non-profit) working on your behalf—meeting the businessmen who have the capability to help, if they understand the need.

- As a resource for your supportive organization, prepare an attractive slide series that describes the importance of your effort and demonstrates the quality of your group. People must be educated to give to the arts; this implies that you should strive to give them a clear idea of your needs and objectives, and how their money is to be used.

- Strengthen your public relations effort by preparing a comprehensive press book, which would describe background, philosophy, experience, where performances have been given, accomplishments, etc. □

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