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NATIONAL LOUIS UNIVERSITY

DOWN FRONT: CHALLENGES FACING COMMUNITY COLLEGE
BASED PERFORMING ARTS CENTERS

A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE

DOCTOR OF EDUCATION

IN

COMMUNITY COLLEGE LEADERSHIP

BY

STEPHEN BRADLEY CUMMINS

CHICAGO, ILLINOIS
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Community College Leadership Doctoral Program

Dissertation Notification of Completion

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Title of Dissertation: Down Front: Challenges Facing Community College Based Performing Arts Centers

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We certify this dissertation, submitted by the above named candidate, is fully adequate in scope and quality to satisfactorily meet the dissertation requirement for attaining the Doctor of Education degree in the Community College Leadership Doctoral Program.

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March 28, 2012

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5 APRIL 12

To my favorite girls
Anna and Sunday
You make me whole

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ABSTRACT

A number of community colleges have committed significant resources to presenting arts and cultural programming for their communities. These community college based arts organizations face many of the same challenges as other non-profit arts organizations and arts centers located on traditional four-year campuses. However, present research and data considers all centers to be similar and does not take into consideration the unique qualities of community colleges. The purpose of this research study is to first define community college arts presenting and then to identify and explain the challenges facing these arts organizations.

The first stage of the mixed method study incorporated quantitative surveys of 28 community colleges; the purpose of using the quantitative surveys was to collect programmatic, operational, and financial data on the organizations. The second stage of the study was qualitative and included a panel of community college arts leaders who was assembled with the purpose of gathering information that could be used to identify and address the challenges they face at their arts centers. The study utilized the Delphi Method, a qualitative knowledge-building tool that collects, synthesizes and refines data. The Delphi was modified to utilize a survey, an online list serve and conference calls in three rounds of data collection.

Two a priori themes emerged from the analysis of data. First, all arts organizations work very hard to develop and engage audiences in a service of mission and to generate operating revenue. Engaging the community college student and working with faculty as partners is a challenge which is unique to these organizations. A second prevalent theme was the challenge of managing finances of a community college arts center. The funding structure, of these organizations, relies heavily on contributed income from the host college and from revenue generated from ticket sales. Both funding sources have their own issues of stability and sustainability.

The study recommends that community college arts presenting organizations continue their work of engaging new and traditional arts audiences. Furthermore the study recommends that these organizations develop new models to achieve these goals. New measures, to assess value and impact of the work, should be developed in order to better connect with communities and acquire support from campus and community. Finally, centers should diversify their funding sources by working with the college and community in order to gain an understanding of alternate funding opportunities which can help secure the future of the arts.

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CHAPTER 1

INTRODUCTION

The arts and the fine arts have been part of higher education for many years, first informally as social and extracurricular activities and then more formally as part of core curricula and degrees of study. The presenting of performing and visual arts on college and university campuses has increased over the years. In a 2002 arts presenting survey, conducted by Hager and Pollak, over 1,200 institutions of higher education were identified as arts presenters.

This study is designed to examine the field of community college arts presenting and provide a picture of the community college arts organization. As this research examines arts presenting at community colleges it looks to pragmatically explore the issues as presented by real-world professionals in the field. The study will examine the organizational capacity to develop audiences, engage students and achieve financial sustainability. Finally, the study will address the challenges community college arts organizations face as they strive to provide cultural value to the communities they serve.

Statement of Problem

Many community colleges have committed themselves to presenting cultural events in specially constructed centers for the fine arts. These institutions are located in urban, suburban, and rural communities and have varying sizes of enrollment. The common denominator of these institutions is an institutional interpretation of mission which supports providing the community college campus and the local community with arts and cultural programming.

The community college has a comprehensive mission that may include service to their community by providing a better-trained workforce, preparing more students for transfer to baccalaureate institutions, responding quickly to changes in business and technology, and serving the remedial education needs of traditional, non-traditional and growing immigrant populations. Many of these institutions face shrinking financial support from state governments. There is also continual competition from for-profit higher education providers who may offer convenience and promises of employment. Even with these pressures taxing resources, some community colleges remain committed to providing arts and cultural programming to the communities they serve.

Performing arts centers are found on many college and university campuses across the United States, including both public and private institutions, two-year colleges, baccalaureate, and graduate institutions; the lens used to examine arts presenting in higher education has been created by the major university arts presenters. Although the challenges of university based performing arts centers may be similar to those of community colleges, a different lens is needed to examine issues which are unique to community colleges.

What are the unique challenges that community college performing arts centers face and what are the responses of arts leaders to these challenges? If the public community college has a different mission or funding structure than the public baccalaureate granting institution, is the arts center different? We can assume that community college arts leaders struggle with issues of leadership, mission fulfillment, budget, funding, programming, community engagement, audience building, campus versus community commitment, and other challenges. The above named challenges need to be addressed through the perspective of community college arts

leaders. This study will define the challenges of community arts leaders using a different lens, the community college arts leaders' perspectives.

Background and Context of Problem

On March 11, 2004, a group of 64 men and women convened for the 104th American Assembly entitled *The Creative Campus*. The focus of the conference was to examine the role of the performing arts in higher education (*The Creative Campus*, 2004). The subsequent white paper, which provided research results and generated discussion regarding the arts in higher education, refocused attention to the arts and provided support for the role the arts have in higher education. The academicians, professors, presidents, administrators, and artists who gathered for the assembly included two representatives from the community college world, Lawrence Simpson, President of Cuyahoga Community College, and Manuel Prestamo, Dean of Cultural Programs, Oklahoma City Community College. In addition, 29 people who were associated with public or private institutions of higher learning, including presidents, provosts, deans, and directors from Columbia, New York University, Princeton, California Institute for the Arts, University of Illinois, University of Texas, Northwestern, and Dartmouth, attended the assembly.

This convening serves to illustrate that although approximately fifty percent of all undergraduate college students in the U.S. are enrolled at community colleges, arts and culture on college campuses is largely being studied and assessed primarily through the lens of the major four-year baccalaureate and graduate universities. The assumption may be that arts patrons and students on community college campuses are similar to their counterparts at four-year institutions. However, research indicates that there are differences between community colleges and their four-year baccalaureate counterparts (Cohen and Brawer, 2008; Townsend

and Bragg, 2006; and Dougherty, 2003). It is an assumption that performing arts centers on these campuses will face different challenges than their four-year counterparts.

If community college leaders desire a place at the table for the discussion about arts presenting in America, then community college leaders must engage in the conversation. But in order to successfully do this, community colleges need to understand their relevance in this discussion and their role in arts presenting. Do community college arts centers have a social, cultural and economic impact on their communities? Should the mission of a comprehensive community college include cultural programming for the community? If the answer to these questions is yes, then community colleges should design the lens through which they are studied.

Purpose of Study

The purpose of this research study is two-fold. First, the study will define the community college arts presenting organization. Secondly, the study will identify and explain the challenges facing community college based performing arts centers and determine how community college arts leaders respond to these challenges. The study will assemble a panel of arts leaders, from U.S. community colleges with performing arts centers, who will participate in a Delphi Study. The community college arts leadership panel will be asked a series of questions that will paint a complete picture of the community college arts center. The responses will provide expert opinions on the challenges of community arts leaders and identify how arts leaders are responding to these challenges in preparation for the future.

Research Questions

1. What does community college arts presenting look like?
2. What are the challenges performing arts centers on community college

campuses face? Categories for inquiry include: leadership, mission fulfillment, funding, budget, programming, community engagement, audience building, and community versus campus commitments.

3. How are arts leaders at community colleges responding to the challenges facing them?
4. What is the forecast for performing and visual arts centers on community college campuses in the next ten years?

Significance of Study

Performing Arts Centers located on community college campuses have a running theme in their mission statements:

The Carlsen Center at Johnson County Community College, Overland Park, KS

“... connects and enriches the community.”

The McAninch Arts Center at College of DuPage, Glen Ellyn, IL

“...enrich the cultural vitality of the community.”

The Macomb Center at Macomb Community College, Clinton Township, MI

“...enhance and enrich the cultural development and awareness of the community.”

The common themes are community and enrichment. The language expressed in these three examples reveals that these colleges believe that their mission is to culturally connect, enrich and/or enhance the community they serve. Community college arts leaders, the presidents of these institutions, and the tax payers who support their local community college, have determined that their institution must be culturally meaningful.

Little research exists that is specific to community college arts centers. The assumption in the arts presenting field is that all arts centers face the same challenges. Community college

arts leaders need research, both quantitative and qualitative, that is specific to the challenges and the value and the impact of arts organization on the community college campus. In 2008, RDS Consultants, in anticipation of building a performing arts center and as part of a feasibility study, produced a *Best Practices* report for Wayne County Community College District. The study identified ten leading performing arts centers located at two-year institutions. RDS stated in the report, “from our research, we could not find a database, online or in print, that provides a comprehensive listing and/or analysis of performing arts centers nationwide housed in two-year institutions” (Reynolds-Sundet, 2008, p. 5). The report goes on to discuss how ten leading community college performing arts centers operate and included information on budgets, programming, marketing, fundraising, and staffing. The discussion of intrinsic impact on the community is mostly assumed by RDS.

Attendance reports and balance sheets complete the data that is available to many arts administrators of community colleges, leaving them with little information to substantiate the need for resources to support their programs. The lack of empirical and anecdotal data, measuring the impact of community college performing and visual arts centers on their communities, leads patrons and administrators, who support public funding of the arts and culture, to fall back on weak and unsubstantiated arguments. As challenges arise and community colleges face difficult decisions, organizations look for suitable and effective data that community college arts leaders can use in decision-making.

The significance of this study is that it contributes new information to the field of community college based arts presenting. The study has practical significance for community college arts leaders; the information provides a foundational understanding of the field valid opinions from a panel of experts on the challenges that community college performing arts

centers face. The research in this study provides actionable conclusions and will help institutions better plan for the future. Institutions that are considering committing valuable resources towards the construction of a cultural center may better weigh the issues and benefits before making an expensive investment. Finally, as allocation of financial resources at community colleges becomes increasingly more challenging, campus and community leaders will need data and information to support their decisions.

Research Design and Methodology

The study is a mixed methods explanatory design. The quantitative portion of the study proceeds and informs the qualitative phase that is structured as a modified Delphi Study. The research is a case study of the phenomena of community college arts presenting situated in an interpretive paradigm. The study is guided by Glaser and Strauss's grounded theory and by the constructivist and pragmatic philosophies. Conceptually the study accepts as truth "what works" for professionals in the field and from these observations inductively builds conclusions and implications.

Assumptions of Study

Leedy and Ormrod (2010) indicate that assumptions are basic to research and must be set forth. This study assumes its own definition of significance and that arts and culture should be part of a rich life. This study also assumes that men and women, who have risen to the level of Director or Dean at an institution, are effective in their positions, are experts in their field, and have something meaningful to contribute to the discussion. Finally, this researcher assumes that the structural differences between community colleges and other institutions of higher education that host performing arts centers, creates for community colleges a unique set of challenges if they choose to present and support of arts presenting.

Limitations

A limitation of this study is that data will be collected from a panel of experts who have self-identified themselves as experts. Those potential panel members who choose not to participate in the study could represent differing views from the panelists who do choose to participate in the study. Another limit of the study is that institutions presenting less than five professional arts events in a season and/or calendar year will not be considered for the qualitative portion of the study. The study seeks to identify the challenges of community college arts centers that have made a significant commitment to arts presentation. Because five events may be considered an arbitrary number, it may be viewed as a limitation of the study.

There are limitations that pertain specifically to panelists. First, the Delphi portion of the study is limited to arts leaders who have two or more years of experience in an arts leadership position at a community college. The second panelist limitation is that a panelist will not be considered for the study if they have less than five years of experience in the fields of arts education or arts presenting. The Delphi study also limits itself to arts centers that have full time staff who are dedicated to arts presenting.

Researcher Bias

There is potential for researcher bias in this study. The researcher is the director of a performing arts center on a community college campus and has worked in the arts presenting and arts education field for over twenty years. The researcher will engage the reflexivity strategy as described in Johnson and Christensen (2008) in the form of “critical self-reflection about his or her potential biases” (p. 275). The design of the Delphi Study may help in discouraging bias as the researcher will strive to use as many of the panel members’ actual words as possible in stating the final results, being careful not to infer meaning.

Definitions of Terms

The terms italicized below have been defined to provide a better understanding of the subject matter presented in the study.

Artist – For the purpose of this research, artist refers to any person or group of persons engaged in the activity of creating art. The term is most commonly used when referring to a visual artist; however, this study uses the broad definition and applies the term to work in all art forms including music, theatre, dance, film, and the visual arts.

Arts Presenting /Arts Presenters - This study utilizes the definition of arts presenting which was defined by Hager and Pollak (2002) in their study of the capacity of U.S. performing arts presenting organizations. According to Hager and Pollak (2002) “a performing arts presenting organization is an organization, or a department or program of a larger organization, that works to facilitate exchanges between artists and audiences through creative, educational, and performance opportunities. The work that these artists perform is produced outside of the presenting organization (p. 2).”

Association of Performing Arts Presenters (APAP) – The Association of Performing Arts Presenters (APAP) is a national service and advocacy organization dedicated to developing and supporting a robust performing arts presenting field and the professionals who work within it.

National Endowment for the Arts (NEA) - The National Endowment for the Arts is an independent agency of the Federal Government which was established by Congress in 1965 and dedicated to supporting excellence in the arts (both new and established) by bringing the arts to all Americans and providing leadership in arts education.

Professional Arts Event – For the purpose of this study a professional arts event is one in which the presenting or host organization pays a monetary fee for an artist’s services, either to the artist or to the agent of the artist.

Urban Institute – The Urban Institute is a Washington D.C. based nonpartisan think tank. The Urban Institute gathers data, conducts research, evaluates programs, offers technical assistance overseas, and educates Americans on social and economic issues.

Visual Arts – These are art forms that focus on the creation of works that are primarily visual in nature such as painting, drawing, photography, printmaking, and filmmaking. This may also include sculpture, glass, ceramics, and metalwork; these are sometimes referred to as three dimensional or plastic arts.

Summary

Many community colleges, as part of their mission to serve community, have committed the institution to presenting arts and cultural events. The purpose of this study is to provide a picture of the community college arts presenting organization and to identify and explore the challenges, common and unique, to these arts organizations. Assumptions, limitations and the bias of the researcher have all been addressed and every effort has been made to ensure that the study is sound. Literature or research does not exist which is specific to the field of arts presenting at community colleges; therefore, this study will have significance to the current practice and to those institutions that may choose to adopt arts presenting as part of their mission in the future.

CHAPTER 2

LITERATURE REVIEW

Each week performing arts centers across the United States bring arts and cultural programming to the communities they serve. Some of these cultural events are hosted at centers found on the campuses of America's community colleges. In the past decade there has been a good deal of writing on the significance of the arts in our society and of the challenges facing the arts presenting field; however, there has been little study or thought that focuses solely on the community college arts presenter. The purpose of this study is to identify the challenges that arts leaders at community colleges face and to examine what steps they may take in response to these challenges. The study seeks to answer the following questions:

1. What does community college arts presenting look like?
2. What are the challenges performing arts centers on community college campuses face? Categories for inquiry include: leadership, mission fulfillment, funding, budget, programming, community engagement, audience development, and community versus campus commitments.
3. How are arts leaders at community colleges responding to the challenges facing them?
4. What is the forecast for performing and visual arts centers on community college campuses in the next ten years?

Chapter two first reviews literature that explores the role of arts presenting in higher education. A portion of this section is dedicated to understanding the community college in order to provide a frame of reference with which to study community college based performing arts centers. Secondly, the chapter looks at recent literature that studies broad issues in the arts,

specifically arts presenting. Next the review examines the Delphi Method, the research tool used to facilitate discussion among a panel of experts in community college arts presenting. Finally, literature that supports the conceptual framework and the philosophical worldview of the study is cited.

The Arts in Higher Education

The arts and the fine arts have been part of higher education for many years, first informally as social and extracurricular activities and then more formally as part of core curricula and degrees of study. The presenting of performing and visual arts on university and college campuses has increased over the years. In a 2002 arts presenting survey, by Hager and Pollak, 1,200 institutions of higher education were identified as arts presenters. On March 11, 2004, the 104th American Assembly gathered sixty-four men and women in Harriman, NY, to discuss the state of the arts in higher education. The group included university presidents, professors, administrators, arts presenters, artists, and representatives from the non-profit and business sector. Institutions represented included Princeton, Columbia, Ohio State, the University of Texas, the University of Illinois, the University of California, and others.

The result of the symposium is a report titled *The Creative Campus: The Training, Sustaining and Presenting of the Performing Arts in Higher Education* (American Assembly, 2004). The training and sustaining of the performing arts, as referenced in the title of the report, is primarily focused on academic issues internal to the institution. Topics discussed included tenure and promotion, funding, research, student access and student success. Although these are all important topics, the third leg of the study, which focused on presenting, has the most significance to this study. The panel affirmed the importance of presenting the arts on college campuses and recommended four areas where attention should be given to

ensure that arts presenting will achieve its full potential. First, in the area of student participation, as audience and as participant, the presenter has the ability to engage students. Second, the relationship of faculty and administration to arts presenting offers opportunities for cross-disciplinary connections that can result in deeper student engagement. Third, the presenting institution has a service obligation to the greater community that helps to bridge campus and community divides. Finally, presenters have a unique ability to address contemporary, global and societal issues affecting their campus and the world.

Of the sixty-four participants convened by the American Assembly, only two panelists represented community colleges. The American Association of Community Colleges, using 2008 National Center for Education Statistics (NCES) data, states that 44% of U.S. undergraduate students are enrolled at a community college (AACC, 2011). Arts centers based on the campuses of U.S. community colleges should have the same potential to affect student lives as the centers located at traditional four-year baccalaureate institutions. It is therefore reasonable to assert that the questions and challenges raised in *The Creative Campus* are pertinent to community colleges.

Following on the heels of the 104th American Assembly, assembly participant Steven Tepper of the Curb Center for Art Enterprise and Public Policy, Vanderbilt University, wrote two articles on the creative campus addressing how creativity in higher education might be measured. The first article, *The Creative Campus: Who's No. 1?* (Tepper, 2004), appeared in the *Chronicle of Higher Education* and the second article, *Taking the Measure of the Creative Campus* (Tepper, 2006), was published by the Association of American Colleges and Universities in *Peer Review*. In both articles Tepper discusses what allows creativity to thrive on campuses. The author suggests that creativity thrives in diverse settings; therefore, those

campuses that are most creative allow for cross-disciplinary and cross-cultural exchange. Creative institutions support collaboration, they encourage risk-taking, they recognize that creativity takes time and that failure is part of the process. Tepper concludes that the arts are an important piece of the cultural life of a campus and one that supports creativity.

Another recent study by Margaret Merrion assumes that the arts are vital on college campuses as academic arts programs are thriving. The question that Merrion (2009) asks in her article, *A Prophecy for the Arts in Higher Education*, is “what does the future hold for the arts in higher education?” In order to study the future of arts in higher education, Merrion assembled a Delphi Study panel of fourteen fine and performing arts deans at baccalaureate granting institutions. The panel of experts addressed a list of topics including curriculum, faculty, students, learning place, technology, support, cultural partnerships, and leadership. The most striking discovery of this study was that these topics are so interconnected. For example, technology changes at breakneck pace; this impacts curriculum development, recruitment of new faculty, and potential partnerships. Another point that illustrates the interconnectedness of these topics is the example of a student who understands that he needs an education but worries how he will afford it; this influences how the institution constructs curriculum and influences how the external partnerships of the institution work together to support this student’s transition into the workforce. Merrion recognizes that each of these challenges call for skilled leadership on many levels. The final recommendation of the report is that now, even when economic circumstances have stressed higher education budgets, is the time to study the arts and forecast for the future. Planning for the future now will allow academic leaders to make sound and informed decisions, when financial and human resources become available, for the future.

The final reference to “financial resources” in the Merrion (2009) report is particularly relevant to any discussion about arts presenting in higher education and particularly to this study on community college arts presenting. The reports and articles by Merrion, Tepper, and the American Assembly do not address funding the arts directly but rather categorize that challenge under leadership. The funding of arts education and of arts presenting programs at community colleges is addressed in subsequent literature.

Community Colleges

Community colleges are complex and comprehensive institutions. Their missions, funding, services provided, and communities served are different from those of their baccalaureate brethren. A base of knowledge on community colleges is required in order for the study to have a point of reference. Cohen and Brawer (2008), authors of *The American Community College* (5th ed.), offer an authoritative view of the community college. The authors outline the comprehensive services these institutions provide and offer data and analysis on demographics, educational technology, occupational education, transfer to baccalaureate granting institutions and an entire host of issues encountered by leaders of these campuses.

Cohen and Brawer (2003) categorize the arts and cultural programming that community colleges offer as part of “community education”. The authors describe the many services that are extended to the community under this heading as being “usually supported by participant fees, grants, or contracts with external organizations” (p. 283). Included under this category are continuing education, lifelong learning, community services, community-based education, and contract training.

Cohen and Brawer (2003) observe that, “cultural and recreational activities conducted as part of community service programs have declined in the face of limited budgets and concomitant conversion of these functions to a self-sustaining basis” (p. 313). They continue by asking the difficult question of whether community colleges should try to maintain this type of programming (arts presenting). The authors question how colleges will fund these programs and question whether the funds will come from enrollment, tax or auxiliary funds. The following statement goes to the heart of the matter.

Each noneducative function may have a debilitating long-term effect because it diffuses the college mission. Each time the colleges act as a social welfare agencies or modern Chautauquas, each time they claim to enhance the global community, they run the risk of reducing the support they must have if they are to pursue their main purpose (p. 313).

This is a question administration and arts presenters at community colleges will have to struggle with.

The scholars contributing to the *Ashe Reader On Community Colleges*, Barbara Townsend and Debra Bragg (Eds.) (2006), offer varying and diverse opinions of community colleges. Particular among them is Kevin Dougherty’s (2003) opinion on the origins and impact of community colleges. The author outlines the varied and contradictory missions that community colleges have: workforce development, college access and baccalaureate transfer, remedial education and general education. Dougherty observes that community colleges serve as important centers for community building by providing a place where citizens from diverse backgrounds may come together. Arts events are one such gathering place where Dougherty suggests a “vibrant civil society” may be supported (p. 53). The researcher argues that community colleges are better situated to serve this mission than baccalaureate institutions because community colleges serve a more ethnically, socially and age diverse student

population. The author's second argument is that community colleges are more locally focused than four-year colleges and universities. Dougherty closes his argument in support of community building with the observation that more research is needed to systematically support the statements of civic and cultural enrichment that some community colleges proclaim.

Pressures Facing Community Colleges

This study's lens is further defined by Stephen Brint and Jerome Karabel (2006) in the ASHE Reader article entitled *Community Colleges and the American Social Order*. The authors focus on the pressures facing colleges as they serve as the most democratic of educational institutions in what Brint and Karabel see as an otherwise socially stratified society. The authors recognize a stratification within community colleges which is exemplified by the existence of two educational tracks, the first being vocational and the second being the higher education track. The second critical observation is that community colleges have adopted consumer-choice and business-dominated models of operation. The consumer centered model views students as consumers focused on maximizing their economic potential. The business-dominated model recognizes that corporations and organizations with large employee bases have strong influence on the shape of American education. The focus of the business dominated model leads toward vocational education and away from the "over-educated" workforce that four-year institutions produce. Perhaps the strongest statement made by the authors is that community colleges have assumed, even placed themselves in, a subordinate position to both higher education four-year colleges and universities and to businesses and corporations. The arts presenter might be left to wonder if there is room for arts presenting in either of these models.

Federal, state and local funding of higher education may unintentionally stratify the institutions that funding sources seek to support. Data sets from the National Center for Educational Statistics (NCES) (Knapp, Kelly-Reid, and Ginder, 2010) and American Association of Community Colleges (AACC, 2011) illustrate differences between the funding of public community colleges and public baccalaureate institutions. NCES (2008) data reveal that public two-year schools operated on revenues of 50.3 billion dollars as compared to four-year institutions of 215.5 billion dollars. The areas of notable difference are indicated in Table 1.

Table 1. Key Revenue Comparison Two-Year and Four-Year Public Colleges

	2 -Year	4 -Year
Tuition	16%	17.6%
Grants and contracts (federal, state and local)	9.6%	16.7%
Revenue from operations, sales and service including hospital operations	6%	25.4%
State appropriations	30.5%	24.3%
Local appropriations	17.9%	0.2%
Non-operating grants (federal, state and local)	11.3%	3%

(Knapp, 2010, p.13)

Funding sources, the availability of funds from these sources, and the political and social constraints on monies will inform future decisions that community colleges make with regards to cultural programming.

Arts Presenting Missions

The missions of academic arts centers, regardless of whether they are part of a two-year or four-year institution, tend to be quite similar. A comparison of two centers, 35 and 65 miles apart from one another, in their respective states of Kansas and Michigan, illustrates the point.

The mission of the Lied Center, Lawrence, KS, is to engage audiences and artists through presentation, education, research and service.

The Performing Arts Series at Johnson County Community College, Overland Park, KS, connects and enriches the community by:

- Serving as a national and community leader for the performing arts
- Presenting professional performing arts programming
- Providing a comprehensive arts education program
- Commissioning and presenting new artistic work, and
- Advancing and assisting in the development of new artistic work and the careers of young and gifted artists.

The University Musical Society, University of Michigan, Ann Arbor, MI, has a mission to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

The mission of the Macomb Center for the Performing Arts, Macomb Community College, Clinton Township, MI, is to enhance and enrich the cultural development and awareness of the community by offering a diversified selection of quality cultural experiences, and to inspire and encourage artistic expression through education, performance and volunteer opportunities.

If the artistic mission of an arts center that is located at a community college campus is similar to that of a center located at a public research university campus, are their challenges similar or unique?

Community College Students

Many arts organizations struggle with the challenge of developing new audiences; however, college and university based performing arts centers have the added challenge of engaging students. The researcher discovered that literature, on engaging college students in

the arts with differentiation between four-year baccalaureate students and two-year community college students, does not exist.

This study requires that there be a basic understanding of who the community college student is and how that student may differ from the four-year baccalaureate student. Authors, Kane and Rouse (1999), in their journal article, *The Community College: Educating Students at the Margin Between College and Work*, provide a snapshot of the American community college student and the institution he or she may attend. Compared to baccalaureate students the community college student is more likely to be the first person in his or her family to attend college and is more likely to be a minority. In several ways these institutions have made it easier for students to attend college: (a) they keep low tuition rates and fees, (b) they offer courses on varying days and at varying times, (c) they offer alternate delivery methods such as online courses, and (d) they are located within proximity of students' work and home. Kane and Rouse conclude that community colleges have increased educational attainment levels in the U.S. by being a gateway to education for those whom college was before out of reach.

In the *National Profile of Community Colleges: Trends and Statistics*, Kent Phillippe and Leila Gonzalez Sullivan (Eds.) (2005) provide base data on community colleges. Specific data sets on social and economic impacts of community colleges are informative to this study. Comparisons and correlations may be drawn between community college statistics like those from the National Center for Educational Statistics (NCES) and the *National Profile of Community Colleges: Trends and Statistics* and between those from the arts and culture field.

The National Center for Education Statistics (NCES) *QuickStats* publications and search tools offer comparison data for analysis. A comparison of Associates and Baccalaureate students using data from the NCES *QuickStats* is provided in Tables 2 through 9. The

comparisons divide students using the Carnegie Classifications “Associates” for two-year students and “Baccalaureate” for four-year students.

The American Association of Community Colleges (AACC) places the average age of a community college student at 28 years of age. The National Center for Education Statistics (NCES) data indicates 30% of associate degree students are 30 years of age or older as compared with 18% of baccalaureate students who are 30 years of age or older (Table 2). Data from NCES indicate that community colleges serve more minority students than baccalaureate institutions with higher percentages in all minority categories except for “other” (Table 3).

Table 2. Age – NCES Associate and Baccalaureate Student Comparison

	18 or younger	19-23	24-29	30-39	40 or older
Associates	8.9%	41.5%	19.8%	15.5%	14.3%
Baccalaureate	12.6%	55.9%	13.5%	10.7%	7.3%

(NCES, 2012)

Table 3. Race - NCES Associate and Baccalaureate Student Comparison

	White	Black	Hispanic	Asian	American Indian	Hawaiian Pacific Islander	Other	Mix Race
Associates	58.4%	15.1%	15.8%	6%	1%	0.9%	0.3%	2.4%
Baccalaureate	66.4%	13%	13.4%	3.8%	0.5%	0.6%	0.3%	2%

(NCES, 2012)

The amount of time a student is able to devote to school versus time at work is an important data comparison. NCES data reveal that baccalaureate students are more likely to be enrolled full time at their institution as compared to community college students who are more likely to enroll part time or as compared to a mix of full-time and part time students (Table 4).

Table 4. Attendance Intensity Pattern - NCES Associate and Baccalaureate Student Comparison

	Full time	Part time	Mix
Associates	32.9%	18.6%	48.5%
Baccalaureate	66.6%	3%	30.5%

(NCES, 2012)

NCES data reveal that 65.3% of community college students work at least 26 hours per week as compared to 36.5% of baccalaureate students who work 26 or more hours per week (Table 5).

Table 5. Work hours per week - NCES Associate and Baccalaureate Student Comparison

	1-15 hours	16-25	26-39	40 or more
Associates	13.5	21.2	22.6	42.7
Baccalaureate	30	23.8	17.9	28.6

(NCES, 2012)

Community college students pay far less in tuition and fees than baccalaureate students.

NCES data reveal more than 50% of associates students pay less than \$700 per semester in tuition and fees while more than 50% of baccalaureate students spend \$2,300 or more per semester (Table 6). Another portion of data, that may be associated with college expense, is student dependency status, whether or not a student is listed as a dependent of another person who is usually a parent. Data displayed in Table 7 indicate community college students are more apt to be independent (57.7%) while baccalaureate students are more likely to be dependent (62.4%). The National Center for Education Statistics (NCES) tracks another potential indicator of student well-being, that of credit debt. Although community college students pay far less in tuition and fees, as indicated in Table 6, they carry more credit debt than baccalaureate students (Table 8).

Table 6. Tuition and Fees* - NCES Associate and Baccalaureate Student Comparison

	\$0	\$1-699	\$700-2,299	\$2,300-6,199	\$6,200 or more
Associates	26.3%	34.1%	25.5%	9%	5.1%
Baccalaureate	18.4%	6.2%	16.2%	22.4%	36.9%

*excluding grants

(NCES, 2012)

Table 7. Dependency Status - NCES Associate and Baccalaureate Student Comparison

	Dependent	Independent
Associates	42.3%	57.7%
Baccalaureate	62.4%	37.6%

(NCES, 2012)

Table 8. Credit Card Debt - NCES Associate and Baccalaureate Student Comparison

	Less than \$500	\$500 – 999	\$1,000 – 1,999	\$2,000 – 2,999	\$3,000 or more
Associates	23.6%	21.7%	19.3%	11.3%	24.1%
Baccalaureate	29%	18.1%	21.4%	12%	19.5%

(NCES, 2012)

A parent's level of education has been used in past studies as a predictor of student educational aspirations and of future educational success. NCES data indicate 8.2% of parents of associate degree students have an education level no higher than a high school degree and 30% have no more than a high school or equivalent degree. This data is compared to 4.3% of baccalaureate students' parents with an education level no higher than a high school degree and 23.2% with a high school or equivalent degree. NCES data indicate that 23.1% of parents of baccalaureate students have completed a bachelor's degree, (13.4%) a master's degree, (4.3%) a professional degree, and (3.7%) a doctoral degree. Parents of community college students rank lower in each category with 16.9% having attained a bachelor's degree, (8.7%) a master's degree, (2%) a professional degree, and (1.7%) having earned a doctoral degree (Table 9).

Table 9. Parent's Highest Education Level - NCES Associate and Baccalaureate Student Comparison

	No High School Degree	High School Degree or Equivalent	Vocational Technical Degree	Less than 2 years of College	Associates Degree	2 or more years of College – No Degree
Associates	8.2%	30%	5.8%	8.7%	8.4%	4.5%
Baccalaureate	4.3%	23.2%	5%	8.4%	7.8%	4.2%

	Bachelor's Degree	Master's Degree	Professional Degree	Doctoral Degree	Don't Know Parents Level of Education
Associates	16.9%	8.7%	2%	1.7%	4.6%
Baccalaureate	23.1%	13.4%	4.3%	3.7%	2.7%

(NCES, 2012)

The conclusion that may be drawn from the NCES data is that there are clear differences between community college and baccalaureate students. With a better idea of the profile of a community college student, perhaps community college arts organizations can better engage students. The topic of student engagement is addressed under the broader heading of audience development in subsequent literature.

Significant Issues in Arts Presenting

This study focuses specifically on the challenges facing community college based performing arts centers. However, many of the questions asked and issues discussed with the study participants are ones that have been identified in the general non-profit arts presenting field. Much of the present literature on the arts and culture sector, specifically on arts presenting, crosses topics and focuses on several issues. For example an article that focuses on the challenge of audience development may also address the issue of funding and budget as it relates to building new audiences. For the purpose of this literature review the topics have been divided into four groups. The first section considers literature that addresses the cultural value and intrinsic impact of the arts on society in general. The second category reviews literature

that examines cultural changes and their impact on arts presenting. The third broad category addresses organizational capacity to develop audiences, achieve financial sustainability and fundraise. In the fourth and final section the role of leaders in arts presenting organizations and leadership theory is addressed.

Cultural Value and Intrinsic Impact

In 2004 the RAND Corporation, commissioned by the Wallace Foundation, published *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*. The ideas presented in this work have since become a reference and a challenge for future arts researchers. Kevin McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, and Arthur Brooks (2004), authors of the RAND study, challenged the arts community to rethink previous arguments used to justify arts support and funding. The authors warned arts advocates that they must ensure the credibility of their arguments and critically address the limitations of their arguments. McCarthy (2004) challenges future researchers to not only rely on the instrumental measurements of value such as attendance, sales, improved test scores, and economic growth; he recommends arts advocates develop intrinsic measures of the benefits of arts and cultural events on a community. The argument being that intrinsic values may not be quantifiable but their presence is necessary when discussing something as subjective as the arts. Data that is instrumental in nature, like economic development or academic test scores, is often too subjective, making it difficult to link the indicator directly to the work of the arts community.

The report, *Gifts of the Muse*, came on the heels of Richard Florida's bestselling book *The Rise of the Creative Class* (2002), a book that promoted the idea that the creative class is the driving force in America's knowledge-based economy. Florida posits that it is desirable for communities to attract the creative class to their area if their vision is a robust local economy.

The author suggests that community leaders build the community's infrastructure to support this group of people who are well educated and seek an experiential lifestyle. According to Florida's research the creative class is attracted to locales that offer arts and culture in the form of live music, theatre, dance, art galleries, museums and the like. The author believes it is the creative class that stimulates a knowledge-based economy and makes cities and communities flourish. Florida is a Pittsburgh native and likes to use the example of Yahoo's move away from the "industrial city" of Pittsburgh to the "creative-class city" of Boston as one example of the influence and economic impact of the creative class. The arts community has used Florida's study to tout the economic and social capital that the arts provide to their community. Neither Florida (2002) nor McCarthy (2004) can be dismissed when discussing the benefit and value of arts and culture programming as both offer important, substantive and differing opinions to the discourse.

Several studies, as part of the Urban Institute's Arts and Culture Indicators Project, have taken a viewpoint similar to the challenge presented by *Gifts of the Muse* (McCarthy, 2004) and have attempted to measure the intrinsic impact of the arts rather than measure the instrumental impact. The study *Culture Counts in Communities: A Framework for Measurement* (Jackson & Herranz, 2002) began the discussion by establishing new working definitions and principles for arts impact. The second research report, also led by Maria Rosario Jackson, *Cultural Vitality in Communities: Interpretation and Indicators* (Jackson, Kabwasa-Green, & Herranz, 2006) creates a new metric to assess impact.

In the first report, *Culture Counts in Communities* (Jackson, 2002) the authors define a systematic way of describing the many faces of cultural impact that can be quantifiably and quantitatively measured. The study identifies four domains of inquiry and measurement that

will allow the researchers to quantify and theorize on the impact of arts in communities: 1) presence; the existence of whatever creative expressions a given community defines and values as community assets, 2) participation; the many ways in which people participate in these creative expressions (as creators, teachers, consumers, supporters, etc), 3) impacts; the contribution of these creative expressions and participation in them to community-building outcomes (neighborhood pride, stewardship of place, interracial and interethnic tolerance improved safety, etc., and 4) systems of support; the resources (financial, in-kind, organizational, and human) required to bring opportunities for participation in these creative expressions to fruition (p. 25).

The authors challenge practitioners to examine the richness of their data and experiences. When analyzed in a systematic way, the authors conclude that this information goes deeper than more easily attained data such as attendance and revenue, yielding support for arts missions from organizations that may not be as large but provide meaningful service to their communities.

In the second report, *Cultural Vitality in Communities*, Jackson (2006) defines cultural vitality as “evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities” (p.7). The authors contend that this definition of cultural vitality is more inclusive of all that goes on within a diverse community and is broader than other arts impact studies to date. Jackson introduces a four-tiered metric, based on the previously introduced domains of inquiry that have now been narrowed to three domains: presence, participation and support. The four-tiered metric consists of (a) publicly available, recurrent, nationally comparable data, (b) publicly available, recurrent locally comparable data, (c) quantitative, sporadic, episodic data, and (d) qualitative documentation (often

anthropological or ethnographic) (p.38). From the information gathered in tiers one and two the researchers are able to provide rankings of U.S. cities in Metropolitan Statistical Areas in seven categories. An example of the rankings for four metropolitan areas is provided in Table 10.

Table 10. Tier One Measurements – *Cultural Vitality in Communities*

Tier One Measurements	Metropolitan areas			
	Austin – San Marcos, TX	Columbus, OH	Washington, DC-MD- VA-WV	Orange County, CA
Most arts establishments per 1,000 population	13	48	15	29
Highest employment in arts establishments per 1,000 population	17	39	7	34
Most arts nonprofits per 1,000 population	13	25	3	47
Non-profit festivals, fairs, parades, and community celebrations per 1,000 population	2	1	14	48
Highest nonprofit arts expenses per 1,000 population	40	15	1	42
Most nonprofit arts contributions per 1,000 population	51	21	1	42
Most artist jobs per 1,000 population	11	31	10	53

(Jackson, Kabwasa-Green & Herranz, 2006, p. 76-96)

The data demonstrate and the authors conclude that better and consistently collected data from a larger pool of sources provides a clearer, richer and impactful picture of the cultural vitality of communities. When sustainable indicators of arts and culture impact are developed, they can better serve the creative economy arguments made by authors like Florida and can aid policy and decision making through foundations, governments, and arts organizations.

A study commissioned by the Major University Presenters (MUPS), and the Andrew W. Mellon Foundation, examines similar phenomena with a focus on university arts presenting.

Assessing the Intrinsic Impacts of a Live Performance surveys audiences attending arts events

on the campuses of 15 universities (Brown & Novak, 2007). The research team sets out to prove that intrinsic impacts can be systematically measured. The major constructs analyzed in the study are the individual audience member's readiness to receive an arts experience and the intrinsic impact of the arts experience on the audience member. According to Brown and Novak, audiences' readiness to receive and the impact of the arts experience on audience members can be measured by the:

- **Context Index:** offers a composite picture of how much experience and knowledge the individual has about the performance and the performers.
- **Relevance Index:** indicator measures an individual's comfort level with the performance experience – the extent to which they are in a familiar situation, socially or culturally.
- **Anticipation Index:** characterizes the individual's psychological state immediately prior to the performance along a continuum from low expectations to high expectations.
- **Captivation Index:** characterizes the degree to which an individual was engrossed and absorbed in the performance.
- **Intellectual Stimulation Index:** encompasses several aspects of mental engagement, including both personal and social dimensions, which together might be characterized as “cognitive traction.”
- **Emotional Resonance Index:** measures the intensity of emotional response, degree of empathy with the performers and therapeutic value in an emotional sense.
- **Spiritual Value Index:** addresses an aspect of experience that goes beyond emotional/intellectual engagement and assesses the extent to which the respondent had a transcendent, inspiring or empowering experience.
- **Aesthetic Growth Index:** characterizes an aspect of experience that goes beyond emotional/intellectual engagement and assesses the extent to which the respondent had a transcendent, inspiring or empowering experience.
- **Social Bonding Index:** measures the extent to which the performance connected the individual with others in the audience, allowed her to celebrate her own cultural heritage or learn about cultures outside of her life experience, and left her with new insight on human relations (p. 9).

Brown and Novak conclude that the idea of whether intrinsic impact of the arts experience should be measured is still a matter that deserves debate. However, the authors note that its ability to be measured could result in a paradigm shift for arts presenters from simple presenter to an arts experience or arts engagement developer. The authors stress that each audience is unique and that a performance occurs in a set moment in time; therefore the data should not be used to compare or rate artists against one another.

Although the research by the firm of Wolf Brown does not include any community colleges in the study, the research is the closest data to date that directly correlates and is applicable to community colleges that present the arts for their community. Like Jackson (2006), Brown and Novak (2007) have contributed to the arts presenting field a means with which to understand more deeply the audience member that presenters serve.

The Wolf Brown group continues to lead the field with new research. The principal researchers from Wolf Brown published an article in 2011 with Joanna Woronkowitz, University of Chicago, titled *Is Sustainability Sustainable?* (Brown et al., 2011). The idea put forth is that sustainability is a three-legged stool consisting of community relevance, artistic vibrancy, and capitalization. The legs are concurrently independent and codependent on one another.

The community relevance of an arts organization is demonstrated by the organization's ability to understand and connect with the needs of the community served. "When times get tough, an arts group with high community relevance is seen as a community asset rather than an isolated, self-interested nonprofit with a financial problem" (Brown, 2011, p. 3). The authors state that artistic vibrancy goes beyond the idea of artistic excellence and reflects an artistic mission that is inclusive, consultative and engaging. An artistically vibrant organization

challenges their own status quo and is willing to refresh themselves. Brown (2011) describes capitalization as the servant to the other two legs. Good fiscal policy provides capital for liquidity (annual operating expenses), adaptability (flexible funds for the unforeseen), and durability (funds for future needs). The authors detail a sustainable fiscal policy as one that has a strong and consistent source of recurring revenue and sufficient reserve funds to cover unexpected shortfalls or invest in unexpected artistic opportunities. The fiscal policy is board developed, regularly adjusted and is multi-year and long term in scope. Finally there is commitment to fundraising and developing a broad base of support. A compelling argument in the short piece by Brown et al. is that sustainability requires “regeneration and renewal” (p. 5). The authors indicate that sustainability will be more of a challenge in the coming years and will continue to trouble arts leaders.

Cultural Change

Changing cultural tastes and an increasingly heterogeneous society affect attendance, participation, funding, and programming in the arts. Understanding cultural change and its effect on the arts will be important in assessing the challenges and forecasting the future of arts presenting at community colleges.

Bill Ivey is the director of the Curb Center for Art, Enterprise and Public Policy at Vanderbilt University. Ivey served as the Director of the National Endowment for the Arts (NEA) in the Clinton administration. His work, *Engaging Arts*, written with co-editor and Curb Center associate director Steven Tepper, is a collection of essays by leading culture and public policy researchers about the changing landscape of arts participation in America. Tepper and Ivey (2008) connect arts participation to happiness and quality of life and state that Western democracies will struggle with policy decisions related to the subject. The two author

/editors imply that a new commitment to “art making” is possible and will improve the American lifestyle.

Several of the authors, who have written articles in *Engaging Art* (2007), reference the 2002 National Endowment for the Arts (NEA) *Survey of Public Participation in the Arts*. The data in the study present varied pictures of the U.S. arts attendee. Arts genres such as dance, jazz, classical music and theatre are compared with one another. Each category is further delineated by age, gender, education, income, and location (urban, suburban rural). In *Engaging Art: What Counts?* Tepper and Gao (2008) use NEA data to identify who is participating in various art forms and examine the trend in attendance to specific art forms. They also compare arts participation to political and religious participation. Tepper and Gao conclude that arts organizations are concerned with a single narrow definition of arts participation: attendance. The NEA data indicate decreasing attendance numbers at ballet, musical theatre, museums, and the symphony. Tepper and Gao (2008) define these activities as “benchmark” activities. Attendance numbers are more sharply in decline when segmented into age groups; younger Americans and minority Americans attend in much fewer numbers than their older white counterparts. The authors suggest that when the definition of participation is widened to include art-creating, volunteering, and commenting, participation does not decline.

In the article *Arts Participation as Cultural Capital in the United States, 1982-2002*, DiMaggio & Mukhtar (2008) question if the decline of arts participation in the U.S., as indicated in the NEA’s *Survey of Public Participation in the Arts* (2002), has diminished the cultural capital of the traditionally high-culture art forms. The authors begin with the work and definition of cultural capital of French scholar Pierre Bourdieu who wrote about the new dominant class in French society. After the decline of industrial magnates in the 20th century,

the advent of the public corporation democratized wealth. The new wealthy dominant class was not determined by inheritance but by education and success. The parents in the dominant class assured that their children have access to all important and prestigious art forms in French performance halls and art museums, believing that an education rich in high culture would assure they remain in the upper class of French society.

Using NEA numbers, DiMaggio and Mukhtar (2008) conclude that the arts, as a form as cultural capital in the United States, are in decline. The research indicates that the composition of cultural capital is changing as a result of societal trends and demographics toward greater inclusivity and multiculturalism. Although college graduation rates have increased from 1982 to 2002, DiMaggio and Mukhtar indicate that arts attendance among college graduates has declined by 20%. The “big losers” are the most Eurocentric art forms: ballet and classical music. This would indicate that cultural capital, as defined by Bourdieu, is declining; however, the authors note that traditionally middlebrow arts activities like craft fairs and historic sites are also in decline. The researchers conclude that there is an increased competition for the American public’s attention and provide an interpretation of arts attendance data, indicating that in some areas there remains a strong investment in high culture art but that it is a niche.

Bill Ivey’s most recent book *arts, inc.* (2008) warns that art and culture in America are at risk from corporate profiteers and a government who is unwilling to support art and artists. Ivey is critical of institutions and suggests that our government must recognize the citizenry’s “right to healthy arts enterprises that can take risk and invest in innovation while serving communities and the public interest” (p. 184). Ivey advocates for responsible non-profit organizations and chides them to abandon self-serving agendas. A step toward acting responsibly is to move away from “corporate practice”, which is based on profit margins as the

measure of success, and toward “cultural impact”, as discussed in the previous section. Ivey closes the list of challenges with a profound observation of the quest for excellence, and the excellence “club”, a term that foundations and funders use as an incentive. Ivey states, “To be local was to be provincial, and to be provincial was to be not excellent and, inevitably, not to be funded” (p. 220). Local organizations such as community colleges arts presenters may recognize the conundrum of seeking funding that is provided to larger arts organizations such as large budget civic non-profit arts organizations or major research university arts presenters. As a result, they may move away from their provincial roots.

Another study commissioned by the Wallace Foundation, *Cultivating Demand for the Arts*, (Zakaras & Lowell, 2008) addresses arts education and engagement. The study concludes that arts organizations and policies should promote aesthetic experiences, resulting in increasing supply, providing better access, and creating demand by educating people to better appreciate art and seek out arts experiences during their lives. Ultimately the authors place the responsibility to fund these three goals (supply, access and demand) squarely on state arts agencies. Can community college arts centers, with an education and engagement plank in their mission, commit themselves to providing similar aesthetic opportunities to the ones described by Zakaras and Lowell?

A similar series of case studies entitled *Acts of Achievement: The Role of Performing Arts Centers in Education* (Rich, Polin, & Marcus, 2003) were commissioned by the Dana Foundation. The report came from a symposium that was held in April of 2003 that was sponsored by the Dana Foundation with the purpose of addressing challenges that arts presenters and providers face in their community engagement and arts education programs. The resulting report profiles 74 arts organizations that provide arts in education programming

to their communities and offer a wealth of engagement ideas. In the introduction to *Acts of Achievement*, Polin notes that, at the end of the 20th century, performing arts centers had become more than the roadhouses of the early century that simply brought national and international programming to the community they served. Rather, they had become community centers and served an important role in the educational, civil, and social welfare of a community. Given the new civic engagement mission of performing arts centers, the symposium presented three questions which focused on improving engagement that are relevant to all arts presenters and especially those based in community colleges. First, what can performing arts centers do to make residencies successful? Second, how may organizations better prepare teaching artists? And third, how can they provide better professional development opportunities for K-12 partners?

The researchers who presented in *Engaging Art* (2008) grapple with how cultural change impacts the arts. Joel Swerdlow (2007), author of the article *Audiences for the Arts in the Age of Electronics*, discusses the effect that technology has had on arts participation. Swerdlow cites statistics, from the NEA, that less than 50% of the American public now read literature. Yet, on the other hand, the author notes that more people write and publish than ever before. Furthermore, the author observes that people own multiple electronic devices and work on multi-platforms, resulting in continual multi-tasking. Swerdlow then infers that the public expects this from their arts experiences.

Barry Schwartz's (2008) essay *Can There Ever Be Too Many Flowers Blooming?*, also published in *Engaging Art*, observes that universities through education and presenting are our society's filter. Because there are too many cultural choices given to people, people need filters. By selecting specific art to present to audiences, institutions of higher education serve

society as sources of cultural diversity. More importantly, they are filters of diversity. It may be a safe assumption that many community college and university based presenters, who curate a season, practice Schwartz's theory.

Capacity: Financial Sustainability

The general literature on the arts industry and on arts presenting identifies several areas that are relevant to the community college arts presenter. The 2002 study, *The Capacity of Performing Arts Presenting Organizations*, written by Hager and Pollak, provides a broad overview of arts presenting in the United States. This research was commissioned by The Doris Duke Foundation and conducted by the Urban Institute, with support from the Association of Performing Arts Presenters (APAP). Hager and Pollak established a working definition of "arts presenting", and from a list of 7,000 potential arts organizations, they surveyed approximately 800 arts presenters during the course of the study. Of the field of 7,000, the researchers identified 1,900 arts presenters as being presenters located at academic institutions; it could be assumed that some were community colleges. To date the researchers have created the most comprehensive picture of performing arts presenting organizations in the United States.

The researchers identified six influencers under the broad heading of capacity: (1) programming and activities presented, (2) financial stability and sustainability (3) leadership, (4) cultural diversity, (5) audience development, and (6) technological adaptation. These influencers and the questions Hager and Pollak asked of the arts presenting field will serve as a guide in the creation and implementation of this study's community college arts presenter survey. The results of the Urban Institute survey may be used to compare and contrast sub sets

of the performing arts field, including community college arts presenters, if data on any of these subsets exist.

When comparing data from the Urban Institute survey to that collected on community college arts presenters, several key data sets will be analyzed. The size of the arts organization is an important data set because it is used to sort and define organizations throughout the Urban Institute survey. Organization size is determined by the annual presenting budget (Table 11). Most of the organizations in the U.S., almost 70%, identify as “smallest” or “small” budget organizations. This is not surprising to Hager and Pollak, given the community based nature of many arts organizations.

Table 11. Urban Institute Survey – Budget Size

	Count	Percent
Smallest Budget: Up to \$100,000	252	31.5
Small Budget: \$100,000 - \$500,000	302	37.8
Medium Budgets: \$500,000 - \$2,000,000	157	19.6
Large Budgets: More than \$2,000,000	88	11.0
Total	799	100.0
Did not report financial information	81	

(Hager & Pollak, 2002, p. 14)

The highest source of income for the arts presenters, surveyed in 2002 by the Urban Institute, comes from contributed income at 45%, with ticket sales as the second highest at 36%. The survey also breaks down the data by budget size and by whether the organization is a freestanding presenter, not part of a larger organization, or by contrast, a hosted presenter. University and community college arts presenters would fall under the heading “hosted presenters” because they are part of a larger host organization’s budget and control. The researchers noted that in the case of universities, “contributed income” for universities represented monies from the host institution as well as fund-raised monies. This contrasts with

the freestanding organizations where “contributed income” comes from outside of the organization and is primarily in the form of gifts and grants. The researchers were surprised to see that contributed income was statistically the same between freestanding presenters (44.9%) and hosted presenters (45.5%). To Hager and Pollak this indicated that universities receive significant funds from the host organization and that they probably work less hard than freestanding arts presenters to generate what is a significant portion of earned income.

Table 12. Urban Institute - Revenue Streams

	Smallest Budgets	Small Budgets	Medium Budgets	Large Budgets	Freestanding Presenters	Hosted Presenters	All Organizations
<u>Earned Income</u>							
Ticket Sales	35.0	34.9	39.7	40.6	34.0	39.2	36.4
Investment Income	3.8	1.4	2.5	3.7	2.9	2.1	2.5
Other Earned Income	6.1	15.8	13.7	17.9	16.5	9.4	13.4
Contributed Income	50.8	45.9	42.8	34.0	44.9	45.5	45.1
All Other Income	4.3	2.0	1.3	3.8	1.7	3.8	2.6
	100	100	100	100	100	100	100

(Hager & Pollak 2002, p. 24)

The Association of Performing Arts Presenters (APAP) offered an executive summary, of the study co-sponsored by the Urban Institute, under the title *Towards Cultural Interdependence*. Two major findings from the study under the heading “sustainability and infrastructure” are of particular relevance to community college presenters.

Although large organizations have greater financial resources—such as endowments and asset reserves—they are also more likely to be freestanding. Smaller organizations are more often “hosted,” meaning they operate within another entity (e.g., a university, church, or community center) (APAP, 2002).

Through their hosts, smaller organizations often enjoy resources and benefits that larger presenters must pay for out of their pockets. In this way, many smaller

organizations close the “capability gap” with their larger counterparts (APAP, 2002).

Although not mentioned by name in the APAP summary, the observations on “hosted” organizations would apply to community colleges.

The fiscal health of the arts presenting organizations has a direct impact on the arts programming the center is able to present. In the Hager and Pollak (2002) Urban Institute survey, 11.9% of the surveyed centers responded that the artistic programming decisions of the center were driven by financial goals. Specifically, 10.9% responded that programs were selected mostly on their potential to meet financial goals, although artistry is also considered and 1.0% responded that programs are selected almost exclusively on their potential to meet financial goals. In contrast, the dependability and diversity of revenue sources, other than income from ticket sales, may be the factor that allows 19.9% of arts centers to respond that programs are selected exclusively on artistic value and with little or no regard to financial goals (Table 13).

Table 13. Urban Institute – Program Selection Criteria

	Smallest budgets	Small budgets	Medium budgets	Large budgets	All Organizations
Our programs are selected exclusively on artistic or cultural considerations	14 30.4%	7 21.8%	7 14.9%	2 6.7%	40 19.9%
Our programs are selected mostly for artistic or cultural considerations, but financial goals are also considered	24 52.2%	42 53.8%	25 53.2%	16 53.2%	107 53.2%
About half of our programs are popular in nature, allowing us to take more artistic risks with the other half	2 4.3%	13 16.7%	9 19.1%	6 20.0%	30 14.9%
Our programs are selected mostly on their potential to meet financial goals, although artistry is also considered	4 8.7%	6 7.7%	6 12.8%	6 20.0%	30 10.9%
Our programs are selected almost exclusively on their potential to meet financial goals	2 4.3%	0 0%	0 0%	0 0%	2 1.0%
Totals	46 100%	78 100%	47 100%	30 100%	201 100%

(Hager & Pollak, 2002, p. 19)

Capacity: Funding Sources and Contributed Income

Nowhere is the diversity of funding more evident than in endowment funding. Two out of five presenting organizations, that responded to the Urban Institute survey, had endowments or quasi-endowments. Endowments are assets that are restricted in use with the restriction usually made by the donor. Quasi-endowments are assets set aside usually by the board or management and the use of these assets are not restricted. Data indicate that large budget

organizations tend to have endowments and small budget organizations do not. A portion of the Urban Institute survey data on endowments is shown in Table 14.

Table 14. Urban Institute – Presenters’ Endowments and Quasi-Endowments

	Smallest budgets	Small budgets	Medium budgets	Large Budgets
Median Expenses	\$39,400	\$215,250	\$985,000	\$4,533,300
Percentage of organizations with an endowment	24.4%	32.5%	48.9%	86.7%
Median 2000 endowment	\$0	\$0	\$0	\$1,450,000
Median 2000 endowment among organizations with an endowment	\$172,500	\$125,000	\$465,300	\$2,500,000
Percentage of organizations with a quasi-endowment	34.1%	36.8%	55.6%	60.0%
Median 2000 quasi- endowment	\$0	\$0	\$10,000	\$226,200
Median 2000 quasi- endowment among organizations with a quasi- endowment	\$23,000	\$27,000	\$100,000	\$910,400
Percent with either endowment or quasi- endowment	40.0%	51.9%	76.1%	96.7%
Median total endowment + quasi-endowment	\$0	\$0	\$100,000	\$2,478,500
Median total endowment + quasi-endowment among organizations with either an endowment or a quasi- endowment	\$35,500	\$33,000	\$200,300	\$2,500,000

(Hager & Pollak 2002, p. 26)

Where funding for the arts will come from remains a pressing question. In a spin off publication from the larger Wolf Brown study, commissioned by university presenters, the researchers offer a brief analysis of fundraising at university arts organizations. In *A Segmentation Model for Donors to 12 University Presenting Program*, the authors conclude that corporate and individual donations continue to sustain university arts organizations (Brown, 2007). Whether the same is true for community colleges is yet to be seen, but this

topic may be identified as a challenge for community college arts presenters as it appears to be for the general field of arts presenting.

More literature on arts funding can be found through Grantmakers in the Arts (GIA), a research organization that provides data on arts funding. Several articles in recent issues of the *GIA Reader* analyze trends in arts funding. In *Foundation Grants to Arts and Culture, 2009: A One-year Snapshot*, authors Steven Lawrence and Reina Mukai (2011), indicate that between 2008 and 2009 foundation funding for the arts is down 21% compared to a 14% decrease in overall foundation funding. Data also reveal a 19% decrease in grants to performing arts organizations. Community colleges may or may not be eligible for all of these funding sources; however, the important point is that funding sources are decreasing.

Public Funding for the Arts: 2011 Update, written by Kelly Barsdate (2011) in the *GIA Reader*, reveals data that dramatically illustrate the decline in federal, state and local arts funding. Between 2008 and 2011 local government arts funding has decreased 21%, from \$858,000,000 to \$688,500,000. Between 2001 and 2011 state support for the arts has decreased by 39%, from \$450,600,000 to \$276,100,000. Federal funding has been the most stable but has also traditionally been the smallest source of monies to arts organizations. Federal funding for the arts reached a high of \$172,000,000 in 1992. The current congressionally approved funding distributed by the National Endowment for the Arts (NEA) stands at \$154,792,000. Barsdate notes that the 2007 / 2008 recession has had a significant impact on arts funding and that even though private funders often see a quick turn-around in the market following a recession, state and local governments historically recover far less quickly. The prospect for increased governmental support of arts and culture in the immediate future is not positive.

An article by Holly Sidford, in the *GIA Reader* (2011), notes that arts organizations in New York State, with budgets greater than 5 million dollars, earn 19% of their operating budget from interest earned from endowments. Sidford contrasts that with data that reveal that arts groups in New York, with budgets less than \$500,000, earn only 3% of their total income from endowment interest. It is important to recognize that “contributed income” includes grants from foundations, businesses and local, state, and federal government agencies. In the case of community colleges, depending on how they report “contributed income”, they may include funding from the host institution. The author concludes that organizations with large budgets receive disproportionately more grant funding than organizations with smaller budgets. Sidford challenges funders to be aware of their unequal distribution of grants and gifts and to look to smaller organizations as potential recipients for their funding. The awareness of this trend and the knowledge that funds are available should not go unnoticed by small arts organizations or community colleges.

Sidford (2011) continues the argument with an article published by the National Committee for Responsive Philanthropy, titled *Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy*. In this report the author makes the case for redefining cultural philanthropy in America and cites both of the previously cited GIA reports. Ms. Sidford states that the majority of arts funding goes to large presenting organizations with budgets that exceed \$5 million. She argues that most of the impactful work is done at the community level and in smaller organizations. The argument could be made that community college presenters are funded and work at the community level and because of local connections are more connected to their community than larger institutions that have regional or national interests. Using the logic of the Sidford argument, community college arts

presenters might be more worthy of foundation and grant funding than other larger non-profit arts organizations.

Capacity: Staffing

The Association of Performing Arts Presenters (APAP) regularly conducts a compensation survey. The 2011 survey was conducted by AMS Planning & Research and recorded data from 168 arts organizations for the 2010 fiscal year. The reports executive summary noted that the number of positions in an organization was highly correlated to the organizations budget size. This data is reflected in Table 15. Several survey results are relevant to a study of community college arts presenting organizations. The data indicate that the principal administrator, in small budget organizations, is often responsible for many activities such as development, marketing, and education. In approximately 20% of all organizations the principal administrator is responsible for development.

Table 15. APAP Average Total Staff by Budget Size

Budget Group	Number of fulltime or permanent employees	Number of responses
Under \$500,000	1	32
\$500,000 to 999,999	4	23
\$1,000,000 to 2,499,999	9	30
\$2,500,000 to 4,999,999	17	13
\$5,000,000 to 9,999,999	37	16
\$10,000,000 to 24,999,999	64	14
\$25,000,000 or more	149	14

(AMS, 2011)

Capacity: Audience Development

As performing arts presenters and arts researchers struggle with the relevance of live performance in today's changing society, one justifying measure is attendance. Simply stated, attendance feeds the financial bottom line and can validate art forms as well as the institutions

committed to presenting them. In the arts industry, strategies to increase attendance and retain audience are referred to as audience building or audience development. The Hager and Pollak (2002) study asked performing arts presenters what strategies they have incorporated to build and strengthen their audiences. The results are represented in Table 15.

Table 16. Urban Institute – Audience Development Strategies

	Smallest budget	Small budget	Medium budget	Large budget	All organizations
Programs and performances for K-12	68.9	74.7	76.1	93.1	76.9
Free or subsidized performances	73.3	72.2	78.3	82.8	74.7
Program notes	46.7	55.7	63.0	82.8	59.6
Artist residencies	42.2	60.8	65.2	69.0	58.2
Pre- or post- show discussions or lectures	37.8	58.2	65.2	79.3	57.3
Community or public services	57.8	50.6	65.2	55.2	56.9
Services for persons with hearing, sight, or mobility impairments	42.2	50.6	65.2	75.9	54.2
Adult education and outreach	31.1	59.5	45.7	69.0	50.2
Study guides and materials	26.7	45.6	50.0	58.6	43.1
Participation in local audience campaigns with other organizations	17.8	27.8	34.8	31.0	28.0

(Hager & Pollak, 2002, p.39)

Several commissioned reports address issues and ideas related to audience development. The *Not for the Likes of You* (2004) study was commissioned by the English government with the goal to provide British arts and cultural organizations with tools and strategies that they may use to broaden their audience. The Morton Smyth consulting group studied several arts organization in the United Kingdom. The research group analyzed and

compared the internal and external practices of arts organizations that had been successful in attracting a broader audience and recognized a need to change their practice in order to position themselves to attracting new audience.

Internal principles of successful arts organizations include:

1. developing specific kinds of leadership behavior,
2. creating effective multi-disciplinary teams,
3. bringing education and marketing closer together,
4. hiring a broad range of types of people,
5. thinking about audiences first, and
6. promoting a people centered, 'can do' attitude; culture means something.

External principles of successful arts organizations include:

1. engaging with and involving audiences,
2. devising a specific product that says 'it is for the likes of you,
3. defining benefits of attending,
4. making links with known culture,
5. using the language of the audience,
6. welcoming newcomers, and
7. investing in customer service.

The ideas provide an audience development guide for arts organizations to improve their culture of audience development.

The previously referenced study by Wolf Brown, commissioned by major U.S. research universities, in addition to analyzing arts impact, provides a secondary report, *A Segmentation Model for Performing Arts Ticket Buyers* (Brown, 2007). In this report the preferences and

purchase behaviors of performing arts ticket buyers were analyzed using the sample group of university arts presenters. The study asked the research question, “Is there a fundamentally better way to market and fundraise for the arts” (p. 6)? The author believes there is a “better way” and that it is tied to better understanding what the audience values. Brown cautions that more research is needed; however, this idea of marketing to ticket buyer’s values brings the research around full circle and back to the sociological argument about values made in *Gifts of the Muse* (McCarthy, et al. 2002) and *Cultural Vitality in Communities* (Jackson, 2006). These researchers might agree that arts presenters need to better understand the value and impact of their work. Value and impact may better serve the cultural needs of their community and more effectively sell tickets.

Leadership

Whether a change of course is advisable, or maintaining the status quo is the choice of the organization, arts presenting on community college campuses requires leadership.

Although the study does not set out to examine differing leadership traits among the sample of participating colleges, leadership theory is considered when analyzing and recommending strategies and actions. The study examines leadership traits using two theories: transactional leadership theory and transformational leadership theory (Burns, 1978; Bass 1985; and Kouzes and Posner, 2002). Some literature also supports a hybrid or blending of two theories (Bass and Avolio, 1997 and Bensimon, 1989 and 1995).

The literature describes transactional leadership as a managerial form of leadership. Bass (1985) identified three leadership behaviors that encompass transactional leadership: contingent rewards, active management by exception and passive management by exception. In each category, leader managers give, exchange, or withhold rewards for different levels of

performance or job completion. Transformational leadership focuses on the personality of the leader and his ability to create a culture that does not depend on the self-interest of the employee but looks beyond to the mission of the organization. Bass (1985) assigns four leadership traits to the transformational leader: charisma (idealized influence), inspirational motivation, individualized consideration and intellectual stimulation.

More recently, a natural blending of the two leadership theories is an idea espoused by researchers. Bensimon (1995) observed that transactional leaders are more successful at building infrastructure or raising capital while transformational leaders excel at building community and morale in an organization. Bass and Avolio (1997) argue that the two methods of leadership need not oppose one another but may live harmoniously in one leadership model.

In an article in the *Journal of Arts Management, Law & Society* (2007) researchers Cray, Inglis, and Freeman analyze which leadership styles and strategic decision making processes are more successful within arts organizations. The authors review four leadership styles: charismatic, transformational, transactional and participatory. Like Bensimon (1995) the authors recognize that different circumstances require different skills. The charismatic leader may be best suited for the young organization and often times may be the founder of a group. Arts organizations may need a transformational leader when change is required and the organization needs someone to follow. The authors suggest the transactional leader is most effective in stable organizations, but caution that creative people, often found in the arts, may not react well to the incentive and exception management style transactional leaders favor. Finally the participatory leader includes everyone and values all opinions. Arts organizations may welcome the absence of hierarchy but the authors note organizations that operate this way are slow to make decisions, can be less dynamic and may miss opportunities. Cray, Inglis and

Freeman (2007) take a similar position to Bass & Avolio (1997) that a combination of several leadership styles and knowing what the situation calls for may most benefit the arts organization.

Delphi Method

During the 1950s, the Delphi Method research tool was introduced in a U.S. Air Force sponsored study; the study was conducted by the RAND Corporation and it was titled the “Delphi Project” (Linstone & Turoff, 1975). A panel of experts was assembled, to determine from the Soviet Union’s point of view, what the most optimal U.S. targets were during an atomic strike and to predict the number of warheads the Soviets would use. This history of the Delphi is explained in one of the two seminal works on the Delphi Method, *The Delphi Method: Techniques and Applications*, edited by Harold A. Linstone and Murray Turoff (1975). The authors examine the philosophical and methodological foundation of the method. The reflection provided is that there is a need for “productive” research versus “scientific” research, which only strives for truth or falsehood. The study goes on to examine the construction of the tool and then look at several research projects that employed the method.

It is important to note that, in 1975, Linstone and Turoff and the handful of researchers who began to champion the Delphi Method were on the edge of the qualitative research movement. They began advocating for subjective research, arguing that science is not objective and that Lockean empiricism is not the only legitimate paradigm. Finally Linstone and Turoff offer an evaluation of the method, with an honest address of critics. The authors provide a valuable list of pitfalls and caution researchers regarding which steps to avoid when using the Delphi Method.

The Delphi Method has been accepted and continues to serve as a research tool. It has been expanded to address research questions in social, behavioral and health sciences. In *Gazing Into the Oracle: The Delphi Method and its Application to Social Policy and Public Health*, the authors examine the theories, methods, and applications twenty years after the first studies were conducted in the mid-seventies (Ziglio & Adler (Eds.), 1996). The authors conclude that in a time of rapid social change the Delphi Method has become a useful tool to researchers.

Authors Gregory Skumolski, Francis Hartman, and Jennifer Krahn (2007), in an article entitled *The Delphi Method for Graduate Research*, support the use of the Delphi Method for graduate research. In the report, the authors analyze both Information Systems studies that utilized the Delphi Method and studies that were not in the field of Information Technology. The analysis concludes that the Delphi Method works particularly well when the goal is to understand problems or phenomena where little knowledge or expert opinion already exists.

Philosophy and Conceptual Framework

Creswell and Plano Clark (2007) explain that good research is built on a foundation of philosophies. The philosophy is the lens or worldview with which this study analyzes the research questions around arts presenting at community colleges. The philosophies that inform this study are pragmatism and constructivism. The conceptual framework provides a theoretical overview of the research and an order to the process. The theory that guides this study is Glaser and Strauss's grounded theory.

The research is a case study that analyzes the phenomena around arts presenting in community colleges. The case study is situated in an interpretive paradigm that supports the understanding that reality is constructed by the subjective perceptions of the study participants.

This research is rooted in the pragmatist and constructivist philosophy that the truth or acceptance of an idea comes not from theory or empirical research but from understanding that it works. What works is valid. The philosopher John Dewey called it “warranted assertability”. Johnson and Christensen (2008), authors of *Educational Research: Quantitative, Qualitative, and Mixed Approaches*, define warranted assertability as “the standard you meet when you provide very good evidence” (p. 442). Johnson and Christensen contend that pragmatism is the philosophy that best supports mixed method research. Creswell and Plano Clark (2011) describe the pragmatist’s worldview as “real world oriented” and focused on “what works” (p. 40-41).

It is fitting that one of the fathers of pragmatic philosophy was also one of the most distinguished speakers and writers on cultural criticism and the effects of the arts on mankind and society during the early part of the last century. John Dewey’s *Art as Experience* (1934) is the embodiment of pragmatic philosophy in its espousal of the idea that if an aesthetic experience is created by a piece of art then that experience in and of itself is valid. The pragmatic theory used in this study would reason that if the study reveals challenges that are experienced by arts leaders at community colleges those challenges and their responses to them are valid.

As this study focuses on “what works”, it also takes a constructivist worldview. Constructivism strives to see the reality from the inside view and through meanings of multiple participants. It is a philosophy that when put into a practice of inquiry results in a “bottom up” process where individuals provide anecdotes or personal data that are then brought to broader themes. Ultimately these broad themes may develop into understanding and understanding into theory. Creswell and Plano Clark (2011) identify constructivism as the worldview that

provides meaning and generates theory. As research philosophies, pragmatism and constructivism are well suited to mixed method research (Creswell and Plano Clark, 2011), (Johnson and Christensen, 2008), (Johnson, McGowan, and Turner, 2010).

Grounded theory is a research methodology first described in Glaser and Strauss's *The Discovery of Grounded Theory* (1967). It is a methodology in which data is first gathered and then from the data a theory is inductively derived (Johnson and Christensen, 2011). Glaser and Strauss state, "the theory develops, as different categories and their properties tend to become integrated through constant comparisons that force the analyst to make some related theoretical sense of each comparison" (p. 109). At the time of writing in 1967, Glaser and Strauss viewed grounded theory as a tool that could be used in qualitative research; however, as mixed methodology research has become more accepted, grounded theory is now applied to mixed methods studies. Johnson, McGowan and Turner (2010) observe, "Classical grounded theory was conceived as an exploratory method (which is often associated with qualitative research) *and* as an approach to develop theory (which is associated with quantitative research because of its focus on the general rather than the particular)" (p. 72).

Corbin and Strauss (2008) offer a point of advice when a researcher is considering a guiding theoretical framework, "a researcher should remain open to new ideas and concepts and be willing to let go if he or she discovers that certain 'imported' concepts do not fit the data." "The importance of remaining open is essential" (p. 40). Grounded theory, as first outlined by Glaser and Strauss (1967), is a methodology that allows for openness as long as the ongoing formulation of theories is grounded in data (Johnson and Christensen, 2011).

The research is a case study situated in an interpretive paradigm and uses a grounded theoretical framework. This study also utilizes a mixed methodology approach to data

collection and is rooted in a dual constructivist and pragmatic philosophy. As this research examines arts presenting at community colleges it looks to pragmatically explore the issues as presented by real-world professionals in the field. The data collected is both quantitative and qualitative and works inductively from the micro to the macro level. Grounded with quantitative and qualitative data, a consensus theory about the challenges facing community college arts presenters will begin to take shape.

Conclusion

Although the assumption may be made that community college performing arts centers are no different than other non-profit arts centers or those located on four year and post graduate university campuses, literature does not exist that addresses arts presenting on community college campuses. As Cohen and Brawer (2008) suggest, community colleges are often viewed through the lens of the baccalaureate institution. Presently the community college arts presenter must use arts research and anecdotal opinions that are gathered from the general arts non-profit field and from university arts presenters.

The literature reviewed for this study provides a series of lenses through which community college arts presenting may be viewed. The literature indicates the challenges facing arts presenters are varied as are the sources of data and literature on the subject. The study examined literature from five areas:

1. arts presenting at institutions of higher education,
2. a general analysis of community colleges,
3. challenges in the field of arts presenting,
4. cultural changes in our society that influence the arts, and finally,
5. leadership models.

The final area of literature addresses the Delphi method and the mixed-method methodology. These research tools are supported by the literature as authentic and reliable research tools that support an exploratory study. The design of this study was exploratory. It used the Delphi method, a method that supports a pragmatic, case study, and grounded theoretical approach to research. The literature review confirmed that the choice of exploratory theory was well suited for this study.

CHAPTER 3

METHODOLOGY

The purpose of this study is to identify and explain the challenges facing community college based performing arts centers. More specifically the study will indicate how leaders of these centers are responding to these challenges and predict how they may respond in the future. The research design is a mixed method approach and utilizes computer surveys in a modified Delphi Method that includes on-line discussions and telephone conference calls. The study collects quantitative and qualitative data from a panel of community college arts leaders who assembled for the study. The research questions are as follows:

1. What does community college arts presenting look like?
2. What are the challenges performing arts centers on community college campuses face? Categories for inquiry includes: leadership, mission fulfillment, funding, budget, programming, community engagement, audience building, and community versus campus commitments.
3. How are arts leaders at community colleges responding to the challenges facing them?
4. What is the forecast for performing and visual arts centers on community college campuses in the next ten years?

The first section of this chapter includes a discussion of topics, including the research design, the Delphi Method as a research instrument, criteria for site participation and selection, data collection and analysis methods. The second section outlines the four phases of the study and the analysis of data. The final section closes with a discussion of limitations, assumptions, validity and reliability.

Research Design

The design utilized in this study is a mixed methods explanatory design. Creswell and Clark (2009) describe the explanatory design as the “most straight-forward of the mixed methods designs” (p. 74). In the explanatory design the quantitative portion precedes and informs the qualitative section of the study. There are two variants of the explanatory design. This study follows the participant selection model; in this case the initial quantitative portion of the survey identifies the criteria for panel and site selection (Creswell & Plano Clark, 2011; Teddlie & Tashakkori, 2009). The study site selection criteria include budget size, number of programmed events, staff size, and employment status of staff (full versus part-time). Additional quantitative data, that will be analyzed, include support of a variety of arts genres, academic programs and events, community engagement activities, and outreach. Attendance at events and affiliation and membership in regional and national arts service organizations will also be analyzed.

The second phase of the study is qualitative in design, examining and interpreting data in order to “elicit meaning, gain understanding, and develop empirical knowledge” (Corbin & Strauss, 2008, p. 8). Survey questions are designed in order to obtain broad responses from the panel of experts. These responses are then coded to identify themes that can be explored in more depth in subsequent survey rounds. The common themes represent the panel’s shared challenges and the future trends in arts administration and presenting on community college campuses.

The Delphi Method

The survey instrument selected for this study is the Delphi Method. The method provides a means to facilitate group communication with a participant group that is

geographically dispersed and provides means with which to address complex problems (Ziglio, 1996). The RAND Corporation developed the Delphi Method in the early 1950's. The original Delphi study was sponsored by the Air Force to determine the optimal U.S. industrial targets, during an atomic attack, from the perspective of the Soviet Union (Linstone and Turoff, 1975). Since its initial cold-war military application, the Delphi Method has been used in health, economic, educational, social and urban policy research (Ziglio, 1996).

In *Foundations of Mixed Methods Research*, Teddlie and Tashakkori (2009) describe the Delphi Method as a “predictive” study design. Although most researchers doing prediction studies use quantitative methods, Teddlie and Tashakkori make the point that the Delphi method is a successful tool for conducting both quantitative and qualitative research. Ziglio (1996) states that the Delphi Method is designed to be a knowledge-building tool. The method distills information on a topic where there is not yet specific knowledge, “in order to achieve and improve informed judgment and decision making” (p. 6).

In the Delphi Method, a panel of experts, all with relevant knowledge on the subject, are assembled. Turoff and Hilltz (1996) support the idea of collective intelligence “the ability of a group to produce a result that is of better quality than any single individual in the group could achieve acting alone” (p.80). The Delphi process requires a considerable commitment of time and intellectual energy from participants. Motivating factors may include recognition by participants that (a) change is needed in the field, (b) that there is a “tension for change”, (c) and that the status quo is no longer sufficient or is deteriorating. Secondly, they need to believe that the group can affect or inform change for the better and that acting alone they cannot be as successful. The timing of a study is important. In this case given the increased scrutiny applied to community colleges on their social and educational outcomes and the economic

challenges facing many community colleges, participants may find the timing of this study significant. Finally, there needs to be potential for personal and professional growth. Being involved in a study might provide a forum for participants to have a voice, a voice they otherwise would not have in their own field on their own campus (Turoff & Hiltz, 1996, p.39-41).

Structurally, Ziglio (1996) describes the Delphi Method as a “fairly straightforward” instrument. The Delphi method utilizes a series of questionnaires, either mailed or sent electronically to the panel. “These questionnaires are designed to elicit and develop individual responses to the problems posed and to enable the experts to refine their views as the group’s work progresses in accordance with the assigned task” (Ziglio, 1996, p.9).

In a traditional Delphi Study the first communication establishes the purpose of the study by addressing the main research question. Ziglio (1996) refers to question two (Q2) as the “exploratory phase” (p. 9). The researcher summarizes and synthesizes the responses to question one (Q1) and uses this information to construct the second survey communication, question two (Q2). The study participants receive question two (Q2), which includes the summarized responses from question one (Q1). The study then proceeds with subsequent rounds of questionnaires and responses until a consensus or some sort of conclusion is reached.

Question two begins the “evaluation phase” where the problem begins to be assessed more deeply by the panel. Areas of agreement and disagreement are identified during question two. There are four positive outcomes that should come from question two: areas of agreement, areas of disagreement, areas needing clarification, and areas of understanding. The purpose of question three is to further hone the responses toward consensus or a general group understanding. If there is strong disagreement among the panelists, a fourth round, or question

four, may be required to reach a level of acceptance of the issues that have generated disagreement, allowing for alternate views.

In many Delphi studies the responses returned to the panel are not attributed to their sources and the panel members can remain anonymous to each other throughout the study. Turoff and Hiltz (1996) state “the objective of anonymity is to allow the introduction and evaluation of ideas and concepts by removing some of the common biases normally occurring in the face to face group process” (p. 61). Often face-to-face meetings within a peer group can influence responses. Turoff and Hiltz suggest that panelists should not feel they are risking their professional status by offering a radical idea or lose face if other panelists question an idea. Anonymity allows panelists to change their vote without fear of condemnation.

It is the intent of this study to keep the panel members’ responses anonymous during the study and in the final dissertation as well. Initially members of the study will remain anonymous to each other. With permission from the panel of experts, the researcher will reveal all panelist names and institutions during the study process, in the dissertation and any related publications; however, individual responses shall remain anonymous and will not be attributed to their source in any way, unless special permission is sought and received. The position panelists hold within the organization and their years of experience qualify them as experts on the topic, therefore, experience is relevant to the validity of the study.

Site and Participant Selection

The colleges participating in the study all have performing arts facilities or rent performing arts facilities for the purpose of presenting the performing and /or visual arts in the community it serves. A list of community colleges, with performing arts centers, was developed using member roles from regional and national arts presenting organizations. Those

organizations that are membership based, specifically Arts Midwest and Association of Performing Arts Presenters, were most helpful in determining which community colleges in the United States have vibrant arts presenting programs. Although some non-member organizations were helpful they did not have data available for this study. A list of potential participant sites and experts was created using member roles, information gathered from regional arts organizations and through the efforts of the researcher's detective work. A representative list of sixty-eight community colleges, with performing arts presenting programs, was created. The Association of American Community Colleges recognizes all institutions on the list as public community colleges in the United States. The initial survey (Appendix A) will further delineate potential study sites and expert participants. Site selection will be determined using the following criteria. First, the selected centers will present academic work defined as work produced by students enrolled in art, dance, music, or theatre programs at the college. Secondly, the centers selected for the study must publicly present a minimum of five events that are considered professional. A professional event is an event where a monetary fee is paid to an artist or ensemble of artists, directly or through an artist agent or representative, for their performance. Finally, the institutions selected, all employ a full time Director, Dean, or Associate Dean whose chief responsibility is operation of the center and its programs.

Ziglio (1996) identifies four criteria for expert selection in Delphi studies: 1) knowledge and experience in the topic under investigation, 2) capacity and willingness of participants to contribute to a better understanding of the problem, 3) ability to commit sufficient time to the study, and finally 4) demonstrated effective communication skills (p. 14). Ziglio's criteria are

used to evaluate participant responses to the initial survey and to the phone conversation. All participants have provided written consent to participate in the study (Appendix B).

For this study participants must be in the position of Director, Associate Dean, or Dean at their institution for no less than two years and have supervisory and programming authority over a performing and /or visual arts center. The study participant will have no fewer than five years professional experience in the fields of arts education, arts performance, or arts presentation.

A manageable working group of approximately 10 experts, who previously met the above listed criteria, was selected from the group of participant sites. With a homogeneous group, like arts administrators on community college campuses, good results may be obtained from a small panel (Ziglio, 1996; Skumolski, 2007).

With a goal of making the study as regionally inclusive as possible, consideration will be given to the geographic location. Participants will be selected from different geographic regions which are limited to the United States and from institutions serving urban, suburban, and rural populations. The study uses the Carnegie higher education classification criteria (Carnegie 2010) to determine the type of community served by each institution.

Data Collection

All surveys will be conducted using an electronic survey tool. According to Turoff and Hiltz (1996), although the original Delphi surveys were paper and pencil, the introduction of electronic or “computer-based” Delphi models improves the efficacy of the tool. The Delphi is designed to be an asynchronous tool. The computer enhances this important attribute, allowing participants to respond to the survey, whenever it is convenient for them, and contribute to a problem at whatever level they feel they can best address an issue. Computers and electronic

communications allow surveys to be more parallel, permitting participants to approach the problem from the top-down or from the bottom-up during the same time a fellow expert is addressing an issue from the opposite angle (Turoff and Hiltz, 1996).

The authors (Turoff & Hiltz, 1996) affirm the benefits of anonymity noting that many who utilize the Delphi do so because of the anonymity it provides within group discussions. Although this is not a fast rule, according to Turoff and Hiltz, electronic survey instruments simplify the anonymous communication process and remove complexities of anonymous coding that traditional pencil and paper surveys create.

For this survey the professional version of *Survey Monkey* has been purchased. The University of Texas Division of Instructional Innovation and Assessment (UT Austin, 2010) reviews a number of commercially available survey tools. The University of Texas recommends *Survey Monkey* for its flexibility, ease to administer, affordability, and 508 compliance (UT Austin, 2010). *Google Groups* is used as the list serve tool to generate online, threaded conversations. All other communication with study participants utilizes standard email and telephone. Conference calls have been recorded through the *Free Conference Call* service and transcribed by a transcriptionist.

Phases of Data Collection

The study was initially divided into two phases: General Surveys (quantitative) and Delphi Study (qualitative). As the study unfolded, modifications were made by the researcher. Modifications to the Delphi portion of the study were made in consultation with the dissertation chair and based upon the requests of study participants. In this section the study is described in five phases; 1) pilot study, 2) general surveys, 3) Delphi 1, 4) Delphi 2, and 5) the phone conferences. Table 17 outlines the data collection process.

Table 17. Data Collection Process

Data Collection Instruments	Surveys Sent or Invitations to Participate	Responses / Participants
General Survey #1	68	28
Delphi Round 1	12	9
Delphi Round 2	9	9
Conference Call 1	9	3
Conference Call 2	9	3
General Survey #2	28	21

Phase One: Pilot Survey

A pilot survey was conducted to test the general survey format and research protocol. Teddlie and Tashakkori (2009) identify ten reasons for conducting a “test drive” of the study. The primary reasons for testing this study was: 1) to develop and test the adequacy of the research instrument, 2) assess the feasibility of the survey, and 3) design the research protocol. The test panelist has experience as an arts leader at a community college but does not currently hold a position that would allow her to participate as a member of the arts leader’s expert panel. Based on the feedback from the test, minor adjustments were made to the survey instrument.

Phase Two: General Surveys

Prior to sending the general survey, an invitation to participate in a survey was sent to a select group of community colleges. The General Survey (Appendix A) was created in *Survey Monkey* and then sent via web link in an email to 68 community colleges with arts presenting programs. Several reminder emails were sent to the sixty-eight colleges. After approximately 30 days, the survey was closed with 30 community colleges responding to the survey. Of the 30 responses 28 were determined to be complete and useable surveys.

As the study drew to a close there proved to be gaps in the data that the first general survey gathered. A follow up second general survey was constructed with thirteen questions

designed to provide additional information (Appendix B). General survey #2 (follow-up) was sent only to the 28 arts organizations that completed the first general survey. Of the 28 surveys sent, 21 were returned complete and the data from these 21 surveys was recorded with the data gathered from the first general survey.

The purpose of both general surveys is to provide a comprehensive picture of community college arts presenting. The secondary purpose is as a source of information to identify and select Delphi participants. Thirteen potential participants were identified using the criteria previously identified.

Phase Three: Delphi Question One

After a panel of thirteen arts presenters was identified, a letter was sent via email explaining the Delphi process and asking the presenters if they were interested in participating in the study. Of the thirteen identified, twelve initially indicated an interest in participating. Letters of consent were sent to the twelve candidates.

The first Delphi Study communication, question one, was sent to the group of 12 community college arts presenters via web link in an email. The communication included a summary of the data collected in the general survey and the main research question.

After reflecting on the responses from thirty community college arts professionals please respond to the following question. In rank order what are the three most significant challenges facing performing and visual arts centers located on community college campuses? Significance is defined as the influence, realized or potential, the challenge has on the success of an organization and the time, energy, and resources expended by the organization in addressing the challenge. Please describe the challenge and detail how you and your organization presently respond to or plan to address in the future this challenge. With regards to this challenge how do you define success?

Upon receipt of the survey, one member of the group formally withdrew from the study due to time constraints. Requests by email and phone were made to group members urging

them to complete the survey and continue in the research process. At the completion of phase two a total of nine complete responses were received.

Phase Four: Delphi Question Two

Following the challenges of the first round of the Delphi Survey, and with the intent of forming a more cohesive group, the remaining nine members of the group were introduced to each other via email. Turoff and Hiltz (1996) explain that anonymity, “should not be a hard and fast rule for all aspects of a Delphi exercise”. They point out that in some cases accountability is desired (p. 60). For the second round of the Delphi, the decision was made to form an email list-serve in order for responses from the group to be instantly accessible to other members of the group. The responses from question one were shared with the group via the email list-serve. Then the second question was posed to the group, “Given the challenges facing community college arts presenting, where do you see your organization and the community college arts presenting community in the next five to ten years?” “How will your practice need to change?” Seven directors responded to this question.

Phase Five: Phone Conference

During the second round of the Delphi, several participants suggested that a conference call would be a better way for them to communicate with their colleagues. There was concern on the part of the researcher that the conference process might disturb the Delphi Method; however, after consideration and consultation, it was determined that this was the group’s wish, and in order to keep the group working, a series of conference calls would be held. The conference calls were structured as mini focus groups, with the first call focusing on financial health. For the purposes of this study financial health is a broad category that encompasses issues pertaining to budget (revenue and expenses), funding sources, and financial

sustainability. The second conference call addressed the topic of audience, student, and faculty engagement. All nine Delphi participants were invited to participate in the conference calls. Six directors participated in the two calls, three on each call. No one panelist participated in both calls. The calls were facilitated by the researcher, recorded and later transcribed. Each conference call lasted approximately one hour.

Coding

The four stages of the study have been coded in some manner. The general survey required statistical coding, with the exception of the final qualitative question which was pattern-coded in order to identify themes. The early rounds of the Delphi survey utilize “Initial Coding” or “Open Coding”. Initial coding breaks down data into separate parts and identifies similarities and differences (Strauss & Corbin, 2008; Saldana, 2009). Initial coding helps the researcher identify trends and analytic leads that will guide and shape the study (Saldana, 2009). After initial coding of the first Delphi responses, all rounds of the Delphi are coded using “Pattern Coding”. Saldana (2009) labels the different coding steps “First Cycle” and “Second Cycle”. The Pattern Coding in the Second Cycle is designed to “develop a sense of categorical, thematic, conceptual, and/or theoretical organization” from the broader leads identified from the initial coding of the initial questionnaires (p. 149).

Limitations

A limitation of this study is that data will be collected from a panel of experts who have self-identified themselves as experts. The potential panel members, who chose not to participate in the study, could represent differing views from the panelists who chose to participate in the study, thus limiting the study. There are additional limitations that pertain specifically to panelists. First, the study is limited to arts leaders who have two or more years

of experience in an arts leadership position at their current community college. The second panelist limitation is that no panelist will be considered if they have fewer than five years of experience in the fields of arts education or arts presenting.

The study seeks to identify and study community college arts centers that have made a significant commitment to arts presentation. A limiting factor of the study is that institutions with less than five professional arts events in a season, or calendar year, will not be considered for the study. Because five events may be considered a somewhat arbitrary number it may be viewed as a limitation of the study. The study also limits itself to arts centers that have full time staff who are dedicated to arts presenting.

Assumptions

Assumptions are basic to research and must be set forth (Leedy & Ormrod, 2010). This study assumes its own definition of significance and that arts and culture should be part of the life of a community. This study also presupposes that men and women, who have risen to the level of Director or Dean at an institution, are not only effective but are experts in their field and have something meaningful to contribute to the discussion. Finally, the researcher assumes that the structure and mission differences, between community colleges and other institutions that present the arts to a community, subject community college based arts centers to a unique set of challenges.

Data Analysis, Validity and Reliability

Validity is most often associated with quantitative research. Creswell and Plano Clark (2007) provide a working definition of mixed method validity that works best within the constraints of the Delphi method. Validity is defined as “the ability of the researcher to draw meaningful and accurate conclusions from all of the data in the study” (p. 146). The use of the

Delphi Method addresses some of the threats to validity that Creswell and Plano (2007) outline. The size of the expert panel has the potential to provide a large qualitative sample, therefore minimizing the threat of invalid conclusions. The multiple rounds of the Delphi Method ensure that contradictory data or results are addressed. Finally the mixed method design draws quantitative data as well as qualitative data from both the large survey sample and the panel of experts, providing the opportunity for conversion validity. Conversion validity is the degree to which quantizing or qualitzing yields high quality meta-inferences (Christensen & Johnson, 2008). Each qualitative or quantitative answer provided by an expert panelist allows the deductive or inductive reasoning to move to the next level toward a valid answer.

Johnson and Christensen (2008) provide a list of strategies to promote validity. Of these strategies there are three strategies the expert panel addresses: participant feedback, peer review, and external audit. First, the study is centered on participant feedback that the participants review for meaning and accuracy. Secondly, the Delphi is inherently a peer review of the study problem. Finally, through the rounds of the study, and at the conclusion of the study, the expert panel performs a self-audit of the results.

Johnson and Christensen (2008) also discuss political validity, defined as the ability of the researcher to address “the interests and viewpoints of multiple stakeholders in the research process” (p. 284). It is the hope of this researcher that the panel of experts in the community college arts presenting field will see themselves as stakeholders in the study, and that the study will strive to be responsive to their needs and represent their ideas and beliefs.

Role of Researcher

There is potential for researcher bias in this study. The researcher is himself the director of a performing arts center on a community college campus and has worked in the arts presenting and arts education field for over twenty years. The researcher will engage the reflexivity strategy, as described in Johnson and Christensen (2008), in the form of “critical self-reflection about his or her potential biases” (p. 275). Again, the design of the Delphi may help in discouraging bias, as the researcher will strive to use as many of the panel members’ actual words as possible and be careful about not inferring meaning when stating the final results. It is important to note that the researcher’s own institution’s data is included in the quantitative general survey of community college arts organizations. It is the intent of the researcher to remain as unbiased as possible.

Summary

The purpose of this research is to better understand the challenges facing community college based performing arts centers. The Delphi Method was selected for its ability to asynchronously survey arts leaders at community colleges and bring this group of experts to a collective understanding of the challenges. The exploratory design of the study initially utilizes a quantitative survey for panel and site selections and for site data specific to arts presenting. More in depth Delphi use qualitative inquiry to rigorously study the challenges facing community college based arts centers. In addition the Delphi Method has proven itself as a good predictive methodology that will support the panel in identifying future trends in arts presenting. The anonymity of the Delphi promotes creative thinking among panelists without risk to professional status and supports free discourse that may challenge the status quo. In

order to ensure group cohesiveness, modifications to the Delphi portion of the study were made based upon group input and in consultation with the dissertation chair.

Specific criteria have been outlined to select panelists and sites. Panelists participating in the study are Directors or Deans with five years in the field and two years in their present position at the institution. The site colleges will be recognized by the Association of American Community Colleges and operate or rent a performing arts facility for the purpose of presenting arts and cultural events to the community. Qualifying sites will present a minimum of five professional events during an academic calendar year and finally employ a Dean or Director whose primary responsibility is operation of the center and arts presentation.

The study has been conducted using *Survey Monkey Pro* and is organized into a General Survey (GS) and a modified three round Delphi Study. A pilot survey was administered to a test panelist. First, the surveys were coded following “initial coding” methods; these methods identify similarities and analytic leads. Secondly, “pattern coding” was used to narrow data and categorize it into themes and theories.

A limiting factor of the study is that panelists self-select or opt out of participation themselves, possibly excluding worthy sites and experts. In addition the study is limited to centers that present five or more events annually, experts who have five years in the field, and panelists who have two or more years in a position of authority at their institution. The study also acknowledges the assumptions and bias of the researcher. Additional assumptions include the belief that arts and culture should be part of a rich life, and secondly, that people who have risen to the level of Dean or Director, are experts in their field. The researcher is a Director of a performing arts center at a community college and therefore the potential for bias does exist.

The format of the Delphi Method will negate researcher bias as well as the utilization of reflexivity strategies as described by Johnson and Christensen (2008).

The proper use of the Delphi Method supports validity and reliability. Both quantitative and qualitative data will be gathered in an inherently peer reviewed setting. The survey design has the potential to gather a large and strong qualitative data set from a panel consisting of multiple stakeholders. This study is committed to representing the panel of experts respectfully and honestly. Finally, data analysis will be done, with a focus toward answering the research questions. Primary among the questions will be “what are the challenges facing performing arts centers on community college campuses and what is the forecast for the future?”

CHAPTER 4

DATA ANALYSIS

The purpose of this study was to identify and explain the challenges facing community college based performing arts centers. The study first strives to quantifiably define the community college arts presenter and presenting organization. The study is then designed to elicit, from leaders at community college performing arts centers, opinions regarding the challenges facing their operation and those of the field in general. Finally the study asks a small group of presenters to respond to these challenges and provide opinions on what a measure of success might consist of.

Four research questions guided this study:

1. What does community college arts presenting look like?
2. What are the challenges performing arts centers on community college campuses face?
3. How do arts leaders at community colleges respond to the challenges facing them?
4. What is the forecast for performing and visual arts centers on community college campuses in the next ten years?

The data analyzed in this chapter is divided into three sections. First, there is an explanation of the study design and data collection process. Second, there is a quantified analysis of the community college arts organization; this information was gathered from the general surveys. A review of challenges is identified in the first general survey. Finally, the study analyzes the discussion of a panel of community college arts presenters on challenges and their responses to these challenges as part of a modified Delphi Study.

Study Design and Data Collection Process

The design of the study is a modified mixed method Delphi Method. Data was collected in four rounds. Round one consisted of a general survey of 30 questions. The first general survey (Appendix A) was sent to a group of sixty-eight community colleges. Of the surveys sent out, 28 fully completed surveys were returned. In round two, a study group of 13 participants were asked to respond to an open ended qualitative question as part of the first phase of a three phase Delphi process. In round three, the remaining group of nine committed panelists was asked to respond to a follow-up question as part of the modified Delphi process. Finally, in round four, two conference calls were conducted with six of the original nine panelists, three on each call. At the conclusion of the study it was determined that there were gaps in the data. A follow-up survey (Appendix B) was sent to the 28 respondents from the original general survey. Of the 28 surveys sent out, 21 completed surveys were logged in. The data from this survey is incorporated into and analyzed with data from the first general survey.

A group of 68 community colleges that operate performing arts centers, as part of their function, was identified through a series of processes and prior to data collection for round one. National and regional arts advocacy and service organizations were contacted for their member roles. Cooperation was received from the Association of Performing Arts Presenters and Arts Midwest; both are member organizations and have searchable member databases. Other organizations such as Performing Arts Exchange and the New England Foundation for the Arts do not have member databases, but individuals provided information from personal knowledge of their region. Simple web searches directed the researcher to additional institutions.

General Survey #1 (GS1) was sent to all 68 colleges. Thirty surveys were returned. It was determined that twenty-eight were completed to a point that made them viable. Viability was determined to be no more than three general questions that were left unanswered. The response rate was 41%. The data collected in the general surveys is broken down into the following categories: Participant Demographics, Institutional Demographics, Programming / Presenting, Audience Engagement, Finance / Budget, and Staff. These categories are analyzed in the section titled Community College Arts Presenting Profile. The sections of the first general survey that address challenges and successes are analyzed in the section titled Challenges Identified.

A group of thirteen community college arts center directors, selected from the 28 respondents to the general survey, were asked to participate in a Delphi Study. The Delphi Study model is a research tool designed to elicit responses from a panel of subject experts and as a group analyze questions and problems often to consensus. Of the thirteen Directors who were asked to serve on the panel, nine actively participated in the study. In a traditional Delphi, a question is asked of the group and the panel provides responses to the facilitator. The facilitator reviews, codes and organizes the responses and then sends the entire transcript of the dialogue to each member of the group, ensuring that the respondents remain anonymous to one another. With the transcript the facilitator sends a second question which more deeply probes into the problem. This scenario of question, response, share responses, and new question continues through a minimum of three rounds, or until the facilitator feels the group has reached consensus or explored the topic as deeply as the group dynamics will allow.

In the case of this study, thirteen Directors were asked to participate. Nine responded to the first round Delphi question. In the second round the first round responses were

anonymously returned along with a new question. The participants were slow to respond. After calls to several panelists the decision was made to forego anonymity and create an email list-serve that would allow for instant response and immediate group feedback. Seven Directors completed round two by responding to the question. At this time several panelists suggested that they would prefer having a conference call versus continuing with email. Instead of following a formal round three of the Delphi, the process was modified and two conference calls were scheduled and facilitated. Each call focused on a theme that had been identified in the earlier research. Three Directors participated in each of the two calls. Although the Delphi process did not proceed as originally planned, the modified process produced rich data that is analyzed in the third section of this chapter

General Survey (Quantitative)

The data from the general survey and the follow-up survey (Appendix A & B) establishes a picture of the community college arts presenting program, and to lesser extent provides a picture of the individual charged with directing or managing the operations of the community college arts presenting.

Community College Arts Presenting Profile

The survey revealed that the job titles, of the persons responsible for managing arts presenting, vary from institution to institution. Titles identified in the survey included Executive Director (7) and Director (16), with some variations including Director of Performing Arts, Director of Cultural Programs and Director of Arts Programming, Managing Director, and Theatre Director. Two responses came from Deans, one response came from a General Manager and one response came from a Vice President. For the purpose of this analysis, when referring to the group of arts presenters, the researcher will use the most

common title, that of Director. The remaining demographic data on the study participants is detailed in Table 18: Participant Demographics. Survey responses indicate that the sample group of Directors is equally divided in the category of gender. The group trends toward being older in age. On the average, each Director has more than twenty years of experience in arts, arts education or the arts presenting field. Ninety-three percent indicated they had a bachelor's degree and fifty-seven percent identified themselves as having a post graduate degree. Two of the twenty-eight indicated that they had doctoral degrees.

Table 18. Participant Demographics

Gender		
	Male	14
	Female	14
Age		
	35 to 44	4
	45 to 54	13
	55 to 64	11
	65 or older	None
Length of time in current position		
	Less than 2 years	3
	3 to 5 years	10
	6 to 10 years	3
	11 or more years	12
Length of time working professionally in the arts, education and/or arts presenting field		
	Less than 5 years	1
	6 to 10 years	1
	11 to 15 years	7
	16 to 20 years	3
	More than 20 years	16
Highest degree you have attained		
	Bachelor's	10
	Master's	14
	Doctorate	2
	No Response	2

Insti

tutional Demographics

Effort was made to bring institutions into the study that represented different regions of the United States, served a variety of urban, suburban and rural communities, and were different sizes of institutions based upon their enrollment. Of the twenty-eight institutions that participated in GS1, fourteen states were represented. Table 19 lists, in alpha order, the states represented in the survey and the number of institutions participating from each state.

Table 19. States and Number of Colleges Represented in Study

<u>State</u>	<u>Number of Colleges</u>
California	3
Florida	3
Iowa	1
Illinois	3
Kansas	2
Kentucky	3
Maryland	2
Michigan	3
North Carolina	1
New Jersey	1
Ohio	2
Oklahoma	1
Pennsylvania	1
Texas	2
Total	28

Directors who were surveyed were asked to identify what type of community their institution served; urban, suburban or rural. Although there is value in acknowledging each Director's perception of community, the study defers to the Carnegie Classification of Institutions of Higher Education to document institution size and community served (Table 20). The institutions in the study have the Carnegie Classification of Associate's Colleges and are defined as "institutions where all degrees are at the associate's level or where bachelor's degrees account for less than 10 percent of all undergraduate degrees" (Carnegie, 2011). The Carnegie Classification for enrollment sizes are as follows: (a) very large; 10,000 or more, (b) large; 5,000 to 9,999, (c) medium; 2,000 to 4,999, (d) small; 500 to 1,999, and (e) very small; fewer than 500. Of the twenty-eight institutions surveyed, twenty-seven are public and one is a private not-for-profit institution. Two of the twenty-eight are classified as primarily public four-year associate's institutions. Carnegie does not have a classification of "community

served” for private and public four-year institutions; therefore only twenty-five institutions have a Carnegie classification for community served.

Table 20. Institutional Demographic by Carnegie Classification

Institution Size	
Categories	Participating Institutions
Very Large	10
Large	3
Medium	8
Small	6
Very Small	1

Community Served by Institution	
Categories	Participating Institutions
Urban - Public	5
Suburban - Public	9
Rural - Public	11
4 Year – Public – Primarily Associates	2
Private – Not-for-Profit	1

Programming

The study sought to acquire a basic understanding of each center’s educational and cultural programming through a series of questions asked of each Director. The questions are listed below and the responses are found in Tables 21, 22, 23 and 24.

1. Identify which of the following academic areas your arts center supports.
2. Identify which of the following art forms you present in your arts center. For this study, presentation is defined as the payment of a monetary fee to an artist or arts ensemble to present / perform a work of art to the community.
3. What audience development and engagement activities does your center support?

4. During your 2009-2010 academic or season calendar year, how many academic arts events did your arts center support? An academic event is defined as one that is tied to the curriculum and is performed by or features students enrolled at the institution.
5. During your 2009-2010 academic or season calendar year, how many professional arts events did your arts center present? A professional event is defined as one where an artist or arts ensemble is paid a monetary fee to perform or present a work for the community.

The final question, question six, asked “What are the criteria for presenting selections?” This question provided a segue to the section on Finance and Budget.

When asked what academic areas your center supports, although none was not an option, three institutions responded that they did not support academics (Table 21). In these cases the center was primarily an auxiliary function of the college, either presenting only outside artists or primarily used as a rental facility. The performing arts were all represented in survey responses: Music (89%), Theatre (75%) and Dance (50%). The survey did not ask if a center had facilities to present visual art; however, art did garner a 50% response rate. Film was the other visual media that the survey inquired about and received a 25% positive response.

Table 21. Academic Areas of Support

Identify which of the following academic areas your arts center supports.

Discipline	Response	Percentage
Art	14	50%
Dance	14	50%
Film	7	25%
Music	25	89%
Theatre	21	75%
Other*	7	25%

*Other - no arts departments, arts education, no academic support, English and humanities

Of the 25 centers that indicated they supported academic areas it was not surprising that music and theatre received the highest amount of support. This data mirrors national enrollment data for the fine arts.

The survey attempted to determine what type of performance events and art forms each center presented to their community. Presentation was specifically defined as the payment of a monetary fee to an artist or arts ensemble to present or perform a work of art to the community. This study identifies any art form, with a response rate of 75% or greater, as a significant artistic staple of the community college arts presenting series. Art forms with a response rate between 50% and 74% are categorized as moderately significant to the community college arts presenting series. Those remaining art forms with a response rate less than 50% are categorized as having a less significant impact, or influence, on the community college arts presenting series. Using this set of criteria, each of the artistic disciplines surveyed are represented in Table 22.

Table 22. Programming

 Identify which of the following forms you present in your arts center.

Art Form	Response	Percentage	Significance
Art – Modern. Contemporary	9	32%	Low
Art – Folk	6	21%	Low
Art – Cultural/ Ethnic	8	29%	Low
Dance – Modern/ Contemporary	21	75%	High
Dance – Ballet	16	57%	Moderate
Dance – Folk/ Ethnic	21	75%	High
Film – First Run	2	7%	Low
Film – Documentary	3	11%	Low
Film – Foreign	3	11%	Low
Film – Classic	3	11%	Low
Film – Topical	3	11%	Low
Film – Animation	3	11%	Low
Music – Classical – Solo/ Chamber	19	68%	Moderate
Music – Classical – Orchestral	15	54%	Moderate
Music – New	12	43%	Low
Music – Folk/ Roots	22	79%	High
Music – World	16	57%	Moderate
Music – Country & Western	20	71%	Moderate
Music – Jazz	23	82%	High
Music – Blues	19	68%	Moderate
Music – Pop	22	79%	High
Music – Cabaret	14	50%	Moderate
Theatre – Comedy	22	79%	High
Theatre – Drama	19	68%	Moderate
Theatre – Musical Theatre/ Review	21	75%	High
Theatre – Broadway	14	50%	Moderate
Theatre – Sketch Comedy/ Comedians	16	57%	Moderate
Opera	8	29%	Low
Other	11	39%	Low

 *Other – Family, Variety, Children’s, Literary, Speakers, Performance Art

The survey did not attempt to determine if arts centers had the capacity in their facility to present art or film. Lack of facilities or infrastructure to support these art forms may be an indication as to why these art forms were not a significant part of the presenting series of these organizations. The expense of presenting certain art forms and the size of the venue are considerations that influence the decision to present. Broadway musicals, opera, and

symphony orchestras are traditionally expensive art forms to present when compared to jazz ensembles and modern dance companies. Venues with smaller seat counts have less ability to generate the revenue needed to offset expensive artist fees. The data revealed diversity in taste that spread across several art forms. Two specific genres, within each of the three major categories of Dance, Music and Theatre, received high significance rankings. For example, in music the genres Classical – Solo / Chamber, Classical – Orchestral, World, Country & Western, Blues, and Cabaret all received a moderate significance rating, a response rate between 50% and 74%. New music received a low significance rating of 43%. However, the genres Folk / Roots, Jazz, and Pop received high significance rating, responses at or above 75%. In dance, Folk / Ethnic and Modern / Contemporary rated high, and in Theatre, Comedy and Musical Theatre / Review rated high.

According to the National Endowment for the Arts (NEA) survey of arts participation, dance and opera are the lowest attended arts events with 3% and 4% of Americans, respectively, attending a dance or opera performance. It is then a notable statistic that arts centers have a continued commitment to presenting dance. Table 23 compares like categories in the community college arts presenters survey to the NEA 2002 arts participation survey.

Table 23. CC PAC Survey and NEA 2002 Study Comparison

NEA Arts Discipline	NEA % of US Participants	CC PAC % of Presenters
Art Galleries or Museums	22%	27%
Ballet and Dance	4%	69%
Classical Music	12%	61%
Jazz	11%	82%
Musical Plays	17%	63%
Non-Musical Plays	12%	74%
Opera	3%	29%

Each percentage point in the NEA study represents approximately 2,000,000 U.S. adult citizens. If four percent of U.S. adults annually attend dance, the number equates to 8,000,000 adults attending a dance performance. If 75% of community college art organizations presented dance performances, the numbers would indicate that these institutions are serving a small percentage of the U.S. population.

The survey attempted to identify and quantify engagement activities supported by each center. The question asked, “What audience development and engagement activities does your center support? (Select all that apply)”. Again, two centers identified themselves as primarily rental facilities or community based centers. This study categorized audience engagement activities (activity occurs at 75% or more of community college arts presenting organizations) as being of high significance or importance in engaging audiences. Those activities occurring at 50% to 74% were categorized as moderate significance; and those activities occurring at less than 50% were categorized as low significance / or importance to audience engagement and development at community college arts centers (Table 24). This is not an assessment of the value of the engagement activity, but rather a benchmarking indicator of what engagement and development activities organizations are able to provide given the means of the organization.

Table 24. Audience Development and Engagement

 What audience development and engagement activities does your center support?

<u>Engagement Activity</u>	<u>Response</u>	<u>Percentage</u>	<u>Significance</u>
Performances for K-12	26	93%	High
Classes for K-12	8	29%	Low
Performances for college community	27	96%	High
Artist residencies for college community	16	57%	Moderate
Artist residencies for general public	16	57%	Moderate
Adult education/ performance opportunities	13	46%	Low
Program Notes	21	75%	High
Study Guides	25	89%	High
Pre or post show discussions/ lectures	20	71%	Moderate
Services for persons with hearing, sight or mobility impairment	24	86%	High
Reduced price or free tickets for underserved groups or communities	23	82%	High
Benefit performances or events	14	50%	Moderate
Other*	3	11%	Low

*Other – primarily a rental facility, master classes, facilities available for community use

Both, “classes for K-12” and “adult education and performance opportunities”, require trained personnel to implement and may be cost prohibitive for smaller organizations. Engagement activities such as “reduced price or free tickets” and “services for persons with hearing, sight or mobility impairment” are service or policy decisions. Although there may be expense involved, these expenses may be easily absorbed. Additional activities are contractual agreements for services provided to the community by artists who have been contracted for an engagement. These may include “post show discussions”, “performances”, and “residencies”. Again, although there is expense attached to these types of engagements, they may be assumed into the overall artist expense.

The next measure of programming is the number of academic events and professional events presented (Table 25). For this survey the participants were provided with a definition of an academic event and a professional event. An academic event is defined as one that is tied to the curriculum and is performed by, or features, students enrolled at the institution. A professional event is defined as one where an artist or arts ensemble is paid a monetary fee to perform or present a work for the community.

Table 25. Academic Events and Professional Events Presented

Academic Events		
Number of Events	Response	Percentage
Fewer than 5	9	32%
5 to 9	6	21%
10 to 19	3	11%
20 to 29	7	25%
20 to 39	2	7%
40 or more	1	4%
Professional Events		
Number of Events	Response	Percentage
Fewer than 5	2	7%
5 to 9	5	18%
10 to 19	12	43%
20 to 29	4	14%
30 to 39	0	11%
40 or more	5	18%

The final question in the programming section analyzes the criteria community college presenters use in making artistic programming decisions (Table 26). This survey question used a Likert scale to place financial goals at one extreme of the scale and artistic considerations at the other end of the scale. The response options given to presenters were as follows:

1. Programs are selected almost exclusively on their potential to meet financial goals
2. Programs are selected mostly on their potential to meet financial goals although artistry is also considered

3. Half our programs are popular in nature, allowing us to take more artistic risks with the other half
4. Mostly for artistic or cultural considerations, but financial considerations are also considered
5. Exclusively on artistic or cultural considerations

Two Directors responded that they program events based solely on the likelihood that events would meet financial goals. Only one Director indicated that programming was based exclusively on the artistic or cultural merit of the event. The majority of responses (89%) were centered in the middle of the scale. An even 32% of responses leaned toward programming based on financial considerations and 32% based their programming decisions on artistic considerations.

Table 26. Presenting Criteria

Presenting Criteria	Responses	Percentage	Likert Scale	Total
Programs are selected almost exclusively on their potential to meet financial goals	2	7%	1	2
Programs are selected mostly on their potential to meet financial goals although artistry is also considered	9	32%	2	18
Half our programs are popular in nature, allowing us to take more artistic risks with the other half	7	25%	3	21
Mostly for artistic or cultural considerations, but financial considerations are also considered	9	32%	4	36
Exclusively on artistic or cultural considerations	1	4%	5	5
Totals	28			82
			Likert Average	2.93

The data indicate that overall arts programming at community colleges takes a balanced approach. That balance is apparent in the variety of art forms presented, the varying array of engagement activities employed, and in the balance struck between art and commerce. Data reveal that there is a negotiated balance between academic and professional programming, as the majority of community college presenters indicate a commitment to presenting student-centered academic programming. Most often this support is for music and theatre programs; although, dance, art, film and humanities did receive support at some institutions.

Finance and Budget

The study examined the basic finances of each presenting organization through a series of nine questions. Questions were designed to determine budget size, revenue sources and

general expenditure categories. Directors were asked to provide deeper detail and give estimates of attendance and artist fees. Finally four questions asked Directors to rate their organization's financial health with regards to stability, fundraising capacity, fiscal management, and financial support from their parent institution.

The study did not ask Directors to provide their specific budget sizes, but they were asked to select a range in which their budget fell (Table 27). Twenty-one responses, a majority of 75% fell between \$100,000 and \$1,000,000. Only two Directors indicated they had budgets between \$25,000 and \$100,000. Two organizations indicated budgets between \$1,000,000 and \$2,000,000 and three responded with budgets of more than \$2,000,000.

Table 27. Annual Budget

What is the total annual budget of your arts organization?		
Budget Size	Response	Percentage
Less than \$25,000	0	0%
\$25,000 to 99,999	2	7%
\$100,000 to 499,999	13	46%
\$500,000 to 999,999	8	29%
\$1,000,000 to 1,999,999	2	7%
\$2,000,000 or more	3	11%

Two questions asked Directors to identify their revenue sources, expenditure categories, and percentage of their total budget allocated to each. An average of responses and a median of responses are shown in Table 28 and Table 29, noting that the average and the median take into consideration the outliers and indicate when one data set may be disproportionately weighting the average.

Table 28. Revenue Sources

What percentage of your annual budget comes from each revenue source?		
Source	Average	Median
Ticket Sales	27.6%	24%
Rental Income	11.3%	5%
College Support	38.5%	36%
Endowment Income	6.1%	1%
Annual Fundraising	10.7%	5%
Sales Other Than Tickets	2.3%	1%
Other	3.6%	0%
Total	100%	

On the revenue side of the budget (Table 28), support from the college exceeds all other revenue sources, with an average response being 38.6% of the budget. Ticket sales are the second highest revenue source with an average of 27.7%. Rental Income (11.3%) and annual fundraising (10.8%) are the two next highest in average; however both have the same median score of 5%. One center relies almost exclusively on rental income at 95%. When that high of 95% is removed from the data, the average is 8.6%. Most of the centers recorded annual fundraising, on the average, as a single digit source of income, but nine organizations recorded it as a zero percent revenue source. Five institutions identified annual fundraising as accounting for more than 25% of their revenue source, with the top three institutions being 50% and the next two being 40%. Endowment income follows the same track as annual fundraising, with 13 institutions recording no endowment income and another seven recording that 5% or less than 5% of their revenue came from an endowed fund. One institution indicated that 50% of their budget comes from an endowment fund. Remove the high percentage and one low percentage and the adjusted average is 4.7%.

Table 29. Budget Expenses

What percentage of your annual budget is expended on the following categories?		
Source	Average	Median
Artist salaries/ fees, travel, other fees for presenting	30.2%	30%
Stage and production costs	7.6%	7%
Support of academic events	4.0%	1%
Marketing expenses	9.6%	10%
Fundraising expenses	0.9%	0%
Staff salaries and benefits	39.3%	43%
Administration	4.0%	3%
Other	4.4%	0%
Total	100%	

Table 29 indicates the largest expense shouldered by arts centers is staff salaries and budgets (39.3%). The median percentage for staff salaries was 43%. Since two organizations had an institution that covers this expense or had a staff which was small, their scores were between 0% and 5% of the total budget. If the high of 72% and the low of 0% are removed from the median score, salary and benefits remain at 43%. All organizations, with the exception of one, had a portion of the budget allocated to artist fees and salaries, with the average being 30.2%. The next highest budget number was marketing which was 9.6%, on average, among presenters. The remaining approximately 20% was divided between (a) stage and production costs (7.6%), (b) academic event support (4%), (c) administration (4%) and, (d) other (4.4%); and, the smallest budget apportionment was fundraising expenses at 0.9%.

The final question, in the financial section of the survey, asked Directors to rate the financial health of their organization in four areas: financial stability, fundraising capacity, fiscal management, and support from parent institution (Table 30). The ratings were on a five point Likert scale: (a) 1; being very poor, (b) 2; being poor, (c) 3; being neutral, (d) 4: being

strong, and (e) 5; being very strong. Fundraising capacity scored lowest with a Likert scale average of 2.82 %, falling between poor and neutral. Financial stability scored the next highest, 3.89 %, which fell between neutral and good. Fiscal management and financial support of parent institutions scored the highest and close to one another with Likert scale averages of 4.25% and 4.3% respectively, both falling between good and very good.

Table 30. Financial Health

On a scale of 1 to 5 how would you rate your presenting organization's financial health?			
Financial stability	Rating	Response	Percentage
	1 - Very Poor	0	0%
	2 - Poor	1	4%
	3 - Neutral	7	25%
	4 - Good	14	50%
	5 - Very Good	6	21%
			Likert Average 3.89
Fundraising capacity	Rating	Response	Percentage
	1 - Very Poor	3	11%
	2 - Poor	10	36%
	3 - Neutral	6	21%
	4 - Good	7	25%
	5 - Very Good	2	7%
			Likert Average 2.82
Fiscal management	Rating	Response	Percentage
	1 - Very Poor	0	0%
	2 - Poor	0	0%
	3 - Neutral	3	11%
	4 - Good	15	54%
	5 - Very Good	10	36%
			Likert Average 4.25
Financial support of parent institution	Rating	Response	Percentage
	1 - Very Poor	0	0%
	2 - Poor	1	4%
	3 - Neutral	2	7%
	4 - Good	13	46%
	5 - Very Good	12	43%
			Likert Average 4.3

A majority of the organizations judged their organization to be well managed fiscally and their financial state to be stable. However, it may be questionable whether the funding sources are stable. The major source of funding for community college arts presenting organizations is the host college (38.6%) with the second funding source being ticket sales (27.7%). If either of these sources, which total two thirds (66.3%) of community college arts center revenue, were to decrease due to economic or political influences, arts organizations might find themselves vulnerable rather than stable.

Fundraising and Endowment

A majority (67%) of Directors rated the fundraising capacity of their organization to be neutral, poor or very poor. Annual fundraising accounts for 6% of average community college arts organization revenue and when considering the median, adjusts down to just 1% of revenue. Data indicate that fundraising and endowment income are not a significant source of revenue. This data, from the first survey, prompted follow-up survey questions which focused on the community college arts organization's ability to fundraise and support an endowment. The original twenty-eight respondents were asked to complete a follow up survey. Of the twenty-eight participating organizations, twenty-one completed the follow-up survey. The Director's fundraising responses are recorded in Tables 31 and 32.

Table 31. Fundraising

Does your arts organization have a full-time staff member dedicated to fundraising?		
Response	No. of Responses	Percentage
Yes	0	0%
No	21	100%

Does your organization receive fundraising support from the college through a College Foundation, an Office of Resource Development, or other administrative office?		
Response	No. of Responses	Percentage
Yes	13	62%
No	6	29%
Other*	2	9%

*Other – minimal, outside foundation

Table 32. Endowment

Does your arts organization have an endowed fund that supports operations or programming?		
Response	No. of Responses	Percentage
Yes	12	57%
No	9	43%

If your arts organization has an endowment, at present what is the size of the endowed fund?		
Response	No. of Responses	Percentage
Less than \$1,000,000	7	58%
\$1,000,000 to \$2,499,999	4	33%
\$2,500,000 to \$5,000,000	0	0%
More than \$5,000,000	1	8%

If in a good market year an endowment yields a 6% return on the principal investment, then an endowed fund of \$1,000,000 would generate \$60,000 which could be reinvested or used as supplemental income. The majority of the colleges surveyed does not have an endowed

fund or have a fund with a corpus less than \$1,000,000. Community colleges, which were surveyed, spend less than 1% of their budget on fundraising (Table 29) and none of the organizations have a full-time staff member dedicated to fundraising (Table 31). When combined, monies from annual fundraising and endowment interest account for 17% of the average and 6% of the median total income (Table 28). The data indicate that community college arts organizations do not view fundraising as a primary source of income, nor do these organizations have the commitment, support, or infrastructure to grow this funding source at this time.

Staffing and Diversity

Initially the survey sought only to identify the number of full-time staff, who supported the operation of community college arts centers (Table 33), and the percentage of the operating budget that was allocated to staff salaries. The majority of arts presenting organizations (75%) operate with staff of five or fewer people. A smaller percentage (21%) indicated a staff size of six to ten. One presenter, out of twenty-eight, indicated a larger staff of 16 to 20. It should be noted that this is the researcher's own institution.

Table 33. Number of Staff

The number of full time staff employed by the college whose primary responsibility is support of the arts center?

<u>Number of Staff</u>	<u>Response</u>	<u>Percentage</u>
2 or less	9	32%
3 to 5	12	43%
6 to 10	6	21%
11 to 15	0	0%
16 to 20	1	4%

The initial survey and conversations with Directors revealed that additional data was needed on staffing and issues of diversity. As part of a follow-up survey, twenty Directors responded to questions on staff quality, salary, benefits, and diversity. The results from staffing questions on the follow-up survey are found in Tables 34 and 35.

Table 34. Salary

What is the average salary for a full-time employee at your presenting organization?		
Salary Range	No. of Responses	Percentage
Less than \$40,000	3	15%
\$40,000 to \$49,000	10	50%
\$50,000 to \$59,999	6	30%
\$60,000 to \$69,999	1	5%
More than \$70,000	0	0

Table 35. Staff

How do you rate your ability to...	No. of Responses	
Attract qualified staff		
1 - Weak	1	
2	1	
3	3	
4	11	
5 - Strong	4	Likert Average 3.8
Pay a competitive salary		
1 - Weak	0	
2	2	
3	6	
4	6	
5 - Strong	6	Likert Average 3.8
Provide a good benefit package		
1 - Weak	0	
2	1	
3	3	
4	6	
5 - Strong	10	Likert Average 4.25

According to the U.S Social Security Office, the national average wage index for 2010 is \$41,673.83 (U.S. Social Security, 2012). The data indicate that average salary for community college arts organizations is above the national wage average. The Association of Performing Arts Presenters conducts a national survey and issues a report of salaries for U.S. arts presenting organizations. The average national arts presenting salary is \$40,000 (AMS Planning, 2011). Again, the average community college salary is shown, by survey data, to be higher than the national industry average. Community college Directors indicate that they are able to attract qualified staff and provide competitive salary and benefits, and this is supported by outside data.

Directors denote a weak or low measure in the cultural diversity of the organization's staff. When asked about the diversity in areas of audience and student population, Directors rated their organizations as being more highly diversified in the area of audience and student population. The Director's highest diversity ranking was in programming of the center. Although the staff supporting the programming may be homogenous or culturally non-diverse, Directors consider their center's programming to be more diverse than the student population of the institution and of the audience who attends the arts programming (Table 36).

Table 36. Diversity

How do you rate the cultural diversity of your arts organization's		
Category	No. of Responses	Likert Average
Staff		
1 - Low	8	
2	1	
3	6	
4	4	
5 - High	2	Likert Average 2.57
Audience		
1 - Low	2	
2	7	
3	6	
4	3	
5 - High	3	Likert Average 2.67
Student population		
1 - Low	3	
2	3	
3	6	
4	3	
5 - High	6	Likert Average 3.29
Programming		
1 - Low	1	
2	2	
3	7	
4	6	
5 - High	5	Likert Average 3.57

Challenges

The final and open-ended question of the survey asked community college presenters to identify three challenges they face regarding fine and performing arts presenting at their respective institutions. Approximately 79 responses, from the group of 28 Directors, were organized into 12 themed sub-categories. These themed sub-categories have been organized

into two broad thematic challenge categories. The first thematic challenge presented is Audience Engagement (Table 37). Under the heading Audience Engagement, sub-themes listed are: Audience Development, Faculty Support, Marketing / PR, Programming, and Student Engagement. The second major theme is Financial Health (Table 38). Sub-themes of Financial Health include Finance, Fundraising, Institutional Support, Staffing, Ticket Sales, Facility, and Competition. The unedited individual responses from each participant are shown in Tables 37 and 38. The process for categorizing responses was completely subjective and based on the researcher's knowledge of the field and perceived intent. Some responses could have been placed into multiple categories. For example, in the statement "lack of support from community for cultural events", the word "support" may be interpreted as patronage through attendance or patronage through monetary donations to support mission. However in the statement "Institution questions amount of their support required", the word "support" is interpreted as a financial reference. In both instances the challenge to the presenter manifests itself financially, although the root challenge may have multiple interpretations. Another example of researcher interpretation is that many statements could be categorized under Finance even though the response may imply a social condition that is an opportunity for community engagement. Such an example is the statement "economically depressed community". This researcher interpreted this statement to be, foremost, a financial challenge to the operation of a center; however, an economically depressed community presents many opportunities for arts engagement and education to underserved audiences. Categories in which the statement could have been filed might be "Audience Development", "Student Engagement", or "Fundraising". In many cases, meaning and intents have been inferred in order to place responses in a primary category. None of the responses were excluded.

Table 37. Audience Engagement

Audience Development
Brand new center: Build audience
Same as most arts presenters - audience development.
Rural community
Vanishing audience support
Lack of support from community for cultural arts
Lack of participation by the black community
Building new audiences without alienating existing, older audiences
Growing our audience base
Audience development- patron involvement/support
Marketing to new audiences and the aging of our traditional audience
Highly diverse community
Faculty Support
Convincing faculty to encourage students to attend
Academic faculty is not supportive of the professional performing artist programs
Justifying our non-academic, community-focused mission in an academic setting
Lack of faculty support of programs
Faculty engagement
Integrating arts into curriculum
Tensions academic program v. presentations
Marketing/ PR
Keeping audience aware of our presentations and caliber of artists
Lack of cohesive marketing solutions
Programming
Programming for student demographic and 18-40 demographic
Programming for our diverse population
Lack of quality medium-size touring attractions
Presenting a progressive selection of arts experiences
Student Engagement
Student engagement
Very little student and college attendance; community colleges do not have students who reside on campus
When we gear programs toward the student population students don't show up!
Lack of student support of programs

Table 38. Financial Health

Finance
Declining government funding
Meeting revenue budget
College shift to a business model that requires a return on investment from auxiliary units
Balancing budget and mission
Offsetting the effects of a weak economy
Budget cuts
Lower audiences due to economy
Shrinking budgets
Doing more with less
Economically depressed community
Financial security
Maintaining current clients with budget challenges
Finances are dwindling so marketing is becoming even more difficult
Finding money in a large rural location
Brand new center: Stabilize Operations
Adequate resources to carry out the mission - particularly in the area of administrative time, marketing and production values
Adequate programming, operational and marketing funds
Artists fees
Funding
Expectations of financial sustainability
Fundraising
Financial - fundraising
Brand new center: Build annual fundraising
Poor support to grow fundraising and make it a viable revenue stream
Broadening the base for sponsorships in a small community
Fundraising
Funding will also continue to be a challenge as more grant programs from state and national agencies are cut, which means we will have to rely more on earned income, corporate, private & foundation support.
College will not permit us to raise any funds on our own - we have to work with the foundation
Institutional Support
Institution questions amount of their support required.
College upkeep of the building
Administrative support for future efforts (Value)
Administration's understanding of the specialized costs associated with Presenting and
Running a performing arts venue
Garnering any institutional support

Table 38. Financial Health continued

 Staffing

Adequate staff/personnel

Adequate staffing

Not enough staff

Covering staff costs for institutional events

Staff resources - only 1 full time staff person w/ part-time staff assistant and part-time technical director.

Staffing - no support for growth

Staffing needs

Small staff, ambitious presenting schedule

Running a full operation on a half staff

 Competition

Increased competition in the regional marketplace

Competition with other area arts orgs and presenters

 Facility

Adequate facility maintenance

Overscheduled facility

Age of the facility and potential expensive upgrades on the horizon

Space constraints with academic department use and facility limitations

 Ticket Sales

Low ticket sales due to economy

Unwillingness of audience to pay higher ticket prices

Lower Ticket sales

Customers waiting to purchase tickets until 1-2 weeks before performance

The data reveal that Directors are concerned about building audiences. The responses indicate the challenge has different entry points. Some Directors see the potential to build audience as a diversity challenge as represented in the following comments: “highly diverse community”, “lack of participation from the black community” and “programming for our diverse audience”. Others commented on the aging of traditional arts audiences and the need to attract younger audiences. These views can be seen in the following observations: “building

new audiences without alienating existing, older audiences” and “marketing to new audiences and the aging of our traditional audiences”.

Responses from Directors suggest a desire on the organizations part to engage students in arts programs and design arts programming for students. One conduit to students on community college campuses is through faculty, with whom they have contact in the classroom. The data indicate a belief on the part of Director’s that student engagement is dependent upon faculty support of the center’s programs and initiatives. When faculty support and student engagement are considered as one interconnected category, it is noted that 11 of 28 Directors see this as an audience development challenge for their organization.

On average, the majority of financial support for community college arts presenters comes from the parent institution, 38.6% (Table 28). Therefore, any category that links back to institutional support is a challenge that has the potential for significant impact on the presenting organization. When facility and staffing expenses are supported entirely, or in some part by the parent institution, then the challenges, as expressed by Directors, are tied to institutional support. It may be inferred that Director’s responses, of “age of facility and potential expensive upgrades on the horizon” and “staffing – no support for growth” indicate that they are partially looking to the parent institution for support and for answers to the fiscal challenges they face.

Several Directors noted external factors that have an impact on the financial health of the organization. The depressed economy is one example of an external challenge that is impacting the discretionary spending of arts audiences. A second external factor that Directors noted is increased competition for audience member’s leisure time. Whether that time is spent at competing performance venues or at the many other leisure time activities available today,

the arts customer has more arts and leisure choices. Whether external or internal, the common response remains that there is not enough money to operate and meet the goals set by the mission.

Delphi Study (Qualitative)

The second and qualitative portion of the study was initially structured as a traditional Delphi Study. Thirteen participants were selected from the twenty-eight Directors who responded to the first survey. The thirteen participants met the criteria identified in the general survey:

1. The center presents annually five or more professional events.
2. The director of the center is a full-time employee of the community college.
3. The director has been in their current position for 2 or more years and has 5 years of experience in the industry.

Of the thirteen community college arts center directors invited to participate in the study examining the challenges facing community college arts organizations, nine actively contributed to the Delphi Study. In stage one of the Delphi, each participant was sent the list of challenges initially identified in the General Survey by the 28 survey participants (Tables 37 and 38). Accompanying this list of challenges was the following question:

After reflecting on the responses from thirty community college arts professionals please respond to the following question. In rank order what are the three most significant challenges facing performing and visual arts centers located on community college campuses? Significance is defined as the influence, realized or potential, the challenge has on the success of an organization and the time, energy, and resources expended by the organization in addressing the challenge. Please describe the challenge and detail how you and your organization presently respond to or plan to address in the future this challenge. With regards to this challenge how do you define success?

In phase two of the Delphi Study, the responses captured in the first round of the Delphi survey were anonymously shared with the group of panelists. A follow up question was posed to the group on a list-serve site which was specifically created for the study. This allowed members to view the individual responses posted by other members of the group. Seven directors responded to the question written below.

Given the challenges facing community college arts presenting where do you see your organization and the community college arts presenting community in the next five to ten years? How will your practice need to change?

Finally, after the completion of the first and second rounds of the Delphi, the group of directors was invited to participate on two conference calls in round three of the study. The first conference call focused on the issues of financial health and stability pertaining to arts presenting at community colleges. Three of the Delphi Study's original nine panelists participated in this conference call. The second conference call addressed issues of student, faculty and institutional engagement. Three different directors from the original nine participated in the second call. Each discussion offered insight into how three directors address presenting issues. Both conference calls were recorded and transcribed.

Delphi responses indicate that Directors believe change is inevitable. Some Directors observed that the changing mission of their community college could mean the end of arts presenting. They observe the change as being driven by tighter economic constraints and by a move away from community and cultural service. Throughout these responses one hears the Directors' frustrations with the balancing act they are asked to perform. Balancing may be described as commercial presenting versus mission centered presenting, or as a balance between student focused and faculty centered engagement versus community centered presenting. Balance may also be sought between funding models that are more or less reliant

on revenue from different sources such as the institution, rentals, donors, sponsorship, commercial success and / or student presented events.

In this section of chapter four the Directors' responses are grouped and analyzed by theme. Because the Delphi process was modified by the researcher, due to group dynamics, the responses do not narrow to consensus. Therefore, regardless of whether the response was received in phase one, two or three of the survey process, all responses are analyzed together. The two original themes, Audience Engagement and Financial Health, are again used to categorize responses. The responses in the Delphi section necessitate the introduction of an emerging theme, that of Mission. There is crossover between themes and each theme has implications for the other two themes. In addition, some themes have sub-categories identified within the sections.

Audience Engagement

In round one of the Delphi Survey, nine responses yielded approximately 3,400 words of text; audience development was the prominent theme. Six of the nine directors referenced audience development by name. Most directors listed, as one or more of their top three challenges, a theme that this study considers a sub-category of Audience Development such as Marketing and Public Relations (PR), Faculty Support, or Student Engagement. The remaining three Directors alluded to these themes without referencing them directly. The challenges referenced in connection to audience development were varied and included “declining participation”, “diminishing audience due to economic hardship”, “difficult time determining who our ‘new’ audience could possibly be”, general lack of faculty support, and lack of student engagement in the arts in general, specifically in the programming of the center.

A group of Directors identified faculty support and student engagement as two areas of challenge based on the perception that there is an inability to attract student audiences to the fine and performing arts. Based on the responses from panelists, these frustrations can be assigned to three root challenges. The first hurdle is to program events that students want to attend. The second challenge is to engage faculty in supporting arts programming, and finally, the third challenge is to gain institutional support for student centered programming. This final challenge, because it requires financial investment from the host institution, may be the most difficult to achieve. Support of arts and cultural programming may not be a priority of a college who views its primary business as vocational and workforce education. A Director at an institution, that is located in a community where a large portion of the workforce works in one industry and the college has a strong career and technology education focus, states “Student engagement is difficult.” “It is an odd animal being in a community college.” “In a way there almost seems to be an anti-intellectual air about the place.”

Whether the culture of the institution does not support engaging students, or underfunded dueling missions do not allow for investment in student engagement, students are a concern of the Directors. The following comments reflect several Directors thoughts on the student engagement challenge.

I find that target market extremely difficult to get into this building no matter. I started a focus group of students and a lot of the things that they want to see here; it is just not a reality. You know what I mean? Along with that question, how do people get faculty to get involved in the programming and the organization? So those have been just dogging me something awful here and every month I go in front of the Board of Trustees and I give them a little update... lately they have been saying, “so what are you doing for the students lately, what are you doing for the faculty lately?” Beside 10-dollar tickets and chat backs and all sorts of things like that, it is just really hard to get these people in your ballpark

The primary interest seems to be putting things in there that will sell the best and the attitude around here among many people is that “well they are community college students. They are not going to come back in the evening. They all have jobs. They are not going to pay to come see anything anyway so why bother asking them.”

At my institution we offer very little that appeals to the students, but we are very successful at filling our 500-seat house with community members. But I worry about the lack of student interest and wonder whether we have any responsibility to make our guest artist events "educational" in some way.

Directors observe that their current programming does not appeal to students and that the programming that does appeal to students cannot be financially supported by the centers. The frustration is apparent and they dare to ask the question, “Is the community college student reachable through the arts?”

In the next two responses, one director suggests moving beyond the physical center. The second panelist response offers a student engagement success story that reflects years of commitment to the process.

How to integrate so completely into the college culture that to remove the performing arts would be ripping apart the college at the seams. I've been thinking about ways of engagement from 'third space' events, to being an integral part of faculty syllabus.

We do have pretty high student engagement in attendance but I will tell you it has taken a long time to get here. I am in my position 22 years and I would say the first 10 years really did not have a connection but I think as I stuck with it, the faculty came to trust some of what we were doing and not all but a percentage of faculty gives some heavy incentives for students to attend shows for extra credit or related curriculum tie-ins.

The last two responses touch on the second root challenge: that of engaging faculty to support arts programming. A Director states, “The faculty involvement is a big issue because they can be the gatekeepers between the artists and the students.”

Directors communicated the perception that faculty are not connected to the more outward focused mission of their arts centers, and that faculty appear to be unsupportive,

possibly due to disinterest, disagreement with focus and mission of the center, or because they have not been properly engaged by the arts organization. The following responses demonstrate some challenges Directors face in engaging faculty.

I make a concerted effort to include shows that could and do have curricular connections. The problem comes when I try to engage the faculty. For the most part, they are simply not interested in anything that would create more work for them. Even if we only ask them to tell students about something, they often ignore it. It's very frustrating to be told by administration that we need to create more educational outreach only to be faced with a faculty that just doesn't seem to care. Success would be a situation in which the faculty starts to drive more of the connections instead of me trying to do it unilaterally.

The academic faculty is not supportive of the professional performing artist programs. This continues to create tension between the performing arts and academics. Our venue is actually suffering from something akin to jealousy as faculty tells students not to accept work as stagehands or audition for roles in the paid [name of presenting organization withheld]. This is unfortunate as the performing arts program could be utilized as a stepping-stone to the professional stages for our students. The significance of this issue with the faculty is that they wish to either see the performing arts dissolved as it is “not academic” and hence does not serve the students, or they would like to be the driving force as the decision makers for the programming.

Some presenters recognized the challenge of engaging faculty and indicated that they are proactively working to address their student attendance concerns and working on ways to engage and productively work with faculty. Directors view partnerships and collaboration as potential avenues to explore ways of generating new audiences.

“Partnerships/collaborations... have been important for a long time. Now, I think they are critical”. The following excerpts demonstrate Directors’ varying approaches to partnership.

To address the audience development/programming challenge, a committee has been formed to develop a dialogue between administration, faculty, students, and the presenter.

We are working very hard to cultivate faculty, build relationships and develop working models for arts integration into the curriculum. We are using an RFP process and a faculty advisory council (that we pay) to help us achieve this.

We are looking at creating an advisory board that would include faculty and students in the discussion of whom to present. Success for us would be offerings that sell to more diverse age groups and occasionally bring in students.

In the next 5-10 years we need to have an army of faculty advocates for our programs to keep us relevant, necessary and funded.

Although student engagement fostered the most discussion, other challenges under the theme of audience development were discussed.

In the general survey, 26 of 28 community colleges surveyed (96%), noted that their organizations provided programming for K-12 students in the community. While engaging college students is an ongoing challenge, several directors referenced their K-12 audiences as a potentially underserved group. Funding for arts education has been cut in local primary and secondary school districts, including financing travel to performances provided by the local community college performing arts centers. The following comment from one respondent is representative of the K-12 audience development concerns.

I see growing challenges in our educational outreach programming. As the arts are devalued on a national and state level, funding for those programs in K-12 schools has been eliminated or severely cut. As a result, we are having a harder time getting schools to bring field trips to the theater. The biggest issue at the moment is the cost of buses. That will only get worse, I think. We are also now seeing more and more of an issue with paying for cultural field trips. Even though our ticket prices are only \$5 per student (and have been for a decade), we are still being told that they cannot afford it. When we offer scholarships, they then say that the buses are too expensive. I can see that we may soon have to make a decision about whether or not to offer any sort of educational outreach at all. This is a challenge that will continue to grow over the next several years.

Responses to questions indicate that engaging and growing community audience presents its own set of challenges. One director asks fellow panelists, “Where is the audience for the arts?” Directors struggle to find solutions to their conundrum, and ask,

Since community colleges by their nature and (most often) their charter are supposed to be community focused, the challenges are sometimes more

immediate. By that, I mean that we have to pay very close attention to the needs and demographics of our immediate 'tax-paying' community members. We have an aging district demographic, mixed with a number of low-income communities. As a result, we are having a difficult time determining just who our 'new' audience could possibly be.

The litany of audience engagement challenges included audiences are aging, community demographics are changing, students are difficult to engage, the institution is unreceptive, the institutions that educate the youngest of audiences no longer have the resources to attend arts and cultural programming. The Directors engaged in this survey indicated that they try many old and new strategies designed to build audience. They market and run public relation (PR) campaigns. They attempt to add more value to their events by offering talkbacks and opportunities to meet with artists. Some panelists talked about reaching out to demographic areas of their communities that traditionally do not attend arts events. Directors discount or lower ticket prices in an effort to make the arts more accessible. Overall the panel of directors conveyed a sense of frustration with the current state of arts presenting and a feeling that they were often the lone voice for the arts at their institution.

Two Directors brought their thoughts up and away from their immediate problems to ask the bigger questions.

What is the value of the arts and does our community and institution support that value?

Can we build audience and support the arts in the same way we have or will we need to change?

One of the drivers toward an answer for this last question is the financial health of the organization and the parent institution. Support, in the way of finance, is the third challenge as identified in round one of the Delphi survey.

Finance

This study discusses finances under the broad theme of Financial Health. Many aspects make up the financial well-being of a community college arts presenting program, but like most budget spreadsheets they can be separated into two categories: expense and revenue. In the General Survey, staffing and presenting costs combine for 70% of total expenses (Figure 1). The two major income categories are ticket sales and institutional support, and combined they account for 66% of total income of the institutions surveyed (Figure 2). Two alternate revenue streams, discussed by some directors, are fundraising and rental income. These two sources rated 10% and 11%, respectively, in the general survey; however, two institutions skewed these numbers. These two institutions generated significantly more funds, in ticket sales and institutional support, than the other 27 organizations surveyed. The median percentage of income generated in these areas was 5% for both of these institutions. Simply stated, the challenge community college presenters have is balancing the ledger sheet on both sides: ticket sales and institutional support.

Figure 1. Average Expense Sources of Community College Arts Presenters

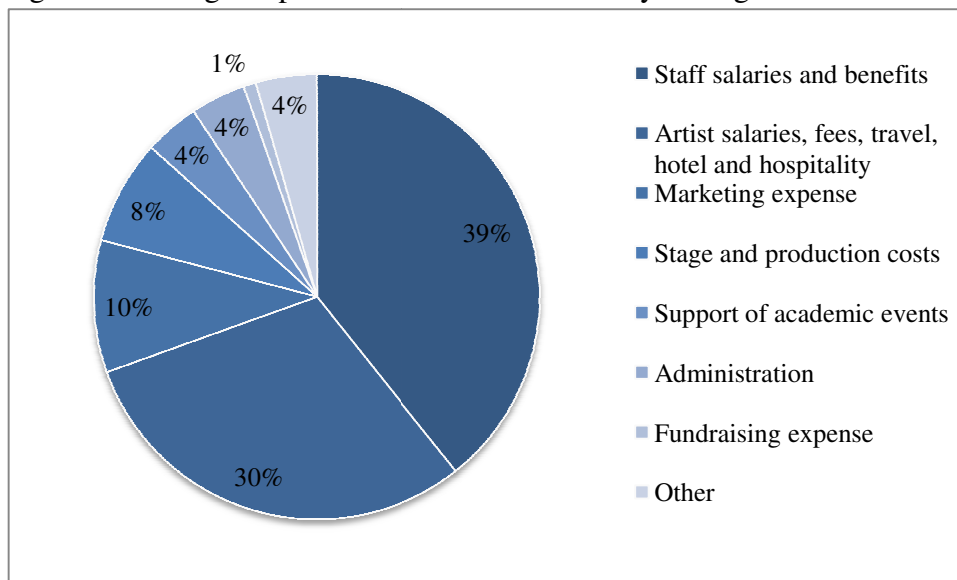
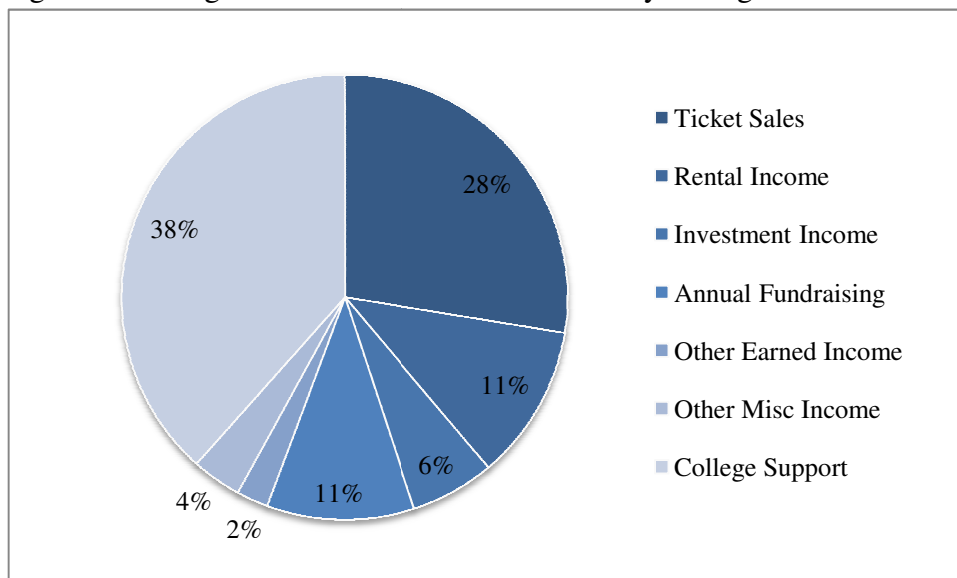


Figure 2. Average Revenue Sources of Community College Arts Presenters



The coding revealed several secondary themes under finance. The first theme discussed is institutional support which was identified by Directors as facility maintenance, staff salaries, programming support, general operating support and fundraising support. Several Directors discussed the challenges surrounding funding from the parent institution. Of the institutions surveyed, financial support from the college accounted for 38.6% of the revenue received, with

a high of 91% and 90% at two institutions and a low of 0% at three colleges. One Director succinctly stated, “Competing for diminishing dollars in the college budget is the biggest challenge.” The following excerpts illustrate Directors’ thoughts on institutional support and the challenges the institution must address to support the arts. The first two statements reflect the general strain arts organizations budgets are feeling.

In season 2009-2010 (one of the toughest economic times) we had record capacity of 96%. While we have had success with audience development, we still struggle with the financial support of the series operation.

We have always had support and my yearly challenge was to not overspend the support amount. We have done fairly well with this challenge, with only one season (2008-2009 - the start of the economic crisis) in the last 8 years where we went slightly over the projected support amount. Now, I am being asked to do more than live with a flat budget. I am really pinching pennies and looking at every little item.

For community college arts organizations, facility and equipment expenses have traditionally been assumed by the host institution and not the arts presenter. Several panelists stated that,

The buildings are expensive to maintain and equip, and my financial VP looks suspicious every time we need a new sound console or lighting instruments or whatever. We are lucky to have access to our rental income to help with renovations and equipment purchases, but it's not always enough. This is not something I lose a lot of sleep over, but I can see where it would be a big challenge at many community colleges. Success would be having everything on a replacement schedule that plans for big expenses in advance, funded either by rental income, operating budget, capital budget, or some combination.

Unfortunately, the college BOT [Board of Trustees] and administration does not see a need to spend what little funds received for building maintenance and repair on the [Name of Center] facility. Unless it is an emergency repair, all other money is used to maintain and repair other buildings the college owns and the [Name of Center] facility remains last on their priority list. I don't disagree with this strategy because the college is in business for the students and making sure their needs are taken care of first.

Ultimately pressure to balance the budget, by any means possible, impacts programming. Directors indicated, in the survey and panel responses, that program decisions are often made less on artistic merits and potential positive cultural impact and more on whether the program has the ability to “break even” or “make a profit”.

The community college presenter may be the only source for quality live performances in smaller communities in our state. We have done amazing artist tours with support from [name of foundation] funding and other grants, but the planning seems to always move toward funding, rather than programming. It becomes frustrating to dream and plan, when money is always the issue.

With limited or diminished funding from the parent institution and the prospect of increased revenue from contributed income looking meager, community college arts organizations are making difficult and strategic operating and programming decisions. Panelists indicate that the future model will be based on earned revenue and sources of monies available. The following statement from one Director paints a stark picture of the financial strategy that must be incorporated in order to operate the organization in the black.

I will have to look at three things: First, is the program supported by a major grant; second, is the program marketable in my region and third, if the program is "artistic and less marketable," can I secure a sponsor or local supporter for the show costs. Until I have a promise of more stable funding, this is my planning mode. I had thought by this time in my career that I would be growing the artistic programming and doing more challenging work, but the realities are hitting very hard right now.

The community college budget, like the institution, is comprehensive and serves many departments and programs. Directors recognize that the arts are not the primary mission of the institution, and therefore not a priority for support. Directors make the argument that the community college arts series is part of the community service mission of the institution. The panelists indicated a belief that as the U.S. economy continues through a flat recovery from the recent recession that budgets at community colleges may be restricted. Directors fear that arts

and cultural programming will suffer as senior administration is forced to make cuts to the college operating budgets. A Director offered this positive and defiant thought,

We plan to continue to meet this head-on by showing community engagement and how the arts improve the quality of life throughout the region.

When asked in the first survey to rank the financial health of the organization, Directors rated “fundraising capacity” as the lowest of all categories. On a Likert scale, fundraising capacity rated a 2.82 on a scale of 1 being poor to 5 being strong. Fundraising is seen as a supplemental revenue source that allows arts programs to offset operating costs and present art series at affordable ticket prices. Fundraising provides some centers with the budget flexibility to meet their community service missions. Fundraising is a general category that includes individual annual giving, planned giving (trusts and bequests), endowments, corporate sponsorship, and foundation, corporate and government grants. The following remarks reveal Directors’ thoughts on the challenges regarding fundraising and the pressure they feel to become self-sufficient. The first response represents the impact of external forces on fundraising and comes from one of the few centers surveyed that had a more robust fundraising operation and possessed one of the larger endowments.

Probably one of the most difficult challenges facing this organization is fundraising, especially in a very difficult local economy. Funding for education in [name of state] has been cut billions over the past few years, the closing of [industry name removed] in the next few months, and local tourism continues to be the lowest in years. All are playing a significant part in challenging the best fundraising efforts for many local and regional cultural institutions.

As previously indicated in the study most of the community colleges surveyed had minimal fundraising support and little to no endowed fund support. The following Delphi responses are indicative of panelist’s thoughts on fundraising.

Our series has limitations in our capacity to do fundraising and we have very little support from our college foundation.

I have had a hard time explaining to our current leaders that we cannot "pay for ourselves." There is no major endowment for our series and I hope to communicate to our administration that we need such an endowment or the promise of support for the long-term stability of the series.

Several centers were unique in their organizational ability to fundraise. These presenting organizations created systems and infrastructure that enabled them to successfully supplement ticket revenue through fundraising. Below is a statement from one of these organizations.

We (the board) do two or three maybe fund raising events. The rest of the fund raising really falls on my shoulders in regards to corporate sponsorships and all sorts of fund raising activities that we do. The College basically leaves us alone. We both have our own sacred cows and we know that and each other stay away from those particular pots of money... People have kind of gotten use to how we operate here and how we do our fund raising here.

Sponsorships continue to help us fund the gap. We have actually had an increase in sponsorship funding - to help offset the decrease in grant support. I do not know if this will continue.

The independent model that apparently works for one presenter is an idea that has spread to other organizations. Several Directors spoke of changing the model or becoming autonomous.

It seems that the majority of the categories deal with the economic realities of running a venue and presenting season. The model is no longer working. We are dealing with this challenge by scaling back performances - as required by cuts to our budget. What I would like to be able to do is come up with alternate revenue streams that make sense. But in a college/academic atmosphere we are ruled by so much structure that innovation is near impossible.

The arts are typically one of the first areas to be reduced. I do believe that change for us will be inevitable if we cannot become a bit more autonomous from the academics and financially self-sufficient. Currently the administration believes that ticket sales alone should not only cover the cost of production but should generate revenue as well. That is definitely not a reality for us and without some sort of sponsorship or a large sustaining grant we will probably be absorbed into academics and dismantled.

Perhaps increased independence, or a separation from the institution, is in the future of some centers. Responses indicate a belief that the funding model is uncertain and unsustainable. Although, some panelists are committed to the belief that the institution will continue to support their operation and the model is working as it should. Ultimately, the uncertainty of funding with a constant focus on generating revenue may encroach on the organization's mission. If a center is not able to meet its financial responsibilities, it may decide to change the presenting organization's mission.

Mission

A mission statement is a declaration of an organization's core purpose and focus. Responses from study panelists indicated the artistic missions of their organizations were under threat from internal and external forces. Several directors indicated that mission changes were being driven by the financial conditions of the institution. The primary focus of some organizations may still be arts presenting, but Directors indicate that the artistic integrity of arts presenting may be compromised in favor of more commercially successful arts ventures. Below are Directors' statements regarding the mission of their institutions. The first statement indicates that the mission of the institution is moving away from providing a core liberal arts education and moving towards workforce development.

Maintaining an artistic vision is further complicated by the evolving mission/priorities of the college. The college is shifting its focus away from the traditional college curriculum to job training and developmental courses, which is tantamount to the marginalization of the arts.

The next three statements from Directors illustrate that they believe there is a shift, in the college's original vision of the arts center, from one of cultural enrichment to one of a potential revenue stream for the institution. In this model the facility that once had an

independent mission now serves to financially support the workforce development and educational mission of the institution.

Financial realities are driving a change to either be financially independent such as the community education courses or to cease presenting. The state is moving toward focusing the schools on empirical success such as transfers, degrees and certificates and away from meeting 'community' needs.

The greatest issue I struggle with on a daily basis is maintaining control and communicating an artistic vision for the presenting program. The more successful the program becomes, the more the college administration executives want to manipulate programming decisions. Each year, administration tries to push the program towards more "commercial" programming even as our "artistic" programming becomes more successful.

I also see our arts center could potentially be asked to generate more rental income. At the moment, we do very few outside rentals because we simply do not have the staff to sustain much more than we are already doing. The college, however, has started looking at all of the available spaces on campus and has already pressured one other department to make money by hosting outside groups. I think it's only a matter of time before they turn their eyes here and ask us why we are not generating more income from rentals.

Some Directors addressed their concerns that the artistic quality of their presentations was being compromised, most often by the financial demands imposed by their economic model. This situation may be the result of reduced funding from the parent institution, inability to raise funds through donations or grants, or reduced revenue from ticket sales. Directors indicated that, if the institution or the community does not support their organizations, they may be forced to present more commercially profitable events, or fewer, if any, mission driven or more artistically challenging events.

I can see that we have a potential for great challenges in the coming decade. If the initiatives to defund and devalue art continue, then we are likely to face more issues where we have to make decisions about "pleasing the public" versus "challenging the public artistically." I think most of us try to balance our seasons in order to provide a mixture of both "crowd pleasers" and "culturally enriching" opportunities. Those latter types of shows are harder to market, at least for me, and generally don't sell as well but they further the college missions about diversity, cultural inclusion and lifelong learning. I can see, however, that

as time goes by we may be forced to make more choices about "bottom line" and less about "cultural enrichment".

The governance and administrative structure of community colleges places arts presenters, at these institutions, in a unique position when compared to other non-profit arts organizations. Most of the colleges surveyed have an elected board of trustees and an appointed President who serves the elected board. Few of the organizations surveyed have independent boards of directors or are independent non-profit organizations that are separate from the institution. Even those that do have some independence are not free from the Board of Trustees. As one Director states, "[community college arts centers] exist at the pleasure of the College Board of Trustees." The president of the institution also plays a major role in determining what kind of community or cultural engagement the college will finance. As a result of this political and hierarchical power structure, any political change in an election or change in senior administration potentially has implications on the operation and mission of the college performing arts center. The following discussion excerpts illustrate this point.

Well it was really interesting because all of the leadership has changed. You really kind of are aware of what the Administration is aware of and what they are not. The [name of festival] they are always aware of. That is kind of what they are most interested in and I think they see it as the most visible program that they do that offers most to the community. The rest of the programming isn't really hitting their radar. So they just say to me that it could be very vulnerable if it is not seen as viable to the College or necessary.... So feeling that the program is very vulnerable even though it has been around for 30 years in some capacity or another, I am sort of curious and interested to see where we go. We have been told to go forward as planned so we know at least this next year is going to happen but beyond that, I really can't say. I don't know.

But the previous two seasons right in the middle of the recession, we lost about one million dollars a year but we do have a seven million dollar endowment that covers those losses and that insulates the college from any disastrous funding out of their coffers there but as a result of those two really terrible years that we had, the College Board of Trustees did something politically that they haven't have done. [name of college] at that time had three direct support organizations. We had a college foundation, we had another small [name of arts organization]

which they owned and the [name of center] here so they decided to fire all three not for profit boards which caused a huge uproar in this community here and the backlash from that was tremendous and if you look at the Board of Trustees now, it is totally different than it was 1-1/2 to 2 years ago because a lot of the community players here lobbied the state up in [state capitol] and the Governor to get rid of a lot of those people that were on that Board.

The College is probably going to outsource the organization to maybe a local promoter or maybe one of the bigger national promoters to book events in here so that is kind of the direction I see this organization going because it was pretty clear over the past couple of years that they (the College) really did not want to have anything to do with this. Although we have this 125,000 square foot building here, 2000 seats, which they own, it was clear that they really did not want to have anything to do with this building at that time. It has been a weird couple of years here.

Directors imply that senior administrators and college trustees may either be unaware that the arts center has a mission separate from the institutions, or they believe the mission and needs of the college supersede auxiliary missions. Regardless of what the case is, decisions and policies at the upper levels of the college are impacting arts programming. These senior level decisions are most often driven by fiscal concerns born from declining revenues and fewer discretionary funds available for programming; this is perceived by some panelists to be contrary to the core purpose of the institution.

The responses from panelists were not all so darkly pessimistic. One Director struck a hopeful note that community colleges are well positioned to provide community arts programs and that the community still believes in the mission of a community arts center.

I look around at our campuses - and it was built 50 years ago walled in so to the outside world it looks like a fortress. How do we tell our story and become a place of creative thinking and life-long learning in this space we are given? How can we be nimble and move our presenting & events off site and still hold our brand? I believe the future is favorable to community colleges if we can survive the next few years of the economic downturn. The population is moving towards a life-long learning model - which includes two-year & four-year institutions, but also learning in unconventional ways and in unconventional places. People are desiring the connections, thoughtful thinking, and problem solving that is at

the center of our communities. Arts have always played a role in our society in this way, and community colleges are uniquely positioned to facilitate this.

Directors and their patrons may find themselves a minority voice when asking for more support for the arts. However, if the arts are to play a role in the development of a community, then knowing what impact the center and cultural presentations has on community is an important measure for arts advocates to know.

Measures of Success

At several points in the Delphi process panelists were asked indirectly what might be the measure of a successful program. The importance of this question became clearer as the study continued and the determination was made to ask it directly as part of the follow-up survey. At the conclusion of the modified Delphi process, a follow up survey of 13 questions was designed to fill in data gaps. As a final question, Directors were asked to “Please describe how you measure success”. Twenty Directors responded to the question. Each Director’s entire response is recorded below.

Attendance, fundraising, numbers of students served, enrollment, critical reviews, recognition from foundations and government arts funders

The obvious, based on tickets sales as a percentage of overall costs. Survey audience as far as their level of customer satisfaction from everything to parking, cleanliness of the building, acoustics, programming, etc

Attendance at the event is crucial for the bottom line, but the events must be organized and flow seamlessly for the audience. The patron must receive a good value for the fees they paid as well as having had a unique cultural experience in a consistent and friendly environment. When these things happen, then the event is deemed a success, even if the attendance is less than hoped.

of attendees anecdotal evidence

By both the width and depth of programming and pure numbers generated

--Ending the season in the black --Patron evaluations that affirm the world-class quality of our presentations --Completion of a diverse season that educates as well as entertains --Engagement and buy-in of our college students to the series

For guest artist series, we mostly look at percentage of house sold and whether we "broke even."

Making the program "break even"- ticket revenues pay for artist fees Increasing attendance year by year Increasing members (annual donors) year by year Maintaining program diversity Attracting K-12 schools to arts education offerings

Awareness by faculty, students and community measured through online interactions, participation in events, and ticket sales

Attendance, financial stability, artistic/programmatic excellence, breadth and depth of experiences created for various constituents, level of engagement, number and quality of positive experiences for students, success of our community partners (local arts organizations using the facility) extent of financial support from community.

Success is measured by presenting programs and series that enhance the cultural heritage and supplement day to day life experiences of our audience. Numbers of patrons in the seats, while helping financial success, does not always serve as a measure for success. Sometimes we have smaller audience enjoying a diverse program more than a sold out event.

We measure success using our audience engagement and/or attendance figures. We also measure success in our ability to meet our programming mission. The [arts center name] series is presented in a very intimate theatre seating only 400 It would be quite difficult to measure success from a strictly sales or box office perspective.

I measure success by the quality and type of programming, ticket sales, corporate and private support, the bottom line, and a clean audit.

The primary measures are attendance and revenue. Secondary measures are programming diversity and corporate sponsorships.

Full houses, self-supporting, varied and balanced season

Attendance and ticket sales are measured first. Patron satisfaction "60 second" surveys that are submitted following each performance are also reviewed Official college department review takes place every five years, which includes college-wide satisfaction surveys, satisfaction surveys to facility rental customers and other measures as desired or requested.

Customer/client and patron satisfaction 85% and more of our client base are annual, 15-35 year repeaters. As a result of the above and best business practices we have established ourselves as a solvent, Self-Supporting Enterprise.

Community participation, patron feedback, financial bottom line

The college focuses primarily on quantitative criteria to measure success. As a result, we keep comprehensive records of attendance, income/expense, etc. - all of the easily trackable criteria. Internally, however, we try to pay closer attention to the more subjective criteria of audience response and reaction. We internally measure success by the response we perceive at shows and feedback we receive afterwards.

Currently our best quantifiable success measurements are participation in / attendance at programs and earned revenue. Our targets for determining success in these two areas are benchmarks that have been established that are based on the average participation & earned revenues over the past three seasons. In addition success in earned revenue is also measured by the ability to reach fundraising goals for corporate underwriters and sponsorships to cover at least half of the artistic fees each season. A big part of the organization's mission is to also provide arts education programming. We presently have an online arts education survey that is sent to contacts/teachers at those schools that participate in or attend arts ed programs each season. Our success with the arts ed programming is measured by the responses and feedback we receive on those surveys. Success is also measured by the response and feedback received on any audience surveys that are administered about the public performances. We continue to explore ways in which to better administer these surveys that will be more efficient and achieve better response rates. In addition we also try to compile and document any anecdotal feedback we receive from audience members and program participants, and are looking for more efficient methods is which to do that.

Over 50%, of the Directors surveyed, indicated they quantify using attendance. The term “attendance” may be interpreted in several ways. When used by an arts presenter, attendance can be a synonym for revenue from the sale of a ticket. The term may also be related to audience engagement, as in a goal to serve a certain number of arts patrons. For the purpose of this survey, if both definitions are used, “attendance” is considered synonymous to revenue. Each Director surveyed made a reference to finance, more narrowly defined as income or revenue, as a measure of success. The words used to describe finance were varied

and included revenue, attendance, ticket sales, numbers generated, in the black, break even, financial stability, patrons in seats, self-supporting, and bottom line. The responses indicate that the generation of revenue, through ticket sales, sponsorships, and fundraising, is of fundamental importance to community college arts presenting and that attendance statistics are a significant source of quantifiable data that presenters use as a measure of success. Tickets sold and income/expense ledgers are simple ways of reporting to the upper level of administration. One Director states “the college focuses primarily on quantitative criteria to measure success.” This is what Directors are asked to deliver.

However, the data also indicate that earned income is not the sole measure of success, and for some Directors it is not the primary measure. None of the community college arts centers surveyed has the words “generate revenue” or “break even” as part of their center’s mission statement. Missions guide many of these organizations and a measure of success may also be mission fulfillment, as indicated by a Director’s remarks regarding one institution’s mission.

We measure success using our audience engagement and/or attendance figures... We also measure success in our ability to meet our programming mission.

More mission-centered measures, identified by Directors, can be categorized under three headings: 1) customer / patron satisfaction, 2) quality of programming, and 3) student and faculty engagement. Quality of artistic programming, what one Director called the “breadth and depth of experiences”, and customer satisfaction are difficult categories to quantify. Directors indicated customer feedback is acquired through informal collection of anecdotal patron responses and through patron surveys. Directors who have years in the business of arts programming and presenting may also rely on intuition and experience to guide assessment of

success. Attendance data, segmented into demographic groups, is a readily available tool to measure “arts impact” and is used by centers with even moderately sophisticated ticketing systems.

Some Directors recognize the importance in measuring the impact of their programs. It may be assumed that other Directors are too overwhelmed and understaffed to take the time to measure the value of what they offer to their campus and community. All presenters measure “patrons in seats”, and perhaps to administrations that quantify success, high attendance is a good measure to start with.

Summary

In chapter four, Data Analysis, the data obtained from a general survey of 28 community college arts presenters, a modified Delphi Study with 9 active participants and a follow-up survey in which 21 Directors participated was summarized and analyzed. The summary and analysis is separated into three segments: General Survey, Delphi Study, and Measure of Success. First the general survey section contains quantifiable data collected in the general survey and the follow-up survey. The second section analyzes qualitative data collected in the modified Delphi Study from open ended survey questions, a list serve discussion, and two conference calls. Finally, the last section analyzes data from an open-ended question on success measures asked in the follow-up survey.

The analysis of data in the General Survey is divided into seven sections that provide an overall picture of the community college arts presenting program. The seven sections, Presenter Profile, Institutional Profile, Programming, Finance and Budget, Fundraising and Endowment, Staffing and Diversity, and finally, Challenges, detail information received from 28 arts presenters. The data from the general survey and the follow-up survey provide a

comprehensive answer to the questions of what community college arts presenting looks like and what challenges performing arts centers, on community college campuses, face. The data collected in the general survey are used as the selection criteria for participants for the second stage of research, the Delphi Study.

In the Delphi Study portion of the research, nine Directors participated in a series of surveys and conversations. The anecdotal and qualitative responses provide rich data for analysis on the topics of audience development, finance, and mission at community college arts centers. Measures of success are explored in the final section. Responses from the follow-up to the general survey offer insight into how Directors assess the operation, programming and mission fulfillment of their organizations.

Data and responses from each of the three sections of study (general survey, modified Delphi, and success measures) were offered for reflection. Each study participant was represented in the data and general observations and interpretations of the data were offered. The study design and data analysis strategies were discussed and integrated into the study. Chapter 5 will present a complete summary of the research, reveal conclusions and implications drawn from the data and responses, and make recommendations for future research.

CHAPTER 5

SUMMARY AND CONCLUSIONS

The final chapter of this study provides an overview of the study process, reports the findings of the study and in response to the research questions offers conclusions and recommendations.

Problem and Purpose of Study

As part of their mission to serve community, many community colleges support the presentation of arts and cultural events on their campuses. These colleges share with other community colleges the common purpose of producing a better-trained workforce, preparing students for transfer to baccalaureate institutions, responding to technology changes (in education and technology) and serving a diverse student body. Many of these institutions face shrinking financial support from state governments, fluctuating enrollments and continual competition from for-profit higher education providers. Regardless of pressures, some community colleges have committed human and financial resources to providing arts and cultural programming for the communities they serve.

The arts presenting field is large and includes freestanding non-profit arts organizations, some corporate for-profit arts presenters, and arts presenting programs which are hosted by civic, church and educational institutions. Performing arts centers are found across the United States on many public and private higher education campuses. These include two-year colleges, baccalaureate institutions, and graduate institutions. Whether freestanding or hosted, all arts organizations share many of the same challenges based on their core mission to serve the cultural needs of a community. The issues that impact performing arts centers, located on

and hosted by an institution of higher education, could be considered similar. However, the characteristics and the challenges of arts presenting organizations at community colleges may be unique to these institutions, given their internal structure and the communities they serve. Several studies have examined the entire field of non-profit arts presenting. The general assumption is that community college arts presenters have been included in these studies and are considered part of the general arts presenting field. There is current research on the impact and value of presenting programs at large U.S. universities. Again, the assumption may be made that community college centers and public research university arts centers share a sufficient number of similarities. Therefore, it is assumed that conclusions made regarding university arts presenting may be generalized to community colleges. To date there has not been a study that has examined community college arts presenters as an independent group. In fact there is no complete or incomplete database that provides information on how many, or specifically, which community colleges operate performing arts centers.

What are the unique challenges that community college performing arts centers face and what are the responses of arts leaders to these challenges? If the public community college has a different mission or funding structure than the public baccalaureate institution, then is the arts center different in some way? We may assume that arts leaders on community college campuses struggle with issues of leadership, mission fulfillment, budget, funding, programming, community engagement, audience building, campus versus community commitment, and other challenges, but to be certain we must ask them. The problem this study strives to address is the lack of data specific to community college arts presenting and the inherent assumption that community college arts presenting can be assessed through the same

lens and by using the same measures used for non-profit arts centers and university based arts centers.

The purpose of this research study is to provide a detailed picture of the community college arts presenter. Equally the study hopes to identify and explain the challenges facing community college based performing arts centers and to determine the responses of arts leaders, at community colleges, to these challenges. First this study attempts to define the field of community college arts presenting by conducting a general survey of community college arts presenters. Secondly, this study assembled a panel of arts leaders from U.S. community colleges, with performing arts centers, to participate in a Delphi Study. The community college arts leadership panel was asked a series of questions; these questions provided information that was used to construct a more complete picture of the structure of community arts presenting and challenges facing community college arts center.

The study is guided by four research questions.

1. What does community college arts presenting look like?
2. What are the challenges performing arts centers on community college campuses face? Categories for inquiry include: leadership, mission fulfillment, funding, budget, programming, community engagement, audience building, and community versus campus commitments.
3. How are arts leaders at community colleges responding to the challenges facing them?
4. What is the forecast for performing and visual arts centers on community college campuses in the next ten years?

Research Method

The design of this study is mixed methods explanatory, in which the quantitative portion of the study precedes and informs the qualitative section. The initial survey instrument was sent to 68 arts leaders at community colleges known to have an active arts presenting program. Care was taken to include institutions in many regions of the U.S., institutions of varying enrollment sizes and institutions that serve urban, suburban and rural communities. Twenty-eight (28) participants responded to the initial survey. In order to gather more information which was not initially discovered in the first survey, a second follow-up survey was sent to the original 28 participants. Twenty-one (21) organizations responded to the follow-up survey. The mostly quantitative general surveys sought to define the community college arts presenter by asking questions on programming, audience development, institutional demographics and structure, finances, fundraising, staffing, and challenges.

The second and qualitative phase of the study selected a group of presenters from the original 28 to participate in a modified Delphi Study as a panel of experts. Sites were selected using the following criteria: 1) center must support or present academic work, 2) center must present professional work, and 3) college employs a full-time Dean, Director or Associate Dean in charge of the operation of the center. Although the Delphi portion of the study did not follow a strict Delphi Study model, ultimately a group of nine arts center directors participated in a combination of open-ended survey questions, group email list-serve discussions, and conference calls. All responses were electronically recorded or audio recorded, and all responses were transcribed and coded. Information gathered from participant responses provided a rich source of data for this study.

The research is a case study of community college arts presenting situated in an interpretive paradigm. The qualitative portion of the study utilizes elements of Glaser and Strauss's (1967) grounded theory by working towards a theory or model using the data collected to develop theories. This study adopts a dual constructivist and pragmatic philosophy within a grounded theoretical framework. Philosophically the study accepts "what works" for community colleges and arts center directors as the pragmatic truth. Information and data is gathered from the study participants who "live the work" and are "in the thick" of arts presenting. The meaning they provide is then constructed into broader themes, ideas and conclusions. Theoretically the study is grounded in data, first from existing literature and then secondly from the quantitative case study data and the qualitative Delphi data gathered from study participants. Strauss and Glaser's grounded theory allows the researcher to remain open to where the study participants may take the research.

Summary of Findings

The data from the two general surveys, the first survey of 28 community college presenting programs and the subsequent follow up survey with 21 responses, are used to define the average community college arts presenting program. The responses provide answers to the research questions of what community college arts presenting looks like and what challenges performing arts centers on community college campuses face? Although results from the data are as wide and divergent as the field of arts presenting, the means may be used to generally describe a typical community college arts center.

Picture of Community College Arts Presenting

The director of the center is equally as likely to be male or female and is on average between the ages of 45 and 64. The average director holds a master's degree and has been in

his or her position longer than the 6 to 10 years that is the average for similar sized arts organizations (AMS, 2011). The center presents between 10 and 20 professional events during a season. The typical season most likely includes modern or ethnic dance, folk / roots, jazz, and popular music forms, and comedy or musical reviews. The center supports academic programming from the music and theatre departments. If an institution offers instruction in academic dance, the center will also support academic dance. However, it is not likely that an institution will offer academic dance. Audience development programs include K through 12 programming, study guides, campus programming, performance booklet style programs or playbills that include program notes, and free or reduced price tickets for underserved members of the community.

The average community college arts center has an operating budget between \$100,000 and \$1,000,000 which would make it a small arts organization using the metrics used in the Hager and Pollak (2002) national study of arts presenting. The primary source of revenue comes from the host college (38.5%) and is followed closely by revenue from ticket sales (27.6%). Revenue from facility rental is the third largest source of income (11.3%) and revenue from fundraising is fourth (10.7%); both facility rental revenue and fundraising revenue are considerably less than support from the host college or ticket revenue. Two expense categories, staff salaries and benefits (39.4%) and artist fees (30.2%), which include hospitality and artist travel and technical support, far surpass all other expenses. The average director describes the financial stability and fiscal management of the organization and the financial support from the parent institution as “good”. However, the capacity for fundraising is considered “poor”. The average center does not have an endowment specifically dedicated to supporting programming or operations. Furthermore it has no full-time staff member who is dedicated to fundraising.

The average center employs between three and five full-time staff. Directors believe that they are able to attract qualified staff due to their ability to provide a competitive salary and good benefits. However, this does not provide them with an ethnically diverse staff. Although Directors believe their student population and their arts programming to be diverse, they consider their audience and staff to be less diverse.

The quantitative data, provided by arts center Directors, provides a comprehensive yet basic representation of the community college arts presenting organization. In comparison to other arts presenting organizations in the U.S., the average community college organization is considered small to medium in size. However, regardless of size, the perception is that the community college arts center is well connected to the community through the arts engagement and presented arts programs the center provides. The 28 Directors surveyed in this study identified many challenges that they face in the operation of a community college arts center. These challenges are chronicled in the last section of the general survey.

Challenges

The final section of the general survey asked Directors of community college arts centers to identify three challenges they face in the operation of the performing arts center at their community college. The question generated 79 responses from the 28 respondents. The responses were sorted into two broadly themed categories, Audience Engagement (Table 36) and Financial Health (Table 37). A majority of 51 of the responses were recorded under the broad category of Financial Health and then categorized under the subheadings Finance, Fundraising, Institutional Support, Staffing, Ticket Sales, Facility, and Competition.

The remaining 28 responses were sorted under Audience Engagement and under the subheadings of Audience Development, Faculty Support, Marketing/ PR, Programming, and Student Engagement.

Audience Engagement

Several themes repeated themselves in the Directors' responses. Under the broad theme of Audience Engagement, and the sub-theme of Audience Development, there is a general consensus that generating new audiences for the arts is a continuous challenge. Director's answers indicate issues influencing audience development may be the diversity of the community, an aging traditional audience, or potential audience members with little exposure to fine arts programming. Regardless, they see the mission-centered goal as being, "growing our audience base".

Specific to college-based organizations is the challenge of student engagement. A common question Directors raised is how to increase student attendance at arts events and encourage them to engage more with the center. Directors see a direct connection between the student engagement question and the second prevalent theme, faculty engagement. The question Director's struggle with is: (a) first, how to engage faculty in the support of campus arts programming, and (b) secondly, how to encourage faculty to support student engagement in the arts. The broad challenges of faculty and student engagement can be broken down into focused responses from survey participants which identify specific issues. For example, it is a challenge to get faculty to integrate arts programming into the curriculum, and there is a lingering question of whether the center can or should provide specific arts programming for the community college student. Some Directors perceive that there is a tension between a more academically focused faculty and the center's more popular arts programming.

Financial Health

A response rate of 65 percent, to the question on challenges related to finance, reveals that money is a major concern of community college presenting programs. Director's responses indicate two simple issues: (a) how will they get funding, and (b) will there be enough funding to support the program? The funding challenge can be summed up by one Director's response to the greatest challenge, "Adequate resources to carry out the mission."

The 51 responses indicate that the two major funding sources (ticket sales and support from the host college) are not generating enough revenue to cover expenses. Concurrently, alternative funding sources such as fundraising, endowment interest, grants, rental revenue, and miscellaneous revenue sources do not presently, nor are they poised to, fill in the gaps of primary funding sources.

The following responses, each from an individual Director, are specific to an area of operation; however, each can be tied back to a lack of fiscal resources.

Facility

Age of facility and potential expensive upgrades on the horizon

Fundraising

Poor support to grow fundraising and make it a viable stream

Staffing

No support for [staffing] growth

Institutional Support

Institution questions amount of their support required

Ticket Sales

Unwillingness of audience to pay higher ticket prices

More global responses reveal Directors are challenged with, "doing more for less" and "balancing budget and mission".

The general surveys provide a picture of the community college arts presenting program and offer a superficial sense of the challenges presenters face in operating and fulfilling the mission of these centers. The second part of the study, the modified Delphi, takes a deeper and more qualitative look into the broadly themed issues that the general survey revealed. A series of discussions about the challenges community college arts centers face focused on the topics of Audience Engagement and Finance and generated rich qualitative data.

Implications and Conclusions

The study revealed two a priori themes which are unique to community college arts presenters. First, the financial model, incorporated by most community college arts presenting organizations, is heavily dependent on support from the parent institution. Secondly, community colleges are faced with the conundrum of developing community college student audiences while ensuring that the traditional arts audiences continue to grow and pay the ticket prices that support the operation of the center.

Implication One: Revenue Sources

The over reliance on only two sources of revenue, support from the parent institution and ticket sales, places community college arts presenting programs at risk. Data from the general survey and from the modified Delphi Study indicate that arts leaders, on community college campuses, are concerned about sources of revenue that will support their service to an arts mission. Using the Urban Institute study classifications of arts organization, based on budget size and the budget data collected in this study, the majority of community college arts organizations may be categorized as small, with an annual operating budget of \$100,000 to \$500,000 (46%), or as medium in size with a budget of \$500,000 to \$2,000,000 (29%) (Hager & Pollak, 2002). Within these two categories, in the Hager and Pollak study, ticket sales

accounted for 37.3% of revenue and contributed income accounted for 44.4%. Community college arts organizations, surveyed in this study, indicated that 27.6% of revenue is generated from ticket sales and 10.7% from contributed income, separate from contributed income from the host institution. The data indicate the host community college supplies 38.5% of operating income. An approximate average budget for a community college arts organization is \$1,000,000; 38.5% of support from the college equates to \$385,000 annual contribution from the host college.

Both contributed income and income from ticket sales are multi-source revenue streams. Contributed income at non-profit arts organizations, not based on college campuses, accounts for 44.4% of earned revenue and comes from many diverse sources including individual donors, corporations, foundations and government grants. Revenue from ticket sales (27.6%) are spread over many events in a season. Data indicate the average community college presents 15 events in a season. Presenting one or two poorly attended events may have a negative impact on the balance sheet, but the presenter has the ability to recover with more popular programming for the remaining 13 events in the season. Unlike income from fundraising and ticket sales, contributed income from the host college is a sole source revenue stream. The study reveals that income from the host college is the largest percentage of revenue to the community college arts presenter. Dependence on a sole source for revenue subjects an organization to vulnerabilities in the market place.

Implication Two: Fundraising

Monies from fundraising and from contributed sources, other than the host institution, are not positioned to become a viable source of revenue to community college arts organizations in the near future. The data collected in the survey of community college

presenters indicate that revenue from philanthropic giving, corporate giving and foundation giving account for a small portion (10.7%) of the community college arts presenting budget. In addition the data collected was skewed by two larger community colleges that have more successful fundraising programs. The median percentage of revenue from contributed income is lower at 5%. Several recent articles analyzing funding data indicate that sources for arts funding are in decline. Barsdate (2011) notes that between 2008 and 2011, government funding for the arts is down (21%) among local governments and has decreased to 39% from state sources. Lawrence and Mukai (2011) document a 21% decrease in foundation funding for the arts between 2008 and 2009. Finally, research by Sidford (2011) concludes that larger arts organizations receive more of their income from contributed funds. In a study of New York arts organizations those with larger budgets, \$5,000,000 or more, account for significantly more of their operating costs (19%) through contributed revenue sources than small budget organizations (3%). The current trends and the data indicate that community colleges should not expect to see increased revenue from philanthropic, foundation or grant giving.

As stated earlier, the majority of community college arts presenting programs are categorized as small or medium in size. Hager and Pollak (2002) determine only 32.5% of small budget arts organizations have an endowment and that overall the median size endowment is zero. Ignoring the median and counting only those organizations that do have endowment, Hager and Pollak (2002) determine the average endowment size of small arts organizations, with an endowment, is \$125,000. When considering medium sized arts organizations, 48.9% have an endowment, and again the overall median size is zero. Of those medium sized organizations with endowments the average size is \$465,300. The study of community college arts presenters indicates that 57% of community college organizations have

endowments, with 58% having principles less than \$1,000,000. Hypothetically, if a small community college arts organization has an operating budget of \$300,000, which is in the range of small organization budgets, and has an endowment of \$150,000, again within the range identified by Hagar and Pollak (2002), at a market yield of 5% the endowed fund will return \$7,500. That amount is 0.025% of that hypothetical arts organization's budget. The data led to the conclusion that small and medium sized community college arts presenters do not presently have, nor will they have in the foreseeable future, endowed funds that would offset even a modest percentage of their operating budgets.

Community college arts presenters indicated in their responses that they consider their fundraising infrastructure to be poor. This is most evident in data that indicate none of the organizations surveyed has a full-time employee dedicated to fundraising. In the Delphi discussion some panelists indicated depending on the institution to fundraise for them and others complained about competing with the institution in a small pool of corporate givers. Wolf Brown (2007) concludes that corporate and individual donations continue to sustain University based presenters; however, most university presenters fall into the larger category of arts presenters and should expect to account for more revenue from contributed sources, in contrast to their smaller arts presenting counterparts at community colleges (Sidford, 2011). The fact that universities are able to make the model work is a hopeful addendum to this implication. Therefore it is a conclusion of this study that contributed income, through fundraising, grants and foundation giving as well as income from earnings from endowed funds, does not now nor will in the foreseeable future offer a viable alternative to, or equal balance to, revenue from ticket sales or revenue contributed from the host institution.

Implication Three: Student Engagement and Community Engagement

Community college students differ from both the traditional performing arts audience market and the traditional college student arts market. In order to be successful at engaging community college students, arts organizations on community college campuses will need to allocate time, money and human resources to this challenge. With the balance of funding at community college arts organizations already tenuous, reallocating funds to better serve the student could jeopardize service to the traditional arts audience or the non-traditional community audience.

When discussing community college student engagement, the Delphi panelists voiced frustration. A better understanding, of who the community college student is, helps to draw contrast between the community college student and the traditional baccalaureate student and an even starker contrast with the traditional arts audience the center serves. NCES (2012) data presents the average community college student as being older than 24 years old. The community college student is more likely to be a part of a minority group than baccalaureate students although white students continue to be the majority. Community college students are more likely to be attending college on a part-time basis, or have an attendance pattern that combines part-time and full-time.

Many community college students are the child of a parent who only attended high school (38.2%). Many community college students (57.7%) are independent of their parents, meaning they are not claimed on their parents' IRS tax forms. Two very revealing statistics are the hours worked per week and credit debt. NCES data indicate 65% of community college students work 26 hours or more a week in addition to attending school, and over 53% of students carry credit debt of over \$1,000, with 24.1% of that group having debt over \$3,000. Arts presenters already know what the data reveal; the average community college student has

neither the history of arts attendance, the time to attend arts events, nor the money to afford a \$40 ticket to see a contemporary dance company perform.

The study data indicate that community college centers have multiple groups they are attempting to engage and that centers employ varied strategies to meet their goals. The percentages of presenters who provide engagement activities beyond the public performance, is high as represented in the data listed below:

- Performances for K-12 (93%)
- Performances for college community (96%)
- Artist residencies for college community (57%)
- Artist residencies for general public (57%)
- Reduced price tickets or free tickets for underserved groups and communities (82%)
- Provide study guides (89%)
- Provide pre or post show discussions or lectures (71%)

The multiple engagement goals of arts presenters may be at odds with one another. Directors speak about artistic service to college students, underserved communities, K-12 students, and new non-traditional audiences. As previously shown the data reveal that community college arts organizations have budgets that allow for little flexibility. The economic model, with its heavy reliance on tickets sales, requires that attention be paid to the paying customers who can afford ticket prices commensurate to the cost of presenting the arts event. This traditional audience member, who is most often affluent, older and white, subsidizes the student and community engagement mission and is therefore the audience who Directors program for. Yet if the community college is truly the most democratic of institutions, is that democracy reflected in the current patronage or programming of the performing arts centers? Is the arts center just for the elite who understand and appreciate high art? Or is the arts center only for

those in our society who can afford the price of popular culture? The conclusion is that community college arts leaders have been given an opportunity to be creative and find resources required to meet the needs of both the traditional and non-traditional arts patrons and those potential future arts patrons who are members of underserved groups.

Recommendations for Policy and Practice

Despite the pessimistic tone of this study's conclusions and implications, the panel of arts leaders that participated in the study remain positive and committed to the future of community college arts presenting. The ideas and inspirations from the panelists, coupled with research from the field, have informed these three recommendations for future practice and policy. The first recommendation is to test new models for engagement. The second recommendation is to adopt new models for measuring and assessing success. The last recommendation is for centers to pursue diversification of funding and gain commitments from their host institution. As one Director stated, "Partnerships and collaborations have been important for a long time." "Now they are critical." Partnerships and collaborations will be critical across all three recommendations: new engagement models, new measures of success, and funding diversification and commitment.

New Engagement Models

The authors of *Acts of Achievement* (2003) accept a broader definition of audience development that has four major aspects: (a) establishing new forms of partnerships, (b) making up for the loss of arts education at every level, (c) improving the quality and quantity of teaching artists, and (d) involving new audiences by developing new non-traditional venues. On their responses Directors of community college arts centers indicate they accept aspects of this definition and realize that arts engagement is an evolving practice. A Director speaks

about “nurturing relationships” with arts faculty, general education faculty, student leadership and administration. The Director was clear to say that it has taken many years and has not been easy, but that the results have paid off, both for the center and for the campus community. One director states, “People are desiring the connections, thoughtful thinking and problem solving that is at the center of our communities.” “Arts have always played a role in our society in this way, and community colleges are uniquely positioned to facilitate this.” The Director’s comments communicate an understanding that the center’s work needs to move beyond the walls of the institution and perhaps into the non-traditional venues described in *Acts of Achievement*.

If community college arts leaders accept the *Acts of Achievement* engagement outline, then new engagement models for K-12 students will move beyond bussing elementary students to the center for a traditional 45 minute theatre performance. Centers will do more than just discount tickets to the traditional arts event that is not culturally or intellectually relevant to an underserved or marginalized audience. The center will develop means to move art out, of the hallowed house the college has built for the arts, and into the community.

The community college arts presenter will need to ask difficult questions about their closest and most underserved audience. What does the community college student want and need? Where do I need to go to meet the student’s needs? And finally, how do we make this happen? Directors must understand that just as many community college students come to the institution in need of remediation in the subjects of reading, writing, and math; they also come deficient in the skills needed to appreciate and engage with art. In the future, arts leaders will serve as lead arts remediation facilitators of the institution. Finally, arts leaders should acknowledge that they do not possess the answers to these questions and accept that

partnerships with community groups, students and faculty will provide direction. Asking questions, that may never have been asked, or inconsistently asked, will be the first step in assessing for the future.

New Models for Measurement and Assessment

Gathering both qualitative and quantitative data, on arts audiences, will enable organizations to better understand the needs of audiences. Understanding the needs of audiences will become a key element in creating a vital organization. Obtaining support from the host institution and from outside funders to sustain a vital organization will be critical to the survival of the community college arts organization. In order to make a case for this support, community college arts presenters will need to assess and document their work in a more meaningful way. Tepper and Gao (2008), in *Engaging Art*, recognize that attendance is not the only measure of successful engagement. Community college arts presenters will need to look beyond attendance as their only measure of success. By adopting and incorporating methods that measure the impact and value of the community college arts presenting, arts leaders may move beyond using balance sheets and attendance numbers as the only measures of success. Models designed by Wolf Brown, *Is Sustainability Sustainable* (2011), and the Urban Institute's *Cultural Vitality in Communities* (Jackson, Kabwasa-Green, & Herreanz, 2006), may provide information to community college leaders that provides a more nuanced and deeper understanding of the contribution that a performing arts center provides to the community.

The Brown et al. (2011) sustainability matrix offered in *Is Sustainability Sustainable* provides community college presenters an outline to follow. The author's matrix is a three-tiered approach to sustainability consisting of community relevance, artistic vibrancy and

capitalization. Rather than assuming that the people inside of the organization know what is best for the community, Brown would suggest that an organization create a diagnostic capacity that first measures the needs of the community and then assesses whether the arts organization is meeting these needs. Community college arts organizations must move beyond measuring the success of a single event and move toward assessing the organization's relevance to the cultural lives of the people they serve.

In *Cultural Vitality in Communities* (2006) the authors offer three domains of phenomena that should be tracked in a community. The domains are presence of opportunities, participation in events and support for cultural activities. Although examining the community is taking the macro view, the same phenomena may be used in the micro to analyze and assess an arts organization. The researchers recommend collecting quantitative and qualitative data. The former is much more challenging and labor intensive to collect; however, the rich anthropological and ethnographic information gathered will tell the story of the engagement better than an attendance figure ever could.

Funding: Diversity and Commitment

The current reporting structure of community colleges and their arts centers places the future fate of these arts organization squarely into the hands of the President and the Board of Trustees. Arts and culture programming at community colleges is one board vote or one presidential budget decision away from ceasing to exist or receiving a funding commitment that will sustain it for decades. When that vote or decision comes, will the organizations' community relevance sway the day and will they have the measures and the partnerships behind them to make the arguments for relevance? Before that day comes, organizations must

work to diversify their funding models and work to secure financial commitments from the institution and the community.

The study reveals that the structure of the community college arts center's budget leaves the capitalization part of the Brown (2012) matrix the most wanting. The authors of *Is Sustainability Sustainable?* indicate three components to capitalization: (a) liquidity capital - considered annual operating cash, (b) adaptability capital - monies available for unforeseen risks or opportunities, and (c) durability capital - often endowment funds for the future. In this model the capitalization of community college arts centers is focused predominantly on liquidity, making the annual budget work. Funds for adaptability, or a fund reserve that can be used to address unforeseen events, are most often left to the consideration of the parent institution. As for long range funding this study reveals, through the absence of endowments or strong fundraising programs in arts centers, that there is little consideration for durability capitalization. There is a heavy reliance on the parent institution to fiscally maintain the center and financially plan for the center's future.

The organizations that are successful at raising contributed income do not wait for the college to do the fundraising for them. Community college arts leaders should examine the few organizations that have fundraising capacity and success. Then they should share the information they have gathered with their campuses. Community college arts organizations need to form boards or advisory groups of well-connected community members who support their programs. With groups of deputized arts advocates the organization can more successfully solicit donations from corporate and individual donors. The goal should be to spread revenue sources evenly in thirds between (a) ticket income, (b) support from the host

institution and (c) contributed income. Both the financial support from the community and the community's commitment to the organization's mission will help secure sustainability.

Whether or not the host institution restricts the ability of a center to diversify their funding, the organization, with a board or advisory group, needs to secure a commitment of support from the President and the Board of Trustees. Commitment to arts presenting and community arts engagement should be demonstrated in statements at Board meetings, in public gatherings and most importantly in the mission and vision statements of the college. Commitment is also demonstrated by being present. If Trustees and Presidents believe in the mission of the organization, they need to attend arts events and have their name at the top of the donor list. Patiently and passively waiting and maintaining the status quo is probably not the answer. Becoming an arts activist with a group of community advisors behind the organization will get results.

Model for Community College Arts Presenting

The recommendations presented in this study indicate the need for a paradigm for community college arts presenting. The stories from campus arts leaders reveal that arts presenting on community college campuses is a precarious balancing act. Therefore, the model which is presented combines two balancing metaphors: the three-legged stool and the see-saw (Figure 3).

Stool one is financial stability and balances on the three legs of earned income, contributed income from the host college, and outside contributed income. The second three-legged stool represents audience engagement and is supported by legs of the traditional arts audience, the student and faculty audience, and the community and non-traditional arts audience. The challenge for both stools is to ensure that each leg is strong and that each leg is

proportional to the other legs. It is always assumed that one leg, at any given time, will be more substantial than the other two legs, but in order for the stool to stand, each leg requires attention and allocation of resources.

The mission of organizations, financial sustainability and audience engagement, is at the opposite ends of the see-saw; the challenge for organizations is to balance these two missions. If the mission requires the organization to meet the cultural needs of underserved audiences, and if there is a funding source to support this activity, then the see-saw will balance and the stools will stand. If any leg on either stool becomes too short, the stool will tilt and likely throw the mission out of balance. As a result, the organization will need to adjust the stool, or revise the mission, to bring the organization back to a state of balance. This teeter-totter balancing act is a continuous process that requires ongoing assessment and adjustments and is the reality of a playground in which arts organizations live within.

Figure 3: Model for Community College Arts Presenting

Finance Stool

Leg 1: Earned Income

Leg 2: Host College Contributed Income

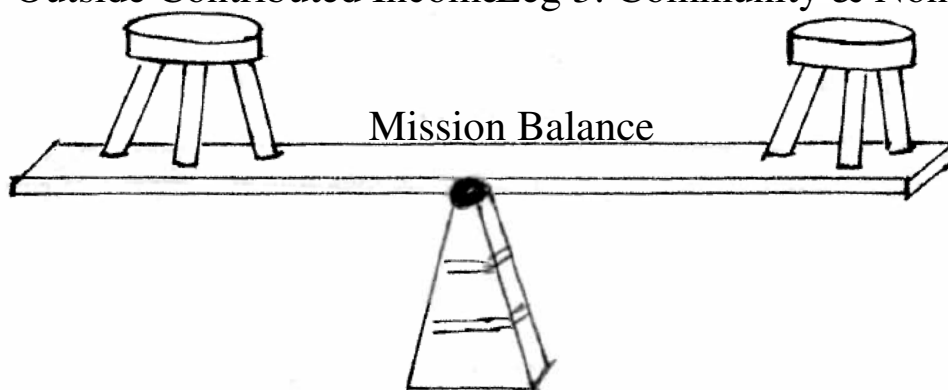
Leg 3: Outside Contributed Income

Audience Engagement Stool

Leg 1: Traditional Arts Audience

Leg 2: Student and Faculty Audience

Leg 3: Community & Non-traditional Audience



Recommendations for Future Research

Since this is the first study to focus specifically on community college arts presenting, this research only skims the surface of the complex challenges these organizations face and begins to address some of the challenges and the potential successes these organizations may achieve. Further research is recommended for this unique field of higher education arts presenting. Future studies should gather information that could be used in comparison studies. Community college arts presenters might benefit from a comparison study between free-standing non-profit arts organizations, of similar size, and their community college based arts centers. The study should analyze, among other topics, funding structure, management and board governance, programming and audience engagement. The research would examine the similarities and differences as well as the realized or perceived benefits of each organizations structure. A better understanding of the field may inform the community college arts presenter's future practice and may serve to improve the community college model. If community college budgets continue to tighten the "non-educative" functions, then they will be asked to function more like the private sector rather than non-profit performing arts centers (Cohen and Brawer, 2008).

Within the institution the field would benefit from research on the effect and impact that faculty have on student participation and attendance at arts events. The panelists in this study often make reference to the role they perceive faculty play in whether students engage with the arts and culture on the campus. It is recommended that a study be conducted that examines student perception of faculty influence and faculty's own perception of their influence. A broader focus to the research may ask the driving question, "What influences community college students to attend arts events?" If community college arts centers retain a line in their

mission statement that indicates an intention to serve students then research is needed to inform arts leaders on how to more effectively engage both students and faculty.

Given the challenges that lie ahead for community college arts presenters, this study recommends an analysis of leadership styles across community college arts organizations. Several leadership theories were reviewed for this study, but there was not the opportunity for in-depth contact with panelists. Furthermore, the original intent of the study did not include analyzing leadership styles. Literature suggests that arts organizations may require a mix of styles or a leader who is able to apply the appropriate methodology in specific situations. Two studies that would benefit community college arts organizations are: (a) a leadership analysis of only community arts organizations, or (b) a broader study that includes university and freestanding non-profit arts organizations. This would allow for comparison of organizations. Current and future arts leaders will need to develop and improve ~~hene~~ their leadership skills. Senior college administrators must attract and choose the future arts leaders. Both will need to understand the skill sets and leadership styles needed to steer an arts organization toward an impactful and sustainable future.

Summary

The findings of this study suggest that community college arts presenters are faced with many challenges as they operate centers committed to enriching the communities they serve. Most of the challenges that community colleges face are also shared with other non-profit and university based performing arts centers; however, two issues are unique to the community college arts organization. First, the community college student presents an engagement opportunity for arts presenters and one that cannot be addressed with the same instruments and resources as other audience development challenges. Second, the funding model that most

community college arts organizations operate under relies most heavily on support from the host college and then secondly on ticket sales. The reliance on a sole source, for more than a third of operating income, makes the organization vulnerable to economic and political changes of fortune.

The study recommends the adoption of new engagement models, not only to better serve students but all of the arts center audiences, traditional and non-traditional. The college-based centers will need to measure presented events and engagements, both to assess their effectiveness and to make a case for their support. The study recommends implementation of new measurement tools that have recently been recommended by arts and social science scholars and that go beyond counting attendance and look deeper into impact and value. Finally, the funding model of community college arts organizations needs attention; the recommendation is to diversify the funding sources into equal thirds between ticket sales, contributed income and support for the parent college. To ensure financial sustainability it is recommended that the arts center gain commitments to provide fiscal support, in the years to come, from the President, the Board of Trustees of the host college, and from community and corporate donors. It is only with sustainable incomes sources that artistic missions can be achieved.

In his writings on the idea of the “creative campus”, Steven Tepper notes that creative institutions support collaboration and risk taking. This causes one to question whether community colleges are creative campuses. If community colleges are creative, does that creativity, or entrepreneurial risk taking, transfer to the performing arts center? Some arts leaders believe the community college arts presenting organizations are caught in an unsustainable operating model and that management teams are struggling with how to engage

audiences. Will these challenges freeze community college arts leaders, like a deer in the headlights, until the truck is upon us and it is too late? Or might presenters ask, “What might the risk look like for community arts presenters?” Ivey and Tepper (2008) challenge us to refresh old paradigms and imagine what art making will look like in the future. Rather than freeze like a deer in the headlights, college arts leaders should be proactive and ask bold questions, challenge old paradigms, and commit to further study of community college arts presenting. This will provide information community college arts leaders need in order to build bridges that unite arts presenting programs with students and the community. It will give community college arts leaders the foresight they need to meet future challenges as they prepare to cross the road that leaves the past challenges behind and moves forward to meet the challenges of the future.

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APPENDICES

Appendix A – General Survey Questionnaire

Welcome

As mentioned in a previous communication you are receiving this survey as part of a dissertation study examining the challenges facing community college based performing and visual arts centers. All respondents will remain anonymous. Your participation is most appreciated. Please complete the following survey. The survey concludes with a consent form.

1. Demographic

Name:

College:

Address:

Address 2:

City/Town:

State:

ZIP:

Email Address:

Phone Number:

2. Your Position

3. Name of Center

4. How long have you been at your current institution?

Less than 2 years

2 to 5 years

6 to 10 years

11 or more years

5. How long have you been in your current position?

Less than 2 years

2 to 5 years

6 to 10 years

11 or more years

6. How long have you worked professionally in the arts education and/or arts presenting field?

Less than 5 years

6 to 10 years

11 to 15 years

16 to 20 years

More than 20 years

7. Please list the highest degree you have attained and the area of study.

Bachelors

Masters

Doctorate

Field of Study

8. Gender

Female

Male

9. Age

22 to 34

35 to 44

45 to 54

55 to 64

65 and Over

10. What type of community does your institution serve?

Urban

Suburban

Rural

Other

Other (please specify)

11. Identify which of the following academic areas your arts center supports.

Art

Dance

Film

Music

Theatre

Other

Other (please specify)

12. To what area of the college does your organization directly report to? Choose the department or division immediately above yours, (example: Liberal Arts is under Academic Affairs if you report to the Dean of Liberal Arts select Liberal Arts).

Academic Affairs

Continuing Education

Financial Affairs

Fine and Applied Arts

Liberal Arts

Student Affairs or Services

Other

13. Please list the title of the position your organization reports to.

Title:

14. Identify which of the following art forms you present in your arts center. For this study presentation is defined as the payment of a monetary fee to an artist or arts ensemble to present/ perform a work of art to the community.

Please select all that apply.

Art - Modern/ Contemporary

Art - Folk

Art - Cultural/ Ethnic

Dance - Modern/ Contemporary

Dance - Ballet

Dance - Folk/Ethnic

Film - First run
 Film - Documentary
 Film - Foreign
 Film - Classic
 Film - Topical
 Film - Animation
 Music - Classical – Solo/ Chamber
 Music - Classical – Orchestra
 Music - New
 Music - Folk/ Roots
 Music - World
 Music - Country & Western
 Music - Jazz
 Music - Blues
 Music - Pop
 Music - Cabaret
 Theatre - Comedy
 Theatre - Drama
 Theatre - Musical
 Theatre/ Review
 Theatre -Broadway
 Theatre - Sketch Comedy/ Comedians
 Opera
 Other
 Other (please specify)

15. What audience development and engagement activities does your center support? (select all that apply)

Performances for K-12
 Classes for K-12
 Artist residencies for K-12
 Performances for college community
 Artist residencies for college community
 Artist residencies for general public or underserved groups
 Adult education/ performance opportunities
 Pre or post show discussions/ lectures
 Program notes
 Study guides
 Services for persons with hearing, sight or mobility impairments
 Free events
 Reduced price or free tickets for underserved groups or communities
 Benefit performances or events
 Other public/ community service (please specify)

16. During your 2009-2010 academic or season calendar year, how many academic arts events did your arts center support? An academic event is defined as one that is tied to the curriculum and is performed by or features students enrolled at the institution.

fewer than 5
 5 to 9
 10 to 19
 20 to 29

30 to 39
40 or more

17. During your 2009-2010 academic or season calendar year how many professional arts events did your arts center present? A professional event is defined as one where an artist or arts ensemble is paid a monetary fee to perform or present a work for the community.

fewer than 5
5 to 9
10 to 19
20 to 29
30 to 39
40 or more

18. What was your total annual attendance for presented events in the 2009-10 season/ academic year?

less than 5,000
5,000 to 9,999
10,000 to 19,999
20,000 to 29,999
30,000 or 39,999
40,000 or 49,999
50,000 or more

19. What is your criteria for presenting selections?

Exclusively on artistic or cultural considerations

Mostly for artistic or cultural considerations, but financial considerations are also considered

Half our programs are popular in nature, allowing us to take more artistic risks with the other half

Programs are selected mostly on their potential to meet financial goals although artistry is also considered

Programs are selected almost exclusively on their potential to meet financial goals.

20. What is the amount of money your arts organization spent on artist fees during the 2009-10 season/ academic year?

less than \$20,000
\$20,000 to 49,999
\$50,000 to 99,999
\$100,000 to 249,999
\$250,000 to 499,999
\$500,000 or more

21. What is the total annual budget of your arts organization including staff salaries, general operations, academic production support, and presented event support?

less than \$25,000
25,000 to 99,999
100,000 to 499,999
500,000 to 999,999
1,000,000 to 1,999,999
2,000,000 or more

22. Indicate what percentage of your annual budget comes from the following revenue sources. (Enter responses between 0 and 100, total of all entries must equal 100)

Ticket sales

Rental income
 College support
 Endowment income
 Annual fundraising
 Sales other than tickets
 Other

23. Indicate what percentage of your annual budget is expended on the following categories. (Enter responses between 0 and 100, total of all entries must equal 100)

Artist salaries/ fees, travel, other fees for presenting
 Stage and production costs
 Support of academic events
 Marketing expenses
 Fundraising expenses
 Staff salaries and benefits
 Administration
 Other

24. On a scale of 1 to 5 how would you rate your presenting organization's financial health?

Financial stability?

Very Poor

Poor

Neutral

Good

Very good

Fundraising capacity?

Very Poor

Poor

Neutral

Good

Very good

Fiscal management?

Very Poor

Poor

Neutral

Good

Very good

Financial support from parent institution?

Very Poor

Poor

Neutral

Good

Very good

25. What is the number of full time staff employed by the college whose primary responsibility is support of the arts center?

2 or less

3 to 5

- 6 to 10
- 11 to 15
- 16 to 20
- 21 or more

26. Are you or your organization a member of or receive services from any of the following Arts Service and Advocacy Organizations? Please select all that apply.

- Americans for the Arts
- Arts Midwest
- Association of Performing Arts Presenters (APAP)
- International Performing Arts for Youth (IPAY)
- International Society for the Performing Arts (ISPA)
- Mid-America Arts Alliance
- Mid-Atlantic Arts Foundation
- New England Foundation for the Arts (NEFA)
- South Arts (PAE)
- Theatre Communication Group (TCG)
- Western Arts Federation (WESTAF)
- State Arts Council
- Local Arts Council
- Other (please specify)

27. What are three challenges to performing and fine arts presenting at your institution? Please describe.

28. Would you be willing to participate in a series of 3 to 4 thirty minute surveys designed for a panel of experts in community college arts presenting? This study will further examine the challenges facing and the future of community college based performing arts centers.

Yes

No

I would like to discuss the possibility.

Please provide comments

29. Would you like to be added to an email list-serve for Community College Arts Presenters?

Yes

No

More information

30. Consent

Thank you for participating in this study. The following statement outlines the purposes of the study and provides a description of your involvement and rights as a participant.

I consent to participate in a research project conducted by Stephen Cummins, a doctoral candidate at National-Louis University located in Chicago, Illinois.

I understand the study is entitled "Down Front: Challenges Facing Community College Based Performing Arts Centers a Delphi Study". The purpose of the study is to identify and examine the challenges facing community college based performing arts centers, with the objective to determine what responses arts leaders at community colleges have to these challenges.

I understand that there are no anticipated risks or benefits to me, no greater than that encountered in daily life. Further, the information gained from this study could be used to benefit the arts presenting field and Community Colleges who have committed themselves to arts and cultural programming.

I understand that my anonymity and that of my institution will be maintained throughout the study and

that information I provide is confidential. Only the researcher, Stephen Cummins will have access to secured and encrypted files containing survey information. I understand that the findings from this study may be published.

I understand that in the event I have questions or require additional information I may contact the researcher: Stephen Cummins, 1278 Brentwood Lane, Wheaton, IL 60189. Phone (630) 251-3737 or email cummins@cod.edu.

If you have any concerns or questions you feel have not been addressed by the researcher, you may contact my dissertation chair: Dr. Dennis Haynes, National Louis University, 122 S Michigan Ave., Chicago, IL 60603. Phone (312) 261-3728 or email dennis.haynes@nl.edu

Do you give consent that the information provided be used in this study?

Yes

No

Appendix B – Second General Survey

The questions in this survey are follow up questions from the May survey which you participated in. The survey has thirteen questions and should take you approximately ten to fifteen minutes to complete. Thank you for your participation.

1. Please enter your name and college.
2. What is the age in years of your arts organization or presenting series?
3. What are the sizes of your halls (Largest to smallest)?
4. How do rate your organizations ability to attract qualified staff, pay a competitive salary and provide a good benefit package?
 - Attract a qualified staff (1 poor to 5 strong)
 - Pay a competitive salary (1 poor to 5 strong)
 - Provide a good benefit package (1 poor to 5 strong)
5. What is your average salary for full-time employees?
 - Less than \$40,000
 - \$40,000 - \$49,999
 - \$50,000 - \$59,999
 - \$60,000 – 69,999
 - \$70,000 or more
6. Does your arts organization have a full-time staff member dedicated to fundraising?
7. Does your organization receive fundraising support from the college through a College Foundation, an Office of Resource Development, or other administrative office?
8. Does your arts organization have an endowed fund that supports operations or programming?
9. If your arts organization does have an endowment, at present what is the size of the endowed fund?
 - Less than \$1,000,000
 - \$1,000,000 to \$2,499,999
 - \$2,500,000 to \$4,999,999
 - Mores than \$5,000,000
10. Please rate the level of engagement in your center's programming and activities from each group. Engagement may be defined as attendance, financial support, or affirmation of mission.
 - Students (1 weak to 5 strong)
 - Faculty (1 weak to 5 strong)
 - Administration (1 weak to 5 strong)
 - Patrons (1 weak to 5 strong)
 - Community at Large (1 weak to 5 strong)
 - K-12 Schools (1 weak to 5 strong)
 - Local Business (1 weak to 5 strong)
 - Others

11. How do you rate the cultural diversity of your arts organization's

- Staff (1 low to 5 high)
- Audience (1 low to 5 high)
- Student Population (1 low to 5 high)
- Programming (1 low to 5 high)

12. Please describe how you measure success?

13. As this study closes if you have any final thoughts about arts presenting on community college campuses that you would like to share with your researcher please do so in the space provided below.

Appendix C – Letter of Consent

<Date>

Dear <Name>,

Thank you for agreeing to participate in this study that will take place from January 1, 2010 through May 31, 2011. This form outlines the purposes of the study and provides a description of your involvement and rights as a participant.

I consent to participate in a research project conducted by Stephen Cummins, a doctoral candidate at National-Louis University located in Chicago, Illinois.

I understand the study is entitled *Down Front: Challenges Facing Community College Based Performing Arts Centers a Delphi Study*. The purpose of the study is to identify and examine the challenges facing community college based performing arts centers. With the objective to determine what responses arts leaders at community colleges have to these challenges.

I understand that my participation will consist of participation and completion of a series of surveys. The survey process will require me to read and respond to the survey responses made by fellow members of the panel. I understand that there will be between 3 and 5 rounds to the survey process and that reading questions and panelist responses, formulating a thoughtful response and writing that response may take as long as 1 to 1 ½ hours of my time for each round of the survey.

I understand that there are no anticipated risks or benefits to me, no greater than that encountered in daily life. Further, the information gained from this study could be used to benefit the arts presenting field and Community Colleges who have committed themselves to arts and cultural programming.

I understand that my participation is voluntary and can be discontinued at any time until the completion of the dissertation.

I understand that my anonymity and that of my institution will be maintained throughout the study and that information I provide is confidential. Only the researcher, Stephen Cummins will have access to secured and encrypted files containing survey information.

I understand that the findings from this study may be published. I understand that upon completion and my review of the dissertation and only with my written consent my name may be published in the dissertation as a member of the expert panel assembled for the study.

I understand that in the event I have questions or require additional information I may contact the researcher: Stephen Cummins, 1278 Brentwood Lane, Wheaton, IL 60189. Phone (630) 251-3737 or email cummins@cod.edu.

If you have any concerns or questions before or during participation that you feel have not been addressed by the researcher, you may contact my dissertation chair: Dr. Dennis Haynes, National Louis University, 122 S Michigan Ave., Chicago, IL 60603. Phone (312) 261-3728 or email dennis.haynes@nl.edu.

Participant's Signature: _____ Date: _____

Researcher's Signature: _____ Date: _____