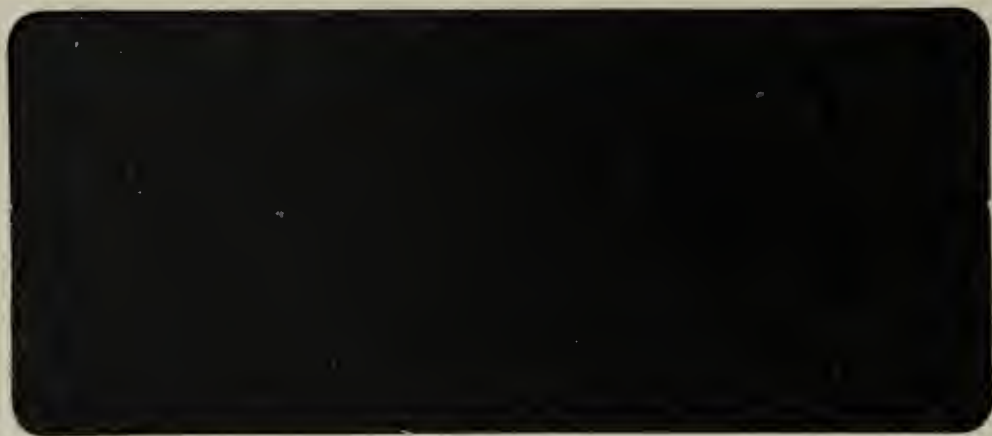


AN EVALUATION REPORT
FOR THE
SERVICES TO THE ARTS CATEGORY
OF THE
INTER-ARTS PROGRAM

**EVALUATION
TECHNOLOGIES
INCORPORATED**





AN EVALUATION REPORT
FOR THE
SERVICES TO THE ARTS CATEGORY
OF THE
INTER-ARTS PROGRAM

Submitted to:

Inter-Arts Program
National Endowment for the Arts

Submitted by:

Evaluation Technologies Incorporated
2020 North 14th Street, Sixth Floor
Arlington, Virginia 22201
(703) 525-5818

May 30, 1986

EXECUTIVE SUMMARY

I. INTRODUCTION

This report is the result of a test of the evaluation design developed by Evaluation Technologies Incorporated (ETI) for the Inter-Arts Program under a previous contract with the National Endowment for the Arts (The Inter-Arts Program Services to the Arts Category: A Goal-Based Evaluation Design; July 27, 1984).

The purpose of this evaluation report is fourfold: (1) to document the test of the evaluation design; (2) to document the data base that was developed during the data collection phase of the evaluation process; (3) to present descriptive and analytical findings; and (4) to provide recommendations to the Inter-Arts Program regarding refinements of the evaluation design and of grantee reporting requirements.

Presented in brief below is an overview of the methodology used, the data analyzed, and the overall conclusions resulting from an evaluation conducted for the Services to the Arts Category of the Inter-Arts Program.

II. METHODOLOGY

The evaluation design was the result of a collective and cooperative effort by ETI and Inter-Arts staff. It derives much of its structure from the existing grant reporting requirements and information provided by Endowment personnel. The implementation of the evaluation design was divided into three distinct phases: data collection and preparation, data analysis, and summary of results.

The data used for this report represent a synthesis of the data contained in the Services to the Arts Category grant files, covering the last four fiscal years. Particular variables concerning management issues, budgets and the overall effect of Endowment funding, among others, were examined first by a document review, and subsequently through telephone interviews with the

grantees themselves. All of this information was initially collected on a written record and then transformed into computer files, both for future use by the Program, and more immediate use as the data base for the statistical analyses.

Data analysis consisted predominantly of basic descriptive statistics (such as frequencies, percentages, and frequency distributions) and was augmented by qualitative information drawn from both the grant files and the telephone interviews.

The last phase of the evaluation consisted of combining the input from these varied data sources with the statistical analyses into a format useful to the Endowment as a whole, and the Inter-Arts Program in particular, on a number of different levels. First, this study demonstrates the appropriateness of evaluation for the Programs at the Endowment, and secondly establishes a data base to which information from subsequent years can be added, and on which further studies/reports could be based.

III. SUMMARY OF FINDINGS

The grantees for the Services to the Arts Category are extremely diverse. While they all provide some type of service to artists or art groups, there is extensive variation among all of the different types and scopes of service. For purposes of evaluation, grantees were grouped by the primary service objective for which they were awarded funding by the Inter-Arts Program:

- (1) Management Assistance
- (2) Business Development
- (3) Volunteer Development
- (4) Financial Support
- (5) Information Dissemination.

The principal findings in each of these groups are presented below.

1. Management Assistance

This group comprises three principal activities: Technical Assistance, Workshop Assistance, and Scholarship Assistance. Technical Assistance grantees usually have larger project budgets than the other two, reflecting the broader scope of their services. Scholarship Assistance is provided by somewhat older organizations, usually to encourage attendance at workshops they also hold. Many of the projects show a strong correspondence between cuts in Endowment funding and reductions in their project budgets.

2. Business Development

These grantees tend to have the largest project budgets of all the other grantees in this Category; they are also adept at increasing their project funding despite reductions in Endowment grant monies.

3. Volunteer Development

This type of service is a function of larger project budgets which have fairly stable funding over time. The majority of these grantees recruit technical specialists from private industry and then place them among client arts groups, usually after giving the volunteers training in relating their skills to an arts population and environment.

4. Financial Support

These grantees are either part of very large organizations or else very small ones. Their principal fund-raising efforts are focused on public and private contributions, rather than earned incomes (for themselves and other beneficiary organizations).

5. Information Dissemination

Most of these projects are operations of smaller organizations. These distribute information through a combination of mailing and meeting strategies.



Digitized by the Internet Archive
in 2012 with funding from
Boston Library Consortium Member Libraries

<http://archive.org/details/evaluationreport00nati>

6. General Characteristics

In general, all of these objectives are addressed by projects with budgets representing less than half of the grantee organization's budget. There is a definite tendency for projects to be allocated diminishing amounts--by both the grantee organization and the Endowment--over the course of time. This is probably related to the relatively high start-up costs for any new project.

Of particular interest is the differentiation in the levels of funding for repeat and one-time grantees. Repeat grantees are consistently funded at higher levels for first year studied than grantees funded only once over the four-year period studied. Parallel to this is the pattern for the Endowment funding to represent a higher percentage of the project budget for these one-time grantees than for repeat ones.

IV. UTILITY AND RECOMMENDATIONS

The information collected is a condensation of all of the information provided to this Category over the last four fiscal years by its grantees. Because this was collected and analyzed by people outside of the Endowment, a more unbiased appraisal of the operation of these projects was possible.

Category specialists can now use this collection as the basic data base, which can be updated during each future grant cycle. This provides a means to quickly extract relevant information (such as for a Panel review or to brief the person conducting a site visit), to conduct additional research on particular topics, and to greatly extend the availability and accessibility of the grant information. This type of access can serve to improve the Endowment's institutional memory.

Many of the recommendations based on this evaluation pertain to the diverse data collection methods and instruments currently employed by the Program. Most of these need to be revised to sharpen their focus on particular points of reference, and to increase the pre- and post-grant comparability of information. Timing of the reports could be changed to compensate for the differ-

ent fiscal years used by the Endowment and most of the grantees. Specific requirements for the Final Descriptive Report might be established so that this report could serve as a guide to actual project accomplishment. In essence, the comparability of the pre- and post-grant data could be greatly enhanced through judicious additions and deletions to the instruments already in use throughout the project cycle.

This evaluation provides the Endowment with the capacity to use this information and the attendant analyses to conduct their own reviews, to monitor project implementation and to provide additional information for Panel reviews and other queries.

The complete evaluation report contains detailed information on the processes and results of the research effort, including case studies, detailed presentations of findings and recommendations, as well as the complete data base of grantee records. These records are also available on floppy disks for Program use.

TABLE OF CONTENTS

	<u>PAGE</u>
I. INTRODUCTION	
A. Evaluation Design	I-1
B. Data Sources	I-7
C. Data Collection Procedures	I-10
D. Data Analysis Procedures	I-12
E. Evaluation Report Format	I-13
II. DESCRIPTION OF THE GRANTEES	
A. Introduction	II-1
B. Grantee Characteristics	II-2
C. Summary	II-10
III. ANALYSIS OF THE TECHNICAL ASSISTANCE OBJECTIVE	
A. Introduction	III-1
B. Grantee Characteristics	III-3
C. Summary	III-14
IV. ANALYSIS OF THE BUSINESS DEVELOPMENT OBJECTIVE	
A. Introduction	IV-1
B. Grantee Characteristics	IV-1
C. Summary	IV-7
V. ANALYSIS OF THE VOLUNTEER DEVELOPMENT OBJECTIVE	
A. Introduction	V-1
B. Grantee Characteristics	V-2
C. Summary	V-9
VI. ANALYSIS OF THE FINANCIAL DEVELOPMENT OBJECTIVE	
A. Introduction	VI-1
B. Grantee Characteristics	VI-1
C. Summary	VI-6
VII. ANALYSIS OF THE INFORMATION DISSEMINATION OBJECTIVE	
A. Introduction	VII-1
B. Grantee Characteristics	VII-1
C. Summary	VII-11

TABLE OF CONTENTS

PAGE

VIII. CONCLUSIONS AND RECOMMENDATIONS

A. Overview	VIII-1
B. Observations from the Population	VIII-1
C. Population Characteristics and Distributions	VIII-3
D. Information Utility	VIII-5
E. Recommendations	VIII-6
F. Evaluation Process	VIII-9

Appendix A: Glossary of Terms and Abbreviations	
Appendix B: Geographic Location of Grantee Organizations	
Appendix C: Data Bases for the Services to the Arts Category	

LIST OF EXHIBITS

	<u>PAGE</u>
Exhibit 1. Goals Statement Matrix (Abridged)	I-4
Exhibit 2. Distribution of Grantees by Objective	I-6
Exhibit 3. Information Requirements	I-8
Exhibit 4. Grantee Location by Target Area	II-4
Exhibit 5. Years in Service by Years in Existence	II-5
Exhibit 6. Organizational Budget by Years in Service	II-6
Exhibit 7. Percentage Project Budget by Years in Service	II-7
Exhibit 8. Organizational Budget by Percentage Project Budget	II-8
Exhibit 9. Project Budget by NEA Funded Percentage	II-9
Exhibit 10. Grantee Distribution by Project Type and Years Funded ...	III-2
Exhibit 11. Personnel Data	III-3
Exhibit 12. Organizational Budget Distribution (Pre-Grant)	III-4
Exhibit 13. Percentage of Organizational Budget Represented by the Project and the Range of that Percentage	III-5
Exhibit 14. Distribution of Project Budgets	III-6
Exhibit 15. Average Years in Service and Range	III-6
Exhibit 16. Project Budgets by Years in Service	III-7
Exhibit 17. Grantee Location	III-8
Exhibit 18. Frequency Distribution of Types of Products	III-9
Exhibit 19. Subject Areas	III-11
Exhibit 20. Average First-Year Grants	III-13
Exhibit 21. Distribution of Project Budgets	IV-2
Exhibit 22. Project Budget by Age of Organization	IV-3
Exhibit 23. Types of Products	IV-4
Exhibit 24. Service Directed Toward People and Organizations	IV-5
Exhibit 25. Endowment Funding	IV-6
Exhibit 26. Organizational Budget	V-2
Exhibit 27. Grantee Location by Target Area	V-4
Exhibit 28. Types of Volunteers by Sources of Volunteers	V-5
Exhibit 29. Sources of Volunteers by Recruitment Strategy	V-5
Exhibit 30. Types of Volunteers by Recruitment Strategy	V-5
Exhibit 31. Actions to Institutionalize Volunteers	V-6

LIST OF EXHIBITS (Concluded)

	<u>PAGE</u>
Exhibit 32. NEA Percentages and Dollar Contributions	V-8
Exhibit 33. Project Types	VI-2
Exhibit 34. Organizational Budget	VI-3
Exhibit 35. Target Area by Grantee Location	VI-4
Exhibit 36. NEA Funding	VI-6
Exhibit 37. Grantee Distribution and Years of Funding	VII-2
Exhibit 38. Organizational Budget Distribution	VII-3
Exhibit 39. Distribution of Project Budgets	VII-4
Exhibit 40. Years in Service by Project Budget for Clearinghouses ...	VII-5
Exhibit 41. Grantee Location by Target Area	VII-6
Exhibit 42. Target Populations	VII-7
Exhibit 43. Nature of Information	VII-8
Exhibit 44. Dissemination Strategies	VII-9
Exhibit 45. Percentage of Total Project Budget Funded by NEA	VII-10
Exhibit 46. Funding Patterns	VII-11

I. INTRODUCTION

A. EVALUATION DESIGN

This report is the result of a test of the evaluation design developed by Evaluation Technologies Incorporated (ETI) for the Inter-Arts Program under a previous contract with the National Endowment for the Arts (The Inter-Arts Program Services to the Arts Category: A Goal-Based Evaluation Design; July 27, 1984).

The purpose of this evaluation report is fourfold: (1) to document the test of the evaluation design; (2) to document the data base that was developed during the data collection phase of the evaluation process; (3) to present descriptive and analytical findings; and (4) to provide recommendations to the Inter-Arts Program regarding refinements of the evaluation design and of grantee reporting requirements.

This evaluation study was designed to address the specific evaluation questions identified by the Inter-Arts Program, that is:

To what extent are the projects/activities which have been funded under the Services to the Arts Category meeting Category goals?

1. Program Purpose

The Inter-Arts Program seeks to nurture and sustain the work of artists and arts organizations whose activities cross, mix, or involve two or more arts disciplines. The Inter-Arts Program thus supports a wide range of undertakings including those which:

- o Create interdisciplinary work that will advance excellence or potential excellence on a national or regional level;
- o Implement projects or support the operations of institutions which maintain the highest artistic level, have regional or national significance and cross traditional discipline lines;

- o Present inter- or cross-disciplinary art to the public;
- o Advance the field of inter-disciplinary art; and
- o Provide services and resources necessary for artistic growth and development.

The Inter-Arts Program staff expressed a need to focus on the last of these types of support -- the Services to the Arts Category.

2. Category Purpose

Services to the Arts is an umbrella heading under which 'service' can be variously defined, but is basically one which supports those organizations serving multidisciplinary professional artists and arts organizations. More specifically, Category goals are designed to assist service organizations which:

- o Develop management skills for administrators and directors of arts organizations;
- o Provide business practices/services which cut costs or increase the quality of programs for arts groups;
- o Develop new sources of volunteer support for the arts;
- o Develop financial support for the arts; and/or
- o Disseminate information about the arts to artists/arts administrators/other arts constituencies.

Thus, Services to the Arts would not refer to the presentation of inter- or cross-disciplinary art, but rather the provision of management or business assistance to a group which did present such art. In particular, this type of assistance encompasses activities which have regional or national significance, and which are effective in providing artists and arts organizations with the resources necessary for their institutional development.

3. Design Process

The development of the evaluation plan was preceded by: (1) discussions with Inter-Arts Program staff, (2) review of the literature, and (3) the interim development of a goals matrix. The five Category goals were used as the guide in the development of the matrix and of the overall evaluation design. Each goal was treated as a separate objective, and it was assumed that this would permit the analysis of grantees by objective and also by specific evaluation questions. The matrix (Exhibit 1) sets forth the specific Services to the Arts Category goals in the context of the more general National Endowment for the Arts and Inter-Arts Program goals. It also displays the type of information (such as performance indicators) necessary to an understanding of whether each goal is met, separating each of these indicators into constituent data elements to be used in measuring objective achievement. This matrix was then presented to the Inter-Arts Program staff for their review and comment, was revised in light of their suggestions, and serves as the framework upon which the plan was constructed.

4. Scope of Design

As the evaluation study is designed simply to address the extent to which the various activities funded are meeting Category goals, it does not address itself to particular policy questions. In this way, relative issues of prioritizing grant awards or determining the effect of Endowment funding are not addressed. Rather, the evaluation is intended to examine projects funded to date under each Category goal and to provide the framework for drawing general conclusions about the grantees. It was intended that the implementation of this plan would result in two principal products: the detailed analysis of individual grantees' success in meeting Category goals and an analysis of the extent to which grantees as a group have been successful in meeting Category goals.

The first assessment would allow judgments to be made about particular grantees; the second analysis would allow generalizations to be made about the relationship between various aspects of the grant process and the achievement of each Category goal, and this may assist the Endowment in making future program, policy, and funding decisions.

NEA GOALS	INTER-ARTS PROGRAM GOALS	SERVICES TO THE ARTS CATEGORY GOALS	PERFORMANCE INDICATORS (GENERIC)	PERFORMANCE INDICATORS (SPECIFIC)
To foster individual creativity/excellence.	To support creation of interdisciplinary work that advances excellence/potential excellence on a national or regional level.			
To make the opportunity to experience the arts widely available to all Americans.	To support presenting organizations that make inter-disciplinary art available to the public.			
To preserve the birthright of Americans.	To support activities designed to advance the field that produced interdisciplinary art.			
To provide leadership on behalf of and to respond to the needs of the arts.	To assist arts projects or institutions of the highest artistic level and of national/regional significance that cross traditional discipline lines.			
To foster individual creativity/excellence.	To provide professional artists and arts organizations with access to services which provide resources necessary for their growth and development.	To develop management skills for administrators and directors of arts organizations.	<ul style="list-style-type: none"> • Number and type of personnel • Salaries and ODCs • Number and types of organizations/people served • Target area • Institutionalization capacity 	<ul style="list-style-type: none"> • Mature and type of service • Subject areas addressed • Scope of service • Promotion • Eligibility/selection criteria • User benefits
		To assist service organizations that provide business practices/services that cut costs or increase quality.		<ul style="list-style-type: none"> • Mature and type of service • Scope of service • Promotion • Eligibility/selection criteria • User benefits
		To assist in the development of new sources of volunteer support for the arts.		<ul style="list-style-type: none"> • Number of volunteers needed by type • Sources of volunteers • Recruitment strategy • Beneficiaries • Target area • Mature and type of service • Scope of service
		To assist in the development of financial support for the arts.		<ul style="list-style-type: none"> • Mature and type of service • Type of revenue • Source of revenue • Strategy for revenue generation
		To disseminate information about the arts to artists/arts administrators/other arts constituencies.		<ul style="list-style-type: none"> • Target audience • Nature of activity • Subject of information disseminated • Product format • Scope of service

Exhibit 1: Goals Statement Matrix (Abridged)

The population studied consisted of 58 organizations funded by the Endowment over the course of fiscal years 1980-1984. These grantees were awarded varying amounts for varying purposes over that period: the five primary reasons for funding are presented as this study's five objectives. These objectives are: technical assistance, business development, volunteer support, financial support and information dissemination. In addition, many of these organizations were funded more than one time, so that, for the 58 grantees, there were 137 grants examined in all, unevenly distributed over the five objectives. This is presented in Exhibit 2.

In the course of implementing this design it became apparent that certain performance indicators would be difficult to obtain. To offset this lack of information, certain proxy measures and alternative strategies were developed. These were based on discussions with the Inter-Arts Program staff after the first perusal of the grant files and determination of the relative priority and usefulness of the original evaluation questions. Of additional concern was the relative scarcity of comparable post-grant information. The proxy measure agreed upon in this case was, for repeat grantees only, the use of pre-grant information for the following grant year as post-grant information for the one preceding. In essence, this created an interlocking system whereby materials used in support of the FY 82 application could be treated as evidence of the accomplishments of the FY 81 grant.

5. Assumptions

Particular assumptions were made at the onset of the design process, pertaining both to the design itself and the information collection procedures needed to implement the evaluation design. It was assumed that the grantees were treated as responsive to the relevant Category goal, rather than strictly as providers of certain services.

In addition, it was assumed that the information collection procedures would be lengthy but fairly straightforward, and would draw heavily from existing written sources. It was anticipated that all 58 of the grantee organizations, most of whom had received more than one grant, would have complete files at Inter-Arts. Information collection would be primarily document review and

OBJECTIVE A	OBJECTIVE B	OBJECTIVE C	OBJECTIVE D	OBJECTIVE E
Assn. of College, University and Community Arts Administrators	Bay Area Lawyers for the Arts	Arts & Business Council	Artists Foundation	American Council for the Arts
Assn. for Resources & Technical Svcs.	Cultural Council Foundation	Cornish Institute	Arts for Everyone	Arts International
California Confederation of the Arts	Film in the Cities (82 - 83)	Penjerdel Foundation/BVA Philadelphia	NYC Dept. of Cultural Affairs	ATLANT
Chicano Humanities & Arts Council	Performing Art Services (81 - 82)	Volunteer Lawyers for the Arts	Cultural Education Collaborative	Artspace Projects
Chinese American Arts Council		Volunteer Urban Consulting Group	Film in the Cities (84)	Center for Arts Information
Community Art Resources			42nd St Theatre Row	Center for Occupational Hazards
Cultural Alliance of Greater Washington			Museums Collaborative	Foundation for the Community of Artists
Golden Gate University			New York Foundation for the Arts	Hospital Audiences
Graduate School for Community Development			Playwrights Horizon	Institute of Alaska Native Arts
Greater Philadelphia Cultural Alliance			Twin Cities Metro. Arts Alliance	Japanese American Cult. & Community Center
Haleakala/The Kitchen				Metropolitan/Regional Arts Council
Mass. Cultural Alliance				Natl. Assn. of Artists Organizations
New Performance Gallery				Natl. Council on the Aging
Opportunity Resources for the Arts				Natl. Guild of Community Schools of the Arts
Performing Art Services (84)				New York Public Library
St. Paul - Ramsey United Arts Fund				
Sangamon State University				
Southern Arts Fdn.				
Western States Art Fdn.				
Publishing Center for Cultural Resources				

Exhibit 2: Distribution of Grantees by Objectives

only supplemented on an 'as needed' basis by the Category Specialist or through telephone interviews. It was assumed that these interviews would be conducted by that Specialist, as the grantees would be more likely to respond to requests for further information from the person who reviewed their applications (most especially, as an incentive, those pending) than from an outsider.

It was also assumed that grantees within Category objectives would be comparable, for example, that grants awarded for information dissemination would be relatively similar in scope and activities.

Finally, it was assumed that pre- and post-grant information would be available and of equal quality, so that an analysis between planned and actual performance could be made.

B. DATA SOURCES

The information contained in the grant files served as the primary source for this evaluation report. The Inter-Arts Program requires certain documentation from the grantees but also maintains in the same file any and all supplementary information provided by the grantee.

1. Chronology and Development

The files are maintained according to the fiscal year of the grant, which overlaps the chronological year. Thus, grantees may have funds awarded from June 1982 through July 1983: Inter-Arts considers these fiscal year (FY) 1982 grants. The period examined encompassed grants from fiscal year 1981 through 1984. Some grantees were awarded grants for all four of those fiscal years. The information required from the applicants has changed over the course of this period, focusing more precisely on budgetary information as well as project description and methodology. This has resulted in the creation of a new required form, the Supplementary Information Sheet, which was first implemented in 1983. This, coupled with minor revisions to the application form, determined that the information required from the grantees changed over the course of time. The evaluation questions did not respond to these alterations, as the questions were primarily directed to the presence or absence of

information. The presence of more detailed information simply meant that more of those questions could be answered: it was assumed, but not empirically tested, that later grantees would have more complete information.

2. Documentation

Briefly, the types of information required from the grantees are drawn from four primary forms, split evenly between pre-grant and post-grant. These are presented in Exhibit 3.

<u>PRE-GRANT</u>	<u>POST-GRANT</u>
Application	Financial Status Report
Supplementary Information Sheet	Final Descriptive Report

Exhibit 3: Information Requirements

a. Pre-Grant Information. The application is the most structured and detailed of these four documents. It serves to identify the particular activity for which funding is requested, what population will be served by that activity, as well as information on the personnel and budget for both the project and of the organization as a whole. Various assurances (i.e., non-profit status from the IRS) are also required, as well as a list of extra information (which is not contained on the application form). This includes:

- o Project description (one page summary)
- o Current membership listing
- o Schedules of activities for the coming year
- o Staff biographies
- o List of grants received from NEA
- o Any final reports outstanding to Inter-Arts.

There is a fairly strict timetable attached for this process. For example, the 1986 grants required the notification of intent to apply by September 9, 1985.

The application package had to be postmarked by November 8, 1985. The announcement of awards was made in June, 1986, for a grant period beginning (at the very earliest) by July 1, 1986.

The other piece of information required by organizations applying to the Services to the Arts Category is the Supplementary Information Sheet (SIS). This provides for more detail on such issues as revenues and expenses and provides for elaboration on service and evaluation methods, subject areas to be addressed, eligibility/selection criteria and determination of need. This form was developed largely for this Category's diverse applicants, as it provided a forum for them to be as explicit as possible with reference to their needs and aims, and thus provided the Panel members with more information from which to make decisions and assess priorities. The SIS is often used simply as a more rhetorical restatement of information previously presented in the application: its utility is very much a function of the overall level of planning of the applicant.

b. Post-Grant Information. The two documents required from the grantee at the end of the funding period are the Final Descriptive Report (FDR) and the Financial Status Report (FSR).

The FDR is an Endowment-wide requirement of all grantees. There are no particular standards, however, for that document. Some grantee organizations are relatively thorough, while others address merely the facts that the grant was made, how it was spent and what types of literature were generated or activities performed as a result. In this way, there is almost no comparability between the information contained in the application and SIS and that contained in the FDRs. The particular incentive for its submission is that no new grant to that organization can be awarded if that document is not filed. Of course, if a grantee organization is no longer applying to the Endowment for funds, that incentive disappears altogether.

The FSR is a standardized form, consisting of a single page record of income and expenses. The grantee organization has previously filed extremely similar forms to prompt disbursement of their grant monies: the FSR lists the sum totals. This document has the same incentive for submission as the FDR, and

can only be used in a limited sense in terms of comparability with the application and SIS, as it does not list individual expenses, but merely the total amount paid out by the Endowment and the total project cost to date.

Information in addition to the requirements may be provided by the grantee. This may include samples of the various products made possible by grants from the NEA as evidence of successful project completion or of potentially successful project accomplishment (with the following year's application). Products range from brochures and books through t-shirts and coupons. Grantees may also include in their application or FDR any audits or annual reports.

C. DATA COLLECTION PROCEDURES

1. Data Recording Sheets

The goals statement matrix provided a basic spreadsheet outline, which was then developed and refined to become the data recording sheet. A data recording sheet was developed for each of the five objectives in order to provide a standard way to collect information from the grantee files and a relatively unchanging format for the data entry procedures. Each sheet lists the information to be collected on the left-hand side of the page, while pre-grant, post-grant and calculation form the column headings. Thus information extracted from the application was entered in the first column, and information from the FDR in the second. All the information collected was on one consistent form, which permitted data to be amassed by more than one person.

2. Data Availability

The 58 grantees created a total of 137 grant files. Each file was thoroughly reviewed and, in the case of missing information, reviewed again before contacting the Category Specialist. Once that stage was reached, a meeting was held to determine the relative likelihood of finding such information in grantee records and its relative importance to the study. The decision was made to go ahead and ask the grantees, but to expect that most of the questions would remain unanswered.

3. Pre- and Post-Data Comparability

The great differences between the types of information required from the application and SIS and those required by the FSR and FDR made comparisons of this nature extremely difficult, even where possible. In part, this is due to the types of questions the Endowment asks as part of their grant process and those that were asked as part of the evaluation process: the latter were often concerns particular to the evaluation study. Despite the study being drawn from the types of information that the Endowment requested, the way the questions were phrased, based on the premise of comparability, created significant gaps in the data.

4. Telephone Follow-Up

The majority of grantees were contacted by the Category Specialist, informed of what types of information were required and then told to relay that additional data to ETI. Grantees who had not contacted ETI by a deadline were then approached by the contractor. In most cases, the additional data required significant searches through years-old documentation on the part of the grantees. An additional problem arose from fiscal definitions: the Endowment's grant year goes from July to June. Most of the grantees use one that goes from October to September. Some may also keep records based on the calendar (January - December) year. The information requested thus involved recalculations of annual and audit reports and further delays, as well as questions as to the validity of the figures then presented.

Of the 58 grantees, most were reached by phone by either the Category Specialist or ETI staff. Thirteen provided additional data.

5. Methodology Caveats

Throughout the application of the evaluation design, it became apparent that certain types of information were chronically missing. While this is more a function of the types of questions the evaluation sought to answer than the 'fault' of the Endowment, it nevertheless makes an important point about the types of information required by the Endowment.

Comparability between pre- and post-grant data is minimal. Even where telephone conversations produced, for example, some dollar figures for budgetary information, the definitions differed so widely between the application and that subsequent retrieval as to make any comparison highly suspect.

Many of the variables to be used to determine the evaluation purpose were not present, or were unreliable. Numbers of people served is a telling case in point: on the application, this number could refer to the entire population of the region being served, based on the premise that the general public would benefit from increased opportunities in the arts, not just artists and arts organizations. Numbers actually served might be included in the FDR, but not necessarily.

Statistics thus proved somewhat less useful. Comparisons being difficult even where possible, most correlations were not attempted. Correlations consist of the analysis of patterns of the data, for example, are projects with more staff time funded at a higher level? This would be a direct, causal, correlation: higher labor costs affect the project budget. Both variables increase. An inverse correlation would be where one variable increases as the other decreases. This type of statistic is performed based on cross-tabulations of two variables. Analyses scheduled to be performed stressed the changes between pre- and post-grant data, and also distinctions between planned and actual, such as numbers served. More complex statistics, such as chi-square, were not attempted due to the weakness of the data. Instead, basic descriptive statistics and some frequencies (counts) were employed to augment the more qualitative review of the grantee files.

D. DATA ANALYSIS PROCEDURES

1. Ethnography

Most of the data collected served to provide a qualitative overview of the types of projects funded by the Services to the Arts Category. A qualitative review is primarily descriptive, and provides information about the population, drawing on shared characteristics, rather than a report based on more statistical analysis of relationships. Specific characteristics of the

grantees, such as the level funded by the Endowment, especially as demonstrated by repeat grantees, were also examined. The analysis goes from the most generic levels (what types of projects are funded) through specific objective levels (what are the commonalities in volunteer programs) and, in some instances, through sub-objective levels. This last examination encompasses the objectives of technical assistance and information dissemination, both of which were found to contain sufficiently disparate activities to warrant their fission into smaller groups.

2. Selected Statistics

Statistics used in this report consist of frequencies, percentages, and frequency distributions. Occasionally averages could be tabulated. Frequencies consist of the numbers of times a variable occurs, and frequency distributions refer to the number of times a series of variables occur. More advanced statistics were not employed due to weaknesses in the data.

E. THE EVALUATION REPORT FORMAT

This report is divided into eight sections. The first serves to introduce the study, the second to present the most general characteristics of the grantee population. The third through seventh sections analyze the individual objectives in greater depth, and conclusions and recommendations are summed up in the final section. Definitions of terms and abbreviations used are presented in Appendix A. Particular definitions of the geographic locations are found in Appendix B. Appendix C contains the data bases used for all of the five objectives analyzed.

II. DESCRIPTION OF THE GRANTEES

A. INTRODUCTION

The intent of this chapter is to present the findings which resulted from the most generic consolidations of the Services to the Arts' grant information. While the five objectives each pursue their part of this Category's mandate fairly separately, there are certain similarities in the overall management of all of these objectives. These similarities typically concern the project management, but at the same time also reveal a certain pattern to the types of projects the Endowment funds and the way in which those funds are distributed. In the subsequent chapters each of the objectives is treated individually, focusing on the methods used and scope of activities undertaken. This is the only section, therefore, where all of the different objectives and their respective grantees are examined as a group responsive to the Inter-Arts mandate.

The Services to the Arts Category of the Inter-Arts Program is the umbrella under which support is provided to activities which serve professional artists and arts organizations working in more than one art form. This is a very large umbrella, including activities as general as management training and as specific as locating candidates for jobs or providing access to darkroom facilities. The techniques employed within the diverse objectives overlap to a considerable extent.

Many of these grantees conduct training: orienting volunteers to an artistic mind-set, sponsoring workshops and courses or offering lectures. These various methods may comprise the principal activity of the grantees, or the institutionalization of a particular process, or may represent simply one of the ways used to disseminate information.

The more general management characteristics described in this section provide some informational background to the subsequent individual analyses. The following sections provide a more specific framework in which to interpret the Endowment grant program.

B. GRANTEE CHARACTERISTICS

Because of the differences among and within these objectives, there are not many areas where comparison among the five objectives is useful. There are, however, some general variables which can be used to create an overview of the types of grantees funded by the Services to the Arts Category. These variables are:

- o Grantee location: the address of the grantee organization, grouped by New York City, Major Metropolitan, and Other. These are defined in Appendix B.
- o Target area: the geographic scope of the grantee's activities, grouped by local, statewide, multi-state/regional, national, and international areas. This refers to the location and/or magnitude of the population at which the grantee's efforts are directed.
- o Years in service: the length of time the grantee organization has been performing the particular activity(ies) funded by the Endowment.
- o Years in existence: the length of time the grantee organization has operated.
- o Project budget: actual pre-grant figure for the budget of the Endowment-funded activity.
- o Organizational budget: the actual pre-grant figure for the budget of the entire grantee organization.
- o Percentage project budget (of the organizational budget): this figure serves to identify the proportionate amount of the resources directed to the Endowment-funded project by the organization as a whole.

- o Percentage (of the project) funded by NEA: this figure refers to the proportionate amount of the activity which is actually subsidized by the Endowment contribution.

All of these variables are also analyzed by individual objectives, but are used in this section as an examination of some of the generic tendencies for these grantees. Rather than presenting frequencies and percentages of the individual variables, tables were formed to analyze the possible connections and correspondences of these grantees.

These tables include the following:

- o Grantee location by target area
- o Years in service by years in existence
- o Organizational budget by years in service
- o Percentage project budget by years in service
- o Organizational budget by percentage project budget
- o Project budget by NEA funded percentage.

These tables were created to address specific questions, the answers for which would then cumulatively present an overview of the more general characteristics of the grantees found in this Category.

The data used in the following analyses was collected from the last year funded, pre-grant information. The data from the last year funded were used as most representative of the institution's current abilities, and the pre-grant information due to its relatively consistent presence.

1. Geographic Locations

Only one of the analyses in this section permitted multiple responses: this was for the grantee location by target area. All of the other tables represent unique responses. Some grantees focused on more than one segment of the arts population, reaching, for example, both a local and a national audience. The methods used may have differed, i.e., newsletters may have represented the national strategy, while access to computer facilities one of the resources

made available to individuals/organizations in the same general area as the grantee. Grantee location by target area is presented in Exhibit 4. This table addresses the questions of the relative geography of the grantees and their target populations: is one location more prone to particular constituents than another, and what patterns and variations can be ascertained. The geographic areas used are New York City, Major Metropolitan areas, and Other. These are defined in Appendix B.

Grantee Location	Target Area					TOTAL
	LOCAL	STATE	REGIONAL	NAT'L.	INT'L.	
NYC	4	3	2	13	3	25
MAJOR METRO.	7	3	9	8	1	28
OTHER	5	1	6	2	1	15
TOTAL	16	7	17	23	5	68

Exhibit 4: Grantee Location by Target Area

Most of the grantees fall into three groups in terms of their target area, leading with national, followed by regional and local. While the most common combination was for New York City based grantees with national scope, the most common geographic location for grantees was the major metropolitan areas. Of particular note is the relative strength across all the different target areas: while New York City grantees are more likely to be national in scope than anything else, grantees from other major metropolitan areas are equally likely to be focusing on local, regional, or national (or some combination thereof) populations.

2. Years in Service and Years in Existence

The age of the organization, as well as that of the project, were taken usually as proxies for the overall stability of the organization. This is presented in Exhibit 5, which presents both chronologies at five year intervals. The questions asked were: what are the most likely ages of the grantees and their activities; are there specific clusters of existence/service matches.

Years in Existence	Years in Service					TOTAL
	0-5	6-10	11-15	16-20	21-25	
0-5	7	0	0	0	0	7
6-10	5	9	0	0	0	14
11-15	1	5	7	0	0	13
16-20	0	1	0	2	0	3
21-25	0	0	0	0	1	1
26-30	0	1	0	0	0	1
31-35	0	0	1	0	0	1
36-40	0	0	0	0	0	0
41-45	0	0	0	0	0	0
46-50	1	0	0	0	0	1
GT 50	0	1	0	0	0	1
TOTAL	14	17	8	2	1	42

Missing: Service 5; Existence 2; Both 9; Total 16

Exhibit 5: Years in Service by Years in Existence

Neither the services provided nor the organizations themselves represent activities of long-standing. Seventy-four percent of the projects are ten years old or less, while eighty-one percent of the organizations are less than fifteen. If these two sets are broken out further, the cases lie quite widely scattered on the graph. The only apparent tendency is for the ages of the projects and the organizations to equal, which may indicate that the project was one of the first activities undertaken by the organization. Most of the grantees were part of entities and activities that were older than the period funded by the Endowment.

3. Organizational Budget by Years in Service

One of the assumptions made was that an older, more established organization would be more likely to have a proportionately higher budget, with the hypothesis that an older (and thus larger organization) would be able to implement a larger project. This assumption was not confirmed by the data.

The questions to be addressed, therefore, revolved around that assumption: are older organizations also more costly? If not, is there a distinction between younger and older organizations, or is there no such pattern? Despite the high number of missing cases, this assumption is borne out to a certain extent. While older projects are more likely to have higher budgets, organizations less than ten years old are just as likely to have budgets that are as high. Thus, while the range of budgets for organizations over ten years old is from \$100,000 to more than \$750,000, the range of budgets for organizations ten years or younger is from less than \$100,000 to more than \$750,000. The younger organizations have a slightly greater range, which is presented in Exhibit 6. There is a bi-modal grouping for this table: organizations five years or less which have budgets of less than \$100,000, and organizations six to ten years which have budgets between \$100,000 to \$249,000, with six cases a piece.

Years in Service	Organizational Budget					TOTAL
	LT\$100K	\$100-249K	\$250-499K	\$500-749K	GT\$750K	
0-5	6	2	3	2	3	16
6-10	1	6	3	2	4	16
11-15	0	1	4	1	2	8
16-20	0	0	1	1	0	2
21-25	0	0	0	0	1	1
TOTAL	7	9	11	6	10	43

Missing: 15 cases

Exhibit 6: Organizational Budget by Years in Service

4. The Project Budget as Percentage of the Organizational Budget

Another table drawn up by the variable of years in service was the percentage of the project's budget as part of the overall organizational budget. An assumption examined in this table was that the project percentage would decrease as the years in service advanced, that is, there would be less reliance on the Endowment over the years to support a particular project. The

questions to be answered were whether or not such a relationship existed and what particular patterns could be discerned. Unfortunately, the information was lacking in twenty-two cases out of a total of fifty-eight, which makes the responses found relatively tentative.

Percentage	Years in Service					TOTAL
	0-5	6-10	11-15	16-20	21-25	
0-10	5	7	4	0	0	16
11-20	3	1	0	0	0	4
21-30	0	1	1	2	1	5
31-40	1	1	0	0	0	2
41-50	1	1	0	0	0	2
51-60	0	0	1	0	0	1
61-70	0	0	0	0	0	0
71-80	0	0	0	0	0	0
81-90	0	0	0	0	0	0
91-100	2	2	0	0	0	4
GT 100	1	0	1	0	0	2
TOTAL	13	13	7	2	1	36

Missing: 22 cases

Exhibit 7: Percentage Project Budget by Years in Service

It seems that there is probably an inverse relationship between the years of service and the percentage of the project budget. That is, as the years in service increase, the project decreases its percentage of the organizational budget. This could be due either to growth in the organizational budget or decline in the overall size of the project budget, and, judging by the analyses of individual objectives, it seems likely to be some combination of those two factors. Of particular interest is the tendency for newer projects to have a higher percentage of the project budget in the organizational one, and also for some newer projects to be the sole activity for certain organizations.

5. Organizational Budget by the Percent of the Project Budget

The questions this table addresses are whether or not a pattern exists for the relationship between these two variables and what that relationship may be.

Basically, the larger organizational budgets are more likely to have a smaller project percentage, and is borne out based on two preceding analyses; namely, that more established organizations tended to have slightly higher budgets, and also decreasing project percentages.

Percentage	Organizational Budget					TOTAL
	LT\$100K	\$100-249K	\$250-499K	\$500-749K	GT\$750K	
0-10	0	2	6	2	13	23
11-20	1	0	1	1	1	4
21-30	0	2	0	2	1	5
31-40	3	2	1	0	0	6
41-50	1	0	1	0	0	2
51-60	0	0	1	0	0	1
61-70	0	0	0	0	0	0
71-80	0	0	0	0	0	0
81-90	1	0	0	0	0	1
91-100	1	2	0	1	0	4
GT 100	1	1	0	0	0	2
TOTAL	8	9	10	6	15	48
Missing:	10 cases					

Exhibit 8: Organizational Budget by Percentage Project Budget

Organizations that are budgeted at lower levels seem to contain those for which the project funded is the sole activity, as indicated by the relatively higher percents for the project budgets. Most projects for which the organizational percentage was fifty percent or more were found at the two lowest ranges for organizational budgets. Most of the organizations at the highest budgetary

range had project budgets of ten percent or less. Altogether, however, almost all of the grantees were funded at less than fifty percent, and almost half of all the grantees were funded at less than ten percent.

6. NEA Funded Percentage of the Project Budget

The final comparison is that of the project budget by the percentage funded by the Endowment. Questions asked were based on the premise that the Endowment money would represent a larger percentage of the lower project budgets. Particular queries addressed issues of distribution of the amounts funded, average budget size and patterns of funding. Of particular note on this table is the presence of all fifty-eight grantees.

Percent	Project Budget				TOTAL
	LT\$50K	\$50-100K	\$151-250K	GT\$250K	
0-10	0	6	3	3	12
11-20	6	4	3	0	13
21-30	4	4	0	0	8
31-40	8	3	1	0	12
41-50	12	1	0	0	13
TOTAL	30	18	7	3	58

Exhibit 9: Project Budget by NEA Funded Percentage

The projects which had a greater percentage of Endowment funding were those at the lower budget ranges. An interesting distribution pattern also emerged, where project modes were found at the 0-20% ranges and also for the 31-50% ranges. There were significantly fewer cases for that middle (21-30%) range, which produces an inverted normal curve in terms of the distribution patterns.

Most of the projects funded had budgets in the lower ranges and there was an inverse relationship between the percentage of Endowment funding and the budgetary ranges.

C. SUMMARY

The projects funded by the Endowment tended to be from organizations older than the funding cycle studied (i.e., four years), usually in either New York City or other major metropolitan areas. The projects represented newer endeavors for these organizations, but rarely represented more than ten percent of that organization's budget. In most cases the Endowment funding represented more of the project budget for lower budget projects.

The following findings summarize the analyses performed:

- o The most frequent combination of grantee location with target area was one based in New York City with a national scope of activities.
- o The most common geographic location for grantees, however, was Major Metropolitan, that is, outside of New York City. 'Major Metropolitan' is defined more precisely in Appendix B. This reinforces the Inter-Arts Program's mandate to advance excellence and implement cross-disciplinary projects or operations on a national or regional level. While many of the grantees are based in New York City, many have been established in other metropolitan areas throughout the country. These grantees are usually either regional or national in scope, a distinction made largely due to the presence/absence of existing services at the national level and also to the intent and purpose of the responsive grantee organization.
- o Neither the services provided nor the organizations themselves represent activities of long-standing, as 74 percent are under ten years old. The organizations represented in the remaining 26 percent are based on existing professional organizations, often within an academic setting.
- o The organizational budgets for the grantees do not differ depending on the age of the organization. A younger organization has approximately the same range of budget dollars as does an older

one, although older organizations are slightly more likely to have higher budgets, based on the differentiation in budgeting ranges.

- o Organizations with greater organizational budgets tend to have projects which account for proportionately less of their organizational budgets. This is reinforced by the tendency for more established organizations to have slightly higher budgets, with projects accounting for proportionately less.
- o Newer projects represent more of the organizational budget than more established ones. This is probably due to start-up costs and the initial concentration of resources.
- o Projects for which the Endowment-funded percentages were higher were those at the lower budgetary ranges for projects. A smaller project tended to have proportionately more Endowment funding than a larger project.
- o In general, newer projects are more cost-intensive than older ones in terms of the organization's resources.

The more general management characteristics described in this section provide some informational background to the following chapters containing analyses of each objective. The following sections provide an introduction to those analyses.

1. Analytical Divisions

The types of grantees funded, the activities for which they are funded and the types of methods employed vary widely. The subsequent division of two of the objectives studied was initiated due to the extensive differences in those methods, and because there were sufficient cases to make such a division defensible. Most of the other objectives could also have been separated into smaller groups as well, using the rule of differing methodologies, but none of those objectives contained sufficient grantees to make such a regrouping

feasible. For example, the technical assistance objective was divided into Workshop Assistance, Scholarship Assistance and Technical Assistance, largely due to the differences encountered with the scope of service. It did not seem justifiable to compare an organization which provided Scholarship Assistance, which is a very specific and restricted activity, with an organization which provided a much broader range of Technical Assistance.

2. Stability of Grantee Activities

Each of the objectives is distinguished initially by the types of activities for which the grantees are funded. Grantees may change the activities for which they are seeking Endowment support. Two particular cases are Performing Arts Services and Film in the Cities, both of which were funded for several years under the business development objective. In their last year funded, Performing Arts Services switched to management skills, and Film in the Cities to financial support: the former to produce manuals on business development, and the latter to develop sources of financing for those organizations it had helped develop. Both are logical transitions in the life of the grantee organizations. They may also indicate a high degree of responsiveness to demand for particular services.

The flexibility of the grantee organizations can be construed as either a strength or a weakness. Many of the grantees altered their methodologies and scope on a yearly basis, adding or deleting services in order to make their services strongest and most attractive to their constituents. The Massachusetts Cultural Alliance is a good example of this type of grantee, as it consistently expanded its interests in management skills and its own organizational development, with activities ranging from developing publications to requesting in-kind contributions from local businesses for their constituents, as well as providing technical assistance in job searches, and access to facilities and meetings. Some of the grantees refined a strategy developed early on in the organization's life, methodically selecting or rejecting particular courses or activities. The Sangamon State University is probably the best example of this fine-tuning process. Over the course of the four years funded (that were studied in this report), the basic structure of

scholarship assistance to attend a two-week workshop did not alter. The courses changed based upon student evaluations, due to particular topical issues and the availability of particular specialists.

This flexibility may also reflect the grantees' own organization instability. The Association for Resources and Technical Services (ARTS) is a prime example of this, as demonstrated by the frequent turn-over in executive directors, the activities that changed as frequently, and the eventual dissolution of the organization.

III. ANALYSIS OF THE TECHNICAL ASSISTANCE OBJECTIVE

A. INTRODUCTION

OBJECTIVE A: Determine the extent to which projects funded under this Category serve to develop management skills for administrators and directors of arts organizations.

1. Analytical Divisions

Once the 22 grantees under this objective had been examined, it was found that the major outputs of these grantees differed to the point where it seemed useful to split these into three subobjectives, as the scope and methodology of the three groups of grantees seemed to be organized around those differences.

These outputs were: (1) Technical Assistance, (2) Workshop Assistance, and (3) Scholarship Assistance. A list of these distributions is found in Exhibit 10. Scholarship Assistance consisted of grantees who provided scholarships or tuition assistance for participation in workshops or conferences. Generally, these workshops were ones that the grantee itself was sponsoring, but the focus of the Endowment assistance was on the financial aid to participants. Workshop Assistance consisted of grantees who produced workshops and/or conferences to train artists and arts organizations in management techniques. Technical Assistance, by default, is everything but workshops and scholarships: in effect, this ranges from individualized consulting-type agreements to serving as the central location for regional or ethnic interests. While these grantees may do training, it is not their principal focus, which is to develop new programs for incorporating the arts into community activities and to provide and promote opportunities for artists and arts organizations to develop and refine their skills.

TECHNICAL ASSISTANCE	YEARS FUNDED	WORKSHOP ASSISTANCE	YEARS FUNDED	SCHOLARSHIP ASSISTANCE	YEARS FUNDED
AHA	3	ARTS	4	ACUCAA	4
Graduate School of Community Dvlpt.	3	California Confederation of the Arts	4	Golden Gate University	1
Chinese-American Arts Council	1	Community Art Resources	1	Sangamon State University	4
New Performance Gallery	1	CHAC	2		
Mass. Cultural Alliance	3	Cultural Alliance of Greater Washington	4		
Haleakala, Inc.	1	Western States Arts Foundation	1		
Publishing Center for Cultural Resources	4	Southern Art Foundation	2		
Performing Arts Services	1	Greater Philadelphia Cultural Alliance	3		
Opportunity Resources for the Arts	4	St. Paul-Ramsey United Arts Fund	4		
SPACE	1				

Technical Assistance: 10 grantees; 22 grant years. Workshop Assistance: 9 grantees; 25 grant years. Scholarship Assistance: 3 grantees; 9 grant years
 GRAND TOTAL: 22 grantees; 56 grant years

Exhibit 10: Grantee Distribution by Project Type and Years Funded

Almost two-thirds (64%) of the grantees were funded for multiple years. The average years funded for each of the major outputs of the five-year period examined was:

Technical Assistance	2.3 years
Workshop Assistance	2.7 years
Scholarship Assistance	3.0 years
Total for Objective	2.5 years.

B. GRANTEE CHARACTERISTICS

1. Project Staffing

In terms of project staffing patterns, the Scholarship Assistance grantees required far less personnel time, but also had a much greater professional/support ratio. These tables are presented in Exhibit 11. Scholarship Assistance comprised short-term projects, usually only extending for several weeks immediately preceding the workshop. In addition, the professional/support ratio is slightly skewed by the addition of the instructors for the workshops themselves, especially for Sangamon State University. In that case, the workshop would last two weeks, but there would be approximately a dozen instructors, each working one or two days.

Personnel Data

Subobjectives	<u>AVERAGE PERSON YEARS</u>	<u>PROFESSIONAL/SUPPORT RATIO</u>
TECHNICAL ASSISTANCE	1.98	1.5
WORKSHOP ASSISTANCE	1.99	2.3
SCHOLARSHIP ASSISTANCE	0.41	4.3

Exhibit 11: Personnel Data

The composition of the personnel varies from year to year with no discernible patterns in terms of a sheer numerical one. That is, the increases and decreases in staffing do not form a trend as the grantee progresses. None of

the grantees reported volunteer workers, and most had either a mixture of full-time and part-time personnel or else solely part-time personnel. For most grantees it would seem that the particular project funded by the Endowment was only part of the organization's activities. In some cases, especially for newer grantees, however, this was not so, as will be demonstrated in the next section on budget matters.

2. Organizational Budget

The overall organizational budgets reveal some interesting information about the relative size of these organizations at the time of their application. Exhibit 12 provides a table of all organizational budgets, from the perspective of the changes by each grantee. That is, what is the range of the organizational budget for the first year of funding and also for any year where that funding may have changed. In this way, the 22 grantees examined produced 31 cases for this exhibit.

Organizational Budget

Subobjectives	<u>LT\$100K</u>	<u>\$100-249K</u>	<u>\$250-499K</u>	<u>\$500-749K</u>	<u>GT\$750K</u>
TECHNICAL ASSISTANCE	2	5	5	0	1
WORKSHOP ASSISTANCE	3	5	1	0	4
SCHOLARSHIP ASSISTANCE	0	0	1	1	3

Exhibit 12: Organizational Budget Distribution (Pre-Grant)

All of the grantees in Technical Assistance who changed the range of their organizational budgets increased them. Workshops and Scholarships were less directed in their funding changes, but tended to return to the same level. That is, they may have either increased or decreased their funding, but returned to the original range of funding the following year.

Scholarship Assistance was more often attempted by larger grantee organizations. Both Technical Assistance and Workshops spanned the entire range of organizational budgets.

Almost all (90%) of the grantees were involved solely with service delivery. Those that also included aspects of planning tended to drop those and focus more strictly on service delivery as the grant period progressed.

3. Project Percentage of Organizational Budget

The project budget as a percentage of the organizational budget reinforces the trend for scholarship assistance to be a function of a larger organization. The average percentage and the specific range of these are presented in Exhibit 13.

Sub objectives	Project Percent	
	<u>AVERAGE PERCENT</u>	<u>RANGE</u>
TECHNICAL ASSISTANCE	53.3	1.9 - 100
WORKSHOP ASSISTANCE	66.5	0.5 - 210.8
SCHOLARSHIP ASSISTANCE	7.1	0.2 - 17.7

Exhibit 13: Percentage of the Organizational Budget Represented by the Project and the Range of that Percentage

A particularly interesting point emerges from an examination of the ranges of the project budget percentages, in particular the presence of 100 and 210.8 as the upper values for the ranges. In some cases the project was the organization: there was a complete overlap. In other cases, it is likely that the definition of organizational budget on the application may have been misinterpreted.

4. Project Budget

Project budgets were examined in the same manner as the organizational budgets, focusing on the changes that appeared. Exhibit 14 contains the overall distribution of these project budgets.

Project Budgets

Subobjectives	<u>LT\$50K</u>	<u>\$50-150K</u>	<u>\$151-250K</u>	<u>GT\$250K</u>
TECHNICAL ASSISTANCE	7	1	4	3
WORKSHOP ASSISTANCE	4	5	3	1
SCHOLARSHIP ASSISTANCE	2	1	0	0

Exhibit 14: Distribution of Project Budgets

Workshops and Scholarships tend to cost less than Technical Assistance projects. This may be a function of their narrower scope, i.e., the project is for a specific event or series of events with strict controls established over length, duration, and possible numbers of participants. This would not occur for Technical Assistance, which describes particular services offered (or to be offered) that are more general.

5. Years in Service

Organizations funded by the Endowment for this objective had been in existence for an average of seven years in 1985. The actual averages and ranges are described in Exhibit 15.

Years in Service

Subobjectives	AVERAGE	RANGE
TECHNICAL ASSISTANCE	6.8	1-14
WORKSHOP ASSISTANCE	6.8	3-12
SCHOLARSHIP ASSISTANCE	7.3	6-9

Exhibit 15: Average Years in Service and Range

A cross-tabulation of the project budget by the years in service produced Exhibit 16, and reveals that there is a certain tendency for newer projects to cost less than more established ones, although almost half of all of the pro-

jects examined still cost less than \$50,000. Scholarship Assistance tended to be less costly over time than the other two types: this is probably due to the longevity of the programs and the brief duration of the service.

6. Geographic Locations

There were two variables dealing with geography. One referred to the area served (or targeted to be served) by the grantee and the other referred to the location of the grantee itself. Most of the grantees served a constituency in their immediate vicinity and also a more widespread one outside of that area. In many cases, national coverage may entail activities with minimum personal contact, such as mailings (newsletters, etc.). Thirty-two percent of the grantees are listed as serving more than one area. Most grantees were either regional or national in their primary focus: this tallies very closely with the Endowment's goals for the award of the grant.

Project Budget

Years in Service	LT\$50K	\$51-150K	\$151-250K	GT\$250K	TOTAL	
0-5	4 80% 44.4%	1 20% 50%	0 0% 0%	0 0% 0%	5 100% 29.4%	NO. ROWPCT. COLPCT.
6-10	3 42.9% 33.3%	1 14.3% 50%	3 42.9% 75%	0 0% 0%	7 100% 41.2%	NO. ROWPCT. COLPCT.
11-15	2 40% 22.2%	0 0% 0%	1 20% 25%	2 40% 100%	5 100% 29.4%	NO. ROWPCT. COLPCT.
TOTAL	9 52.9% 100%	2 11.8% 100%	4 23.5% 100%	2 11.8% 100%	17 100% 100%	NO. ROWPCT. COLPCT.

MISSING CASES = 5

Average years in service by project budget:

LT\$50K : 6.4
 \$51-150K : 5.5
 \$151-250K : 9.0
 GT\$250K : 12.0

A surprising number of the grantees are from outside the New York City area, although that location is still the dominant one for Technical Assistance activities. This is presented in Exhibit 17.

Subobjectives	Grantee Location		
	NYC	MAJOR METROPOLITAN	OTHER
TECHNICAL ASSISTANCE	6	3	1
WORKSHOP ASSISTANCE	0	5	4
SCHOLARSHIP ASSISTANCE	0	2	1
TOTAL	6	10	6

Exhibit 17: Grantee Location

7. Types of Products

The variety of activities that comprise management assistance is very wide. There are certain anticipated concentrations: Scholarship Assistance, for example, is involved primarily with scholarship funds and workshops (for which those scholarships are offered). Exhibit 18 presents the basic distribution of the various types of activities in rank order by subobjective. Each grant file was examined separately, and lists multiple products.

Of particular note is the range and variety of the activities funded for all of these subobjectives. All of the subobjectives pertain to some aspect of interdisciplinary arts management training, but the range of activities used to interpret that mandate is astonishing. These activities represent varying degrees of success: some activities, listed as one-time, may have been either failures, special events, or simply refer to the unique year funded. No judgment was made, therefore, about the relative levels of success attached to any of these situations.

8. Case Studies

While most of these grantees used formal methods of training, such as workshops, many also used less formal ones. Particular examples from technical

PRODUCT	TECHNICAL ASSISTANCE	WORKSHOP ASSISTANCE	SCHOLARSHIP ASSISTANCE	TOTAL
Workshop/seminar	14	22	8	44
Newsletter	10	16	1	27
Consultancies	11	7	0	18
Conference	6	9	0	15
Scholarship Fund	0	0	9	9
Publications	6	3	0	9
Placement Services	5	0	0	5
Directory	3	2	0	5
Production Assistance	4	0	0	4
Promotional Activities	4	0	0	4
Requests for Info.	0	4	0	4
Ticket Place	0	4	0	4
Manual	3	0	0	3
Internship Program	2	1	0	3
Festival	2	0	0	2
Networks	1	1	0	2
Association	1	0	0	1
Calendar	1	0	0	1
Certificate Program	0	0	1	1
Computer Hookup	1	0	0	1
Insurance Plan	1	0	0	1
Needs Assessment	0	1	0	1
Plan for Eco. Dvlpt.	1	0	0	1

Exhibit 18: Frequency Distribution of Types of Products

assistance grantees include the use of festivals as a means of fostering the development of community-based organizations, as the Association of Hispanic Arts or the Chinese-American Art Council did. There were three programs which provided a wide range of services that are particularly interesting, the Graduate School for Community Development, the Massachusetts Cultural Alliance and the Publishing Center for Cultural Resources. The Graduate School sponsored an extremely holistic approach to community development, establishing an association for economic development, assembling a kiosk of events (which was dismantled in the evening and reassembled in the morning), presenting theatrical events and running a gallery, as well as developing a manual for these activities, coordinating a neighborhood festival, and supervising workshops and other promotional activities. The Massachusetts Cultural Alliance ran meetings and produced publications, but also provided extremely directed assistance to the artists and arts organizations in its community (primarily Boston). These particular services included maintaining employment listings, providing health insurance and coordinating two programs with the business community to develop matching grants and in-kind contributions. Access to various media and a computer was also arranged for the arts constituencies. The organization also directed some of its activities inward, with a highly successful fundraising ball. The last organization examined was the Publishing Center for Cultural Resources. This is particularly interesting because it provided assistance along the entire gamut of publishing, including services in planning, producing, printing, and finally distributing different types of documents. Most of the other grantees focused on several or one unique aspects of technical assistance: this is the only one that follows such a clearly marked linear sequence.

Grantees providing workshop assistance tended to address those concerns more specifically -- there were fewer instances of activities not directly related to the maintenance or development of workshops. There were three organizations, however, that did provide a diverse range of services, the Cultural Alliance of Greater Washington, the Greater Philadelphia Cultural Alliance, and the St. Paul-Ramsey United Arts Fund. The Washington group also provided a health insurance policy, and had developed a successful ticket sales booth. Both the Philadelphia and St. Paul organizations provided extremely diverse services to their constituents. The Greater Philadelphia Cultural Alliance

provided the full spectrum of workshop and workshop-related activities: it was also inaugurating a ticket sales operation and had sponsored a city-wide publicity campaign. This campaign had consisted of a series of posters displayed at bus shelters and the development of a series of publicity guides for organizations. The St. Paul organization provided internships, ran a special projects and advocacy program, conducted needs assessments of many of the local arts organizations, maintained a toll-free phone line for information and advice, and provided information on tax and legal issues. At the same time, it also conducted workshops and produced a variety of publications about its services and to provide its constituents with updates on situations in the Twin Cities area.

The principal distinguishing characteristics of the three grantees in Scholarship Assistance were the use of academic incentives and the type of documentation produced by the workshops. Continuing Education Units (CEUs) are given for workshops sponsored by ACUCAA, and Golden Gate University offers both a certificate and a master's program. While Sangamon State does not offer credits for their workshops, they do provide extensive documentation of the course contents.

9. Subject Areas

The subjects for which assistance was rendered are almost as broad as the types of products and are shown in Exhibit 19. It should be stressed that the grantees were not limited to one subject area, or one product. The scope of the project was limited by only two factors: (1) the money available; and (2) the grantees' creativity.

SUBJECT AREAS	TECHNICAL ASSISTANCE	WORKSHOP ASSISTANCE	SCHOLARSHIP ASSISTANCE	TOTAL
Audience Development	4	8	3	15
Financial Mgt.	3	6	3	12
Info. Dissemination	4	4	1	9
Other	6	2	1	9
Organizational Mgt.	3	4	1	8
Conference Mgt.	2	1	2	5
Tour Mgt.	2	3	0	5
Planning	1	2	0	3

Exhibit 19: Subject Areas

If one assumes that the activities offered most frequently are also the ones most in demand, then one can conclude that audience development and financial management are the skills most in demand. These are perhaps the most general of the subject areas addressed, and the ones most likely to attract the widest numbers of participants, as it becomes imperative rather rapidly for any organization to know how to manage money, as well as how to attract and retain participants.

10. Numbers Served

The actual numbers served by the various grantees varied widely. Missing, however, was the most common value, so it is difficult to accurately assess the numbers and types of people and/or organizations reached by this variety of activities. Some grantees focused on reaching other organizations, while others focused on individuals (either artists or the general public) and some attracted both. In this respect, a low number may refer to organizations and could actually represent the maximum which could be served by the grantee organization. Another factor which affects these numbers is the type of product the grantee produced: a newsletter could be distributed to thousands of people, while scholarship assistance would only be offered to a very few.

Of the ten grantees in Technical Assistance, half were missing values of the numbers served for at least one year. Of the numbers remaining, the scope of service varied from six people through 35,136, with a mean of 3,060. Even repeat grantees reporting for multiple years shifted drastically each year, although most of these figures referred primarily to individuals, rather than organizations.

Of the nine grantees in Workshop Assistance, three were missing values. All of the values refer to both organizations and individuals: the attendance figures reflect the focus of the workshops themselves, which could be designed to attract members of organizations, individuals, or both. Some of these grantees also produced newsletters. The range varied from 53 through 466,940, with a mean of 32,277.

Two of the three grantees in Scholarship Assistance provided data, which referred to the numbers of organizations served. The range was from 29

total amount requested, but a grantee that requests \$20,000 for a project with a proven track record and/or is known by the Panel is more likely to be reduced proportionately less than a grantee requesting \$10,000 which also lacks those characteristics. The average age of the grantee organizations is approximately equal at the time of first funding, so that ranking does not appear to be a function of the relative institutionalization of the umbrella organization.

b. Funding Patterns. More than 70% of the repeat grantees have their NEA funding decreased over the course of time. This is due to several factors, which include (1) the reduction in Inter-Arts funds and thus corresponding cuts for all grantees, (2) changes in the prioritization of grantees and thus reduction in their funds, and/or (3) monies referred to as start-up or graduation grants. It would appear that the Panel recognizes and is wary of the tendency of grantees to ask for the same amount (if not more) from the Endowment each year, and is attempting, through reductions in funding, to wean grantees away from a dependency on Endowment monies.

Of the ten grantees whose funding decreased over time, the average reduction was fifty percent over the length of the grant, although this ranged from 35 to 75%. An examination of the NEA percentage of the total project budget reveals that the reduced funding usually corresponds with overall reductions in the project budget, as there were only four cases (out of a possible ten) where the decrease in Endowment funding corresponded to a decrease in the percentage of the Endowment's contribution. This would mean that additional funding was provided from other sources to offset the decrease in the Endowment's funding and that the overall size of the project budget did not decrease. In six of the cases the percentage of Endowment funding (despite the reduction, in real terms, of the funds) actually increased, indicating a rather drastic reduction in the project budgets.

C. SUMMARY

As there was little overlap in either the scope or the types of activities performed, it would be difficult to pinpoint exactly the types of activities that comprise management assistance and create a general typology. None of

the grantees replicated their activities in other areas, and similar grantees (for example, CHAC, ARTS, and AHA, all of which serve predominately Hispanic constituencies) differentiate themselves primarily by the geographic areas served than by the services. The relative merits of the services may be open to considerable debate, and it is clear that Panel members and Endowment personnel have their own ranking system as to what constitutes a good or bad program.

To briefly summarize the results of this section, it was found that:

- o Most (64%) of the grantees were funded for more than one year. Most of these also had their Endowment funding decreased over time.
- o Most grantees tended to increase their organizational budgets over the course of the period studied. This, together with the reduction in Endowment funding, may indicate that these organizations have launched themselves into sustainability.
- o Almost all (90%) of the grantees were involved solely with service delivery (as opposed to planning activities). This means that the grantees are actually providing services, rather than assisting in the development of these services.
- o Technical Assistance projects were the most costly for this objective, probably due to factors of scale of their activities. This type of project tends to include the greatest number of activities, which, although inter-related, require diverse levels of management and financial resources.
- o Scholarship Assistance was more often attempted by larger organizations than either Workshop or Technical Assistance. This is probably due to the relatively high cost and short duration of this activity.
- o Newer projects cost less than more established ones. These projects may still take a higher percentage of the organizational budget, but most grantees tend to start out on a modest scale.

o One-time grantees are funded at lower levels than repeat grantees. This is probably due to the effect of the reputation of the more-established grantees on Panel decisions.

IV. ANALYSIS OF THE BUSINESS DEVELOPMENT OBJECTIVE

A. INTRODUCTION

OBJECTIVE B: Determine the extent to which projects provide business practices/services that cut costs or increase quality.

Business practices/services were presumed to exist for one of three reasons: (1) because the service is offered at below market costs (such as projects that buy wholesale art supplies and then distribute them at cost), (2) because the service is offered at greater accessibility to members of the arts community (such as pooling funds and purchasing a copier to serve several small organizations), and/or (3) because the service has an arts focus (such as offering bookkeeping support to artists). Increased quality and cost cutting have been defined through these rationales.

There were nine grants studied in this objective which were received by four grantees. Only one of these was a one-time grantee.

The user benefits which defined this objective are fairly diverse but are distinctly interrelated. All of the grantees encompassed the three rationales, largely because these grantees provided particular services. For example, Bay Area Lawyers trained volunteers to help artists and arts organizations with legal issues. This legal advice is very definitely provided at below market costs, which provides much greater accessibility for artists and arts organizations, and, at the same time, is a service directed to that population. Similar situations arise with the other three grantees, either because they are providing a particular service or because the scope of their activities is sufficiently wide to extend over more than one rationale.

B. GRANTEE CHARACTERISTICS

1. Management Traits

The management variables for this objective are of some interest, as these grantees are designed to provide business support to the arts. One assumes that the grantee organization will therefore be more business-like.

The average number of person-years devoted to each project by these grantees was 6.7, with a range of 0.9 to 14.6. The professional/support ratio was 2.6. These constitute fairly labor-intensive activities, as the average staff member worked at least four months of the year on this one project. All of the personnel are paid, and there is an even split between full-time, part-time, and mixed allocations (that is, both full-time and part-time).

2. Organizational Budgets

The organizational budgets of these grantees ran the gamut from under \$100,000 through more than \$750,000. While all of the repeat grantees had changes in their organizational budgets, only one of these decreased and the other two increased. Projects studied accounted for an average of 29 percent of the organizational budgets, with a range from 2.3 to 68.9 percent.

3. Project Budgets

The project budgets varied very little from year to year. Only one changed radically, decreasing by almost \$100,000. The majority of the projects had budgets greater than \$250,000, with an average of \$215,000.

The distribution of project budgets for all the grants is presented in Exhibit 21.

	Budget			
	LT\$50K	\$50-150K	\$151-250K	GT\$250K
NO.	3	1	0	5
PCT.	33.3%	11.1%	-	55.6%

Exhibit 21: Distribution of Project Budgets

4. Years of Service

Data on the number of years that the grantee has been providing the service was missing in four of the nine cases. Only two grantees reported: these had

an average of 12.4 years and a range of 2 through 16 years. Because so few cases responded, the years the organization itself had been in operation were used to examine the distribution of project budget by the years in service. The organizational lifespan had only two missing values (one grantee), with an average of 12.5 and a range from 7 to 16.

The project budget by years of organization is presented in Exhibit 22. The ranges of the project budget are presented in thousands of dollars, with the Years in Operation serving to define the x-axis.

Years	Project Budget				TOTAL
	LT\$50K	\$50-150K	\$151-250K	GT\$250K	
0-4	0	0	0	0	0
5-8	1	0	0	0	1
9-12	2	0	0	0	2
13-16	0	1	0	3	4
TOTAL	3	1	0	3	7

MISSING CASES: 2

Exhibit 22: Project Budget by Age of Organization

Most of these grantees are part of older organizations. Those grantees which were funded at the lowest level were Bay Area Lawyers for the Arts and Film in the Cities. These two also had the highest project percentages of Endowment funding, which indicates that these may represent relatively newer ventures for these grantees.

5. Geographic Locations

The geographic distribution of these grants is dependent on the grantee location and was very stable. That is, the grantees tended to provide services to the areas near to their own locations. Most grantees provided services (as

opposed to planning them), and none extended their areas of service. The location of the grantees themselves was somewhat biased in favor of New York City.

6. Types of Products

The types of products developed by the grantees are presented in rank order in Exhibit 23. The grantees often provided more than one service, but stressed either assistance in implementing some aspect of business or assistance in learning how to implement some aspect of business.

<u>PRODUCT</u>	<u>FREQUENCY</u>
Fiscal Agent	5
Technical Assistance	5
Education Programs (workshops, seminars, conferences)	5
Publications	4
Equipment Access	2
Production Companies	2
Training (interns & volunteers)	2
Artists' Project	1
Exhibitions	1
Library	1
Presentations	1
Program Development	1

Exhibit 23: Types of Products

7. Case Studies

All of the four grantees in this objective provided a different range of activities. Bay Area Lawyers for the Arts provided relatively formal assistance through presentations and training, as well as the information necessary to

publicize and/or document these presentations. Performing Art Services provided similar training, but also managed a production company, geared principally to providing access to avant-garde groups. Film in the Cities conducted a wide range of service programs, as well as more formal educational ones and also provided access to a number of facilities, such as darkrooms. The Cultural Council Foundation stressed the provision of services principally to groups in operation less than eighteen months, and created two tiers of assistance: basic and second level, which corresponded roughly to the stages of organizational development.

8. Promotion Techniques

The means that most of the grantees use to promote their own organizations and its services is through the provision of specific contractual services.

9. Provision of Services

Exhibit 24 presents the distributions of the services provided to different types of people and organizations. Grantees can provide services to multiple types of people and/or organizations, as demonstrated in the numbers served.

<u>PEOPLE</u>				
Artists	Art Administrators	Others		
5	0	2		
<u>ORGANIZATIONS</u>				
Art Service	Producing/ Presenting	IHE	Gov't.	Consulting
1	9	2	2	0

Exhibit 24: Service Directed Toward People and Organizations

Most of the services are directed toward individual artists or arts organizations (such as ballet companies or theatre groups). While some of these services are also provided to organizations that are more oriented to arts ser-

vice and training, by far the majority of the services provided are to recipients which match the category's purpose very closely.

In terms of the numbers of people/organizations actually served by these varied services, this variable is considerably better reported than other objectives, as only two of the grantees did not provide this information. The average number served was 1,884, with a range from 69-12,178. If one discounts that high outlier number, the average becomes 169. Of these grantees, two respond solely to organizations and two to mixed organizations and individuals. Grantees serving organizations tend to have fewer numbers served: the services to organizations, however, will usually be either more extensive or will involve more repetitions (such as a training course, offered on a number of occasions to members of the organization).

10. Funding Patterns

The average Endowment contribution to the projects budgets was 14.3 percent, with a range from 2.3 percent through 44.2 percent. As presented in Exhibit 25, it is evident that Endowment funding has been relatively stable and also that the grantees are adept at increasing their own budgets, as the percentage of Endowment funding tends to decrease despite the stability of that funding.

Grantee	<u>NEA CONTRIBUTION</u>	<u>PERCENTAGE OF TOTAL PROJECT BUDGET</u>
BAY AREA LAWYERS	5000	11.3
PERFORMING	15000	4.9
ART SERVICES	7500	2.6
FILM IN THE	10000	44.2
CITIES	10000	43.6
CULTURAL COUNCIL	25000	7.0
FOUNDATION	30000	7.4
	18000	5.0
	25000	2.4

Exhibit 25: Endowment Funding

C. SUMMARY

To briefly summarize, it was found for this objective that:

- o Grantees serving organizations serve fewer than those serving individuals, but usually provide multiple and/or more complex services to those organizations.
- o Projects accounted for almost a third of the organizational budgets on the average. This may indicate that these projects are relatively new initiatives, or that these initiatives comprise the principal activities of the grantee organization.
- o Most of the grantees are part of older organizations, and activities funded by the Endowment tend to represent newer initiatives for most, but not all, of these organizations.
- o The least costly projects had the highest percentages of Endowment funding. In several cases, these were new initiatives which had not yet developed more varied sources of funding. There is also a factor of scale at work: the same dollar amount of a grant will account for proportionately more of a project's budget if that is at a lower level. The fact that the Panel would recommend funding at such a relatively high level, given the aforementioned financial constraints, is indicative of their perceptions of these projects as particularly useful and appropriate to the purposes of this Category.
- o The Endowment funding was fairly constant in terms of dollar amounts, which, given the financial constraints of the past few years, seems to indicate a certain confidence in these organizations in general and of the projects in particular.
- o Grantees in this objective are adept at increasing their own budgets, as the percentage of Endowment funding tends to decrease. This is an important point in terms of the likelihood of the pro-

jects to continue should Endowment funding cease. It also indicates that the grantee organizations are meeting perceived needs in their targeted areas of service.

V. ANALYSIS OF THE VOLUNTEER DEVELOPMENT OBJECTIVE

A. INTRODUCTION

OBJECTIVE C: Determine the extent to which projects develop new sources of volunteer support for the arts.

This objective is slightly different in focus than the others examined, as the grantees do not provide a service, but rather provide support directly to other organizations. The grantees do not train or provide facilities for the organizations themselves to perform these particular activities, but instead actively recruit people who will carry out specific tasks for the arts organizations. This therefore contributes only indirectly to the increased institutional capacities of the arts organizations: by providing free services, financial resources can be reallocated to other areas, and by providing a human resource, the potential exists for the eventual institutionalization by the arts organization of that resource person and the various practices developed by that individual.

The approach to this objective was altered to match this shift in emphasis. Information was collected about both the volunteers and the beneficiary organizations. In particular, these included:

- o Types of volunteers to be recruited;
- o Identification of sources of volunteers;
- o Strategies used to recruit volunteers;
- o Identification of the primary beneficiary of service;
- o Actions the beneficiary organization has used to institutionalize activities for the recruitment of volunteers.

The resulting data analysis addresses the additional questions of whether the organizations recruit volunteers for their own needs or for the needs of other organizations, and whether or not the projects have established the necessary elements for volunteer recruitments such as the types of volunteers to be found, placement procedures and the strategies used to recruit volunteers.

B. GRANTEE CHARACTERISTICS

There are five grantees under this objective, which were awarded a total of fifteen grants. Three of these five grantees extended for the entire period studied (four fiscal years).

1. Management Traits

There was a fairly high ratio of support to professional staff, with one support person for every 2.4 professionals. While all of the staff were paid, there is a wide variety of distributed time. Two of the five grantees used only part-time help, two used a mixture of part-time and full-time, and there was only one which used solely full-time labor.

There was an average of 2.3 person years expended per grant, although this ranged from 3.1 (Volunteer Lawyers for the Arts) to 2.0 (Penjerdel Institute).

2. Organizational Budget

Of the five grantees, three changed their organizational budgets substantially. Two increased, and the remaining one first decreased and then increased. Of all five, the one-time grantee was the most expensive. Despite the movement from range to range, there is a tendency for these organizations to be fairly large. This is presented in Exhibit 26.

Time frame	Organizational Budget				
	LT\$100K	\$200-249K	\$250-499K	\$500-749K	GT\$750K
ALL YEARS	2	4	5	3	1
LAST YEAR ONLY	1	0	2	1	1

Exhibit 26: Organizational Budget

3. Project Budget as Percentage of Organizational Budget

These projects tend to represent fairly substantial proportions of the organizational budgets. The grants tend to remain at a stable percent of the organizational budget, as well. The only anomaly was produced by the one-time grantee, with a percentage of 1.9%. The average by the last year for all the grantees was 25.7%, and, correcting for that one-time grantee, this increases to 33.6%. The overall average (with three missing values) is 29.9%.

4. Project Budget

Contrary to the changes in the organizational budgets, the project budgets remained fairly stable. Only one grantee changed, increasing in its second year. The one-time grantee, which was the most expensive in its organizational budget, was one of the least costly for its project budget. The project budget tends to increase over time, as demonstrated by the average differential. The average cost for all fifteen grantees was \$89,800 (rounded to the nearest hundred) but was \$97,000 (rounded to the nearest hundred) for the last years of all of the grantees. Eighty percent of the grantees fell in the \$50-150K range by their last year funded.

5. Number of Years the Organization Has Provided This Service

The average number of years of providing service for all the grantees is 9.2. While the one-time grantee was in operation for three years, the average for the repeat grantees was 20.75. These are older, established organizations, and this is reinforced by the stable percentage of the project budget in an organizational sense. All of these grantees focused on service delivery for the entire period under review.

The project budget by the years of service shows the predominance of the \$50-150,000 range in funding, irrespective of the years in service.

6. Geographic Locations

Of the five grantees, only one changed its target area, expanding from multi-state to national over the course of several consecutive grants. Most of the

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637
TEL: (773) 835-3200
WWW.CHEM.UCHICAGO.EDU

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637
TEL: (773) 835-3200
WWW.CHEM.UCHICAGO.EDU

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637
TEL: (773) 835-3200
WWW.CHEM.UCHICAGO.EDU

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637
TEL: (773) 835-3200
WWW.CHEM.UCHICAGO.EDU

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637
TEL: (773) 835-3200
WWW.CHEM.UCHICAGO.EDU

grants in this objective are either national or local in scope, and most of the grantees are located in New York City. Exhibit 27 presents the distribution of these two variables, and includes the change noted above, so that the five grantees produce a total of six cases.

Grantee Location	Target Area					TOTAL
	LOCAL	STATE	MULTI-STATE	NATL.	INTL.	
NYC	0	0	1	3	0	4
MAJOR METROPOLITAN	1	0	0	0	0	1
OTHER	1	0	0	0	0	1
TOTAL	2	0	1	3	0	6

Exhibit 27: Grantee Location by Target Area

Fully half of these grantees are based in New York City and have a national impact.

7. Volunteers

There are three variables specific to this objective which examine the types and sources of volunteers used. These variables are: sources of volunteers, types of volunteers, and recruitment strategies. Each of these is examined separately and then tabulated with another variable. All of these variables could be multiple: grantees were not limited to a single recruitment strategy, nor a unique source for volunteers, nor a single type of recruit. The last grant year examined was used in this analysis for all of these variables. Most (83%) of the volunteers were found in private industry, and were recruited to be specialists (55%) through a combination of direct contact and advertising.

Most of the grantees remained constant in their choices for these three variables for every year. Exhibits 28-30 present the cross-tabulations derived from these variables, and provide further reinforcement for the types of combinations used most frequently by the grantees. These analyses again represent possible multiple choices and are drawn solely from the last grant year examined.

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637

1968

TO THE HONORABLE CHAIRMAN OF THE BOARD OF TRUSTEES
OF THE UNIVERSITY OF CHICAGO
FROM THE DEPARTMENT OF CHEMISTRY

STATEMENT OF THE DEPARTMENT OF CHEMISTRY

FOR THE YEAR ENDING JUNE 30, 1968

The Department of Chemistry has the honor to submit to you the following statement of its activities during the year ending June 30, 1968. This statement is prepared in accordance with the instructions of the Board of Trustees and is intended to provide a summary of the department's accomplishments and financial status.

The Department of Chemistry has been fortunate in receiving a number of grants and gifts during the year, which have enabled us to carry out our research and educational programs. We are grateful to the donors of these funds and to the Board of Trustees for their support.

Types of Volunteers	Sources of Volunteers					
	PRIVATE	CLEARING	OTHER	ED.	GENERAL	
	INDUSTRY	HOUSE	REFERRALS	INSTITUTION	PUBLIC	OTHER
BOARD MEMBERS	1	0	0	0	0	0
SPECIALISTS	5	0	0	1	0	0
GENERALISTS	3	0	0	0	0	0
SPECIAL POP.	0	0	0	0	0	0
OTHERS	0	0	0	1	0	0
TOTAL	9	0	0	1	0	0

Exhibit 28: Types of Volunteers by Sources of Volunteers

Sources of Volunteers	Recruitment Strategy				
	DIRECT				
	REFERRAL	CONTACT	ADVERTISING	OTHER	TOTAL
PRIVATE INDUSTRY	1	4	4	0	9
CLEARINGHOUSE	0	0	0	0	0
OTHER REFERRALS	0	0	0	0	0
ED. INSTITUTION	0	1	1	0	2
GENERAL PUBLIC	0	0	0	0	0
OTHER	0	0	0	0	0
TOTAL	1	5	5	0	11

Exhibit 29: Sources of Volunteers by Recruitment Strategy

Types of Volunteers	Recruitment Strategy				
	DIRECT				
	REFERRAL	CONTACT	ADVERTISING	OTHER	TOTAL
BOARD MEMBERS	1	0	0	0	1
SPECIALISTS	1	4	4	0	9
GENERALISTS	0	3	3	0	6
SPECIAL POPULATION	0	0	0	0	0
OTHERS	0	0	0	0	0
TOTAL	2	7	7	0	16

Exhibit 30: Types of Volunteers by Recruitment Strategy



It is clear from these tables that the most common techniques are to recruit specialists from private industry, either through direct contact or through advertising. These volunteers are then trained by the grantee and matched with organizations or people requesting/requiring those skills. The grantee is the primary agent institutionalizing the volunteers and is responsible for both the initial identification and matching processes, and also for the monitoring and supervision of the volunteers in the respective beneficiary groups. The grantee organization may take some combination of the actions listed on Exhibit 31.

<u>ACTION</u>	<u>FREQUENCY</u>	<u>PERCENTAGE</u>
Training	5	21.7
Evaluation Policies	4	17.4
Publications	4	17.4
Seminars	3	13.0
Workshops	2	8.7
Conference	1	4.3
Monthly Reports	1	4.3
Reception	1	4.3
Staff and Art Group Analysis	1	4.3
Staff Monitoring	1	4.3
Total	23	100.0
(6 values missing)		

Exhibit 31: Actions to Institutionalize Volunteers

A significant number of grantees did not record this variable. Most of the grantees concentrated on training the volunteers, not in their respective disciplines, but rather in how to phrase particular concepts and applications in terms the art group would understand, such as comparing a management strategy to an orchestra (that is, the conductor is equivalent to a project manager, etc.). Many of the grantees had particular strategies to evaluate the volunteer performance, usually by efforts on the part of staff members of the grantee organization, although occasionally these might be by the volunteers themselves.

It is clear from these tables that the most common techniques are to recruit specialists from private industry, either through direct contact or through advertising. These volunteers are then trained by the grantee and matched with organizations or people requesting/requiring those skills. The grantee is the primary agent institutionalizing the volunteers and is responsible for both the initial identification and matching processes, and also for the monitoring and supervision of the volunteers in the respective beneficiary groups. The grantee organization may take some combination of the actions listed on Exhibit 31.

<u>ACTION</u>	<u>FREQUENCY</u>	<u>PERCENTAGE</u>
Training	5	21.7
Evaluation Policies	4	17.4
Publications	4	17.4
Seminars	3	13.0
Workshops	2	8.7
Conference	1	4.3
Monthly Reports	1	4.3
Reception	1	4.3
Staff and Art Group Analysis	1	4.3
Staff Monitoring	1	4.3
Total	23	100.0
(6 values missing)		

Exhibit 31: Actions to Institutionalize Volunteers

A significant number of grantees did not record this variable. Most of the grantees concentrated on training the volunteers, not in their respective disciplines, but rather in how to phrase particular concepts and applications in terms the art group would understand, such as comparing a management strategy to an orchestra (that is, the conductor is equivalent to a project manager, etc.). Many of the grantees had particular strategies to evaluate the volunteer performance, usually by efforts on the part of staff members of the grantee organization, although occasionally these might be by the volunteers themselves.

8. Case Studies

Two of the five grantees had begun replicating their services in other cities. These two were the Volunteer Urban Consulting Group and the Arts and Business Council. The former was extending its organization's services to other cities through the development of a manual and the establishment of both basic volunteer and board candidates projects, as well as a mailing of the organization's brochure. The Arts and Business Council, on the other hand, extended its expertise to other organizations interested in starting volunteer programs in their cities, rather than simply increasing the size of the Arts and Business Council. In point of fact, the Cornish Institute was one of the first offsprings of this process, and the strategies which had made the Arts and Business Council successful (such as the extensive staff monitoring of volunteers and the initial assessment of the arts group's needs) were transplanted to a number of locations. This was done usually with the assistance of a staff member of the Arts and Business Council, but the new organization was treated as an adjunct organization, rather than as an extension of the Arts and Business Council.

9. Numbers Served

All of the grantees served a mixed population of individuals and arts organizations. These figures varied considerably from year to year, and were reported in three or four instances. The averages for individuals were greater than those for organizations alone, continuing the trend begun in Objectives A and B. The evidence for varied service figures is clear from a comparison of the total numbers served for all years (815) with the total numbers served for the last year alone (374), a reduction by slightly more than a factor of two.

10. NEA Contribution

The NEA funding levels for this objective do not follow a consistent pattern. The percentages of total project cost and the actual dollar amounts are presented in Exhibit 32.

<u>GRANTEE</u>	<u>PERCENTAGE</u>	<u>DOLLAR AMOUNT</u>	<u>AVERAGE</u>
Volunteer	11.6	12500	
Urban	12.1	15000	
Consulting	12.4	13500	
Group	13.2	18500	14875
Volunteer	30.2	15000	
Lawyers	24.8	15000	
for the	18.9	15000	
Arts	16.1	15000	15000
Penjerdel	7.7	5000	
Foundation	4.2	3000	4000
Cornish Institute	11.4	5000	5000
Arts and	15.2	12500	
Business	20.8	20000	
Council	22.7	20000	
	14.5	20000	18125
TOTAL AVG. (ALL YEARS)	15.0	13667	
TOTAL AVG. (LAST YEAR)	11.9	12300	

Exhibit 32: NEA Percentages and Dollar Contributions

If the Cornish Institute and Penjerdel Foundation are treated as single year grantees, (as Penjerdel was only funded for two years and that funding stopped before the end of the period studied) a comparison between single and multiple grantees can be made. The average first year funding levels are \$5,000 for these single grantees and \$13,300 for the multiple ones, a difference by a factor of almost three.

C. SUMMARY

To briefly summarize this section, it was found that for the Volunteer Development objective:

- o The project budgets were fairly stable, although Endowment funding tends to decrease. This indicates the grantees' ability to find additional sources of funding.
- o One-time grantees are funded at lower levels than repeat ones. This is probably due, for this objective, to the much greater age of the grantee organizations and their previously established reputations.
- o Grants tended to represent substantial proportions of the organizational budget, despite changes in that budget. The projects funded by the Endowment comprised, in most cases, the principal purpose for the organization as a whole.
- o Volunteers are recruited from private industry as specialists through either direct contact or advertising. This appears to be the principal expenditure of the project, the actual recruiting strategies.
- o Grantee organizations usually combine several strategies to institutionalize the volunteer activities. In most cases these involve techniques that either the staff or the volunteer him/herself uses, such as evaluation forms.

VI. ANALYSIS OF THE FINANCIAL DEVELOPMENT OBJECTIVE

A. INTRODUCTION

OBJECTIVE D: Determine the extent to which projects assist in the development of financial support for the arts.

Projects funded under this objective possess particular resources geared to raising revenues or facilitating fund-raising activities. The variables used to assess these resources are:

- o Type of revenue to be targeted/generated
- o Type of sources for revenue generation
- o Strategies for revenue generation.

Projects may be developing financial support for their own organization, or for another. The project focus may thus be internally or externally directed, and two additional variables were designed to assess this, (1) classification of projects by primary beneficiary, and (2) institutionalization of fund-raising capacity by user organizations. These particular indicators provide for analysis of the specific factors which differentiate this objective from the others. Together with the more generalized management and institutional variables, they respond to the issue of whether or not an organization is structured to conduct fund-raising activities for itself or for other organizations.

B. GRANTEE CHARACTERISTICS

There are ten grantees in this objective, which were awarded a total of nineteen grants. Exhibit 33 presents the range of types of financial development activities funded.

<u>PROJECT</u>	<u>NUMBER</u>
Loan Program	5
Voucher Program	4
Cultural Voucher	3
Ticket Central	2
Materials Voucher	2
Info. Dissemination	2
Residencies	1

Exhibit 33: Project Types

Most of the variables examined in the following sections refer solely to the last year funded, pre-grant data, although in some instances, multiple responses were possible and these are so indicated. The last year funded was chosen because it represented not only the most current information about the grantee, but also the most indicative data about institutional stability. Pre-grant information was used because it occurred with more frequency and reliability than post-grant data.

1. Management Traits

Due to the extent of missing data and the unreliability of the figures reported, a professional to support staff ratio is not provided. Six of the ten grantees were missing support personnel data, and two were also missing professional staff information. The existing data does show, however, that almost all grantees changed their staffing plans, with an apparent shift to greater reliance on non-professional personnel.

All of the personnel were paid, with a fairly even distribution of time. There were two cases each for full-time, part-time, and mixed use: four grantees were missing data for this variable. The average person years used for the objective as a whole was 1.14. Factoring out one-time and repeat grantees produces these two averages: 0.83 (one-time) and 1.25 (repeat).

2. Organizational Budget

The organizational budgets were evenly divided between the low range of cost and the high. This is presented in Exhibit 34. Three of the nine reported cases changed their range (i.e., changed by an amount significant enough to put their cost into another budgetary range); two decreased it and one increased.

<u>LT\$100K</u>	<u>\$100-249K</u>	<u>\$250-499K</u>	<u>\$500-749K</u>	<u>GT\$750K</u>
1	4	0	2	2

Missing: 1

Exhibit 34: Organizational Budget

3. Project Percentage of Organizational Budget

The projects were, on average, fourteen percent of the organization's total budget, with a range from 1-36 percent. One-time grantee projects tend to comprise a higher percentage of the organizational costs (18 percent as opposed to 12 percent). This may be due to the newness of the venture, or it may simply represent a less diversified organization.

4. Project Budget

Most of the projects were at the lowest range of cost (70 percent in the less than \$50,000 range). The remainder were at the next highest level, providing an overview of the objective as one of the least costly. These project budgets were also fairly stable: only three changed, two decreasing and one increasing. The nature of services addressed by these grantees was split 40/60 between planning and service delivery.

5. Years Providing Service

The average years in service for grantees was 6.6 years, with a range from 1-13 years. Forty percent of the grantees did not report on this variable. A comparison with the average years in existence reveals a slightly higher average (8.7 years), but a fairly similar range (from 2-15 years).

6. Geographic Locations

The two variables in this analysis were target area and grantee location. Grantees were likely to change their target area over time, and all who did increased the area covered. Grantees were located either in New York City or another major metropolitan area, with the highest number of cases in New York City for statewide activities and in the major metropolitan ones for local activities. This is presented in Exhibit 35.

Target Area

Grantee Location	<u>LOCAL</u>	<u>STATE</u>	<u>REGIONAL</u>	<u>NAT'L</u>	<u>INT'L</u>	<u>TOTAL</u>
NYC	1	3	0	1	0	5
METRO	3	0	1	1	0	5
OTHER	0	0	0	0	0	0
TOTAL	4	3	1	2	0	10

Exhibit 35: Target Area by Grantee Location

The service provided by the grantees was directed primarily at producing/presenting organizations or other types of organizations (except arts service). Many of the grantees provided services to more than one type of organization, and most did so on a recurring basis.

7. Revenues

The following three variables pertain to the specific purpose of this objective, that is, the grantees' abilities at fund-raising and financial develop-

ment. These variables are: (1) types of revenues, (2) revenue sources, and (3) revenue strategy. All of these had multiple responses possible and indeed, probable. Many of these variables shifted from one year to the next, in most cases expanding the number of types, sources, and/or strategies.

Most grantees concentrated on contributions, rather than earned income as a type of revenue. Repeat grantees focused their efforts on new sources of revenue, and concentrated less on current or previous ones. Thirty percent of the cases for revenue strategy were missing and thirty percent changed their tactics to include more approaches. Of the reported strategies, submission of applications for funding was used in nearly 60 percent of the cases.

8. Numbers Served

At least forty percent of the cases for both service requests and actually served were missing, which severely inhibits the analysis of this variable. Of even greater concern is the manifest instability of the responses received, ranging from 240-20,000 people, and 10-100 organizations. It is unlikely that 20,000 people could have even received mailings from the grantees, given the size of the project budgets. This generally refers to the general public which could benefit from ticket voucher programs. Sixty percent of the grantees include themselves as a beneficiary, whereas 40 percent of the grantees are providing financial development services for other organizations.

9. Repeat vs. One-Time Grantees

Of the ten grantees in this objective, three were funded for one year alone. Repeat grantees tended to be part of larger organizations, but the basic project budgets for both repeat and one-time grantees were approximately the same, differing only in the project percentage of the organizational budget.

The percentage of Endowment funding for both repeat and one-time grantees was almost identical, with one-time grantees getting 28.3 percent of their project budgets, and repeat grantees 28.4 percent.

10. Funding Patterns

The average grant from the Endowment was just over \$10,000 for all of the grantees for the first year of funding, and increased to \$10,340 for all of the years funded. Most (70 percent) of the grantees varied funding levels considerably. The averages and ranges of Endowment funding are presented in Exhibit 36 for one-time and repeat grantees (first year of funding).

Years Funded	NEA Funding	
	<u>AVERAGE</u>	<u>RANGE</u>
ONE-TIME	\$10170	\$5000-13500
REPEAT	\$10700	\$3000-25000
TOTAL	\$10550	\$3000-25000

Exhibit 36: NEA Funding

Repeat grantees were funded at slightly higher levels initially and, while this amount tended to decrease over time, it also increased absolutely 20 percent.

C. SUMMARY

To briefly summarize the results of this objective, it was found that:

- o All of the grantees were based either in New York City or in other major metropolitan areas. This is probably due to the presence of smaller presenting/performing organizations which would benefit from collective voucher-type efforts.
- o Projects represent an average of only 14 percent of the organizational budgets. One-time grantees have a slightly higher average (18 percent). This would indicate that these activities do not comprise the principal ones for these grantees, but are instead used to provide additional support.

- o All projects are in the lowest ranges of project budget: this objective is one of the least costly, perhaps because most of the financial development activities require less costly personnel to operate them.

- o Repeat grantees were funded at higher levels initially, and this tended to represent higher proportions of the project budget. This is something of an anomaly, as the percentage funded by the Endowment tended to decrease over time for the other objectives examined thus far.

VII. ANALYSIS OF THE INFORMATION DISSEMINATION OBJECTIVE

A. INTRODUCTION

OBJECTIVE E: Determine the extent to which projects disseminate information about the arts to artists, art administrators, and other arts constituencies.

The objective as a whole has several characteristics which distinguish it from the other objectives. These indicators address factors particular to dissemination projects and include:

- o Identification of a target audience
- o Selection of function areas to be addressed
- o Strategies/mechanisms for disseminating information
- o The dissemination product format.

In essence, these indicators answer the questions of who needs the information, what information is needed, and how this can be provided.

As with the objective on management skills, there were several major approaches contained in this objective. These approaches differed consistently, and indicated that separate treatment would highlight these distinctions, rather than a composite analysis which might disguise or alter the essential nature of the processes of information dissemination.

B. GRANTEE CHARACTERISTICS

There were three major divisions in this objective, comprising Clearinghouses, Publications, and Other. Clearinghouses are distinguished by their service as depositories of specialized information. While materials may be published by these centers, it is secondary to their primary function as sources of information. Publications, on the other hand, include those organizations for which the primary purpose is the production and distribution of various types of documents. The Other category emerged from the examination of the grantees who did not correspond to either of the above functions and include, for

example, the Japanese-American Cultural and Community Center and the New York City Public Library. Funding was provided to the former to develop a working group for those particular interests, while funding to the Library was provided to enable it to extend the hours of operation into the evening for the Performing Arts section.

These grantees and their years funded are presented as Exhibit 37. There are a total of 35 grants, distributed over seventeen grantees.

CLEARINGHOUSE	YEARS FUNDED	PUBLICATIONS	YEARS FUNDED	OTHER	YEARS FUNDED
Center for Occupational Hazards	4	American Council for the Arts	5	Japanese-American Cultural & Community Center	
Center for Arts Information	4	Hospital Audiences, Incorporated	1		1
Arts International	1	Artspace Projects	1	NYC Public Library	1
ATLANTL	1	Metropolitan/Regional Arts Council	1		
National Council on the Aging	4				
National Guild of Community Schools of the Arts	2				
Theatre Development Fund	4				
National Association of Artists' Organizations	2				
Foundation for the Community of Artists	1				
Institute of Alaskan Native Arts	1				
Museums Collaborative	1				

TOTAL: 11 grantees; 25 grants (Clearinghouse)
 4 grantees; 8 grants (Publications)
 2 grantees; 2 grants (Other)

Exhibit 37: Grantee Distribution and Years of Funding

Data, unless otherwise noted, are drawn from a grantee's final year funded by the Endowment, and from the pre-grant information. The final year data was used as most representative of the grantee's current financial status, while pre-grant information was used due to its completeness and availability.

Almost all of the grantees focused on information dissemination alone (71%). The remainder both collected and disseminated information, and were found only in Clearinghouses.

1. Management Traits

All of these grantees used paid personnel, although the three different groupings differ with regards to the type and amount of personnel used. Clearinghouses have a 2:1 ratio of professional to support staff and are more likely to use a mixture of full-time and part-time help, for an average of 1.98 person-years. Publications have a higher professional to support ratio (3.2) and are more likely to use part-time help for an average of 1.6 person years. Other has the lowest professional to support ratio (0.6), but also the highest average of person years (3.46), achieving this through either part-time or mixed allocations of personnel.

2. Organizational Budget

The distribution of the organizational budgets is presented in Exhibit 38. There is a tendency for organizations supporting clearinghouses to be smaller than those producing publications or other activities.

Subobjectives	Organizational Budget					TOTAL
	LT\$100K	\$100-249K	\$250-499K	\$500-749K	GT\$750K	
CLEARINGHOUSE*	2	3	2	1	2	10
PUBLICATIONS	1	0	1	0	2	4
OTHER	0	0	0	0	2	2
TOTAL	3	3	3	1	6	16

* one missing value

Exhibit 38: Organizational Budget Distribution

3. Project Percentage of Organizational Budget

This information was missing in a total of six cases, which rather severely affects a population of only seventeen. The figures derived from this analysis are therefore considerably more tentative than for other objectives with better representations of the data. Clearinghouses had the highest average percentage (34.7%), with a range from 0.3-100. If the 100 is factored out, that percentage average reduces dramatically, to 10.3%. Publications had an average percentage of 15.1, ranging from 2.6 through 31.1. This is a much narrower range of funding, and indicates that the project funded by the Endowment comprises a smaller portion of the organizations' budgets. The last group (Other) had two grantees, one of which was missing this variable. The percentage for Other was 0.6%.

4. Project Budget

The distribution of project budgets is presented in Exhibit 39: most of these projects fall into the least costly range. Further examination of all project budgets demonstrates that projects are fairly stable in their budgets, with a slight tendency to decrease.

Subobjectives	Project Budgets				TOTAL
	LT\$50K	\$50-150K	\$151-250K	GT\$250K	
CLEARINGHOUSE	5	5	1	0	11
PUBLICATIONS	3	0	1	0	4
OTHER	0	1	1	0	2
TOTAL	8	6	3	0	17

Exhibit 39: Distribution of Project Budgets

5. Years Providing Service

Neither years in service nor years in existence was well represented for Publications and Other, with those variables missing in 25-100 percent of the cases. Of the Clearinghouse values, the average length of service was 6.8

years, with a range from 2-12 years. The average age of the grantee organizations was 13.8 years, with a range from 2-47 years. In one of these cases, the project was manifestly the sole endeavor of the organization, as the project percentage of organizational budget was 100%. Most of the newer organizations had much higher percentages of the organizational budgets than more established ones.

The distribution for Clearinghouses by years of service and project budgets is presented in Exhibit 40. Most of the projects were located in the lowest ranges.

Years	Project Budget				TOTAL
	LT\$50K	\$50-150K	\$151-250K	GT\$250K	
0-5	3	2	0	0	5
6-10	2	2	1	0	5
11-15	0	1	0	0	1
TOTAL	5	5	1	0	11

Missing: 6

Exhibit 40: Years Providing Service by Project Budget for Clearinghouses

6. Geographic Locations

The majority (53%) of the grantees were national in scope, with the remainder scattered fairly evenly across the other target areas. A surprising number of these grantees were international in scope (24%). Almost half of the grantees were also based in New York City, with the remainder divided between major metropolitan areas and other locations. These were very stable, as were the target areas, and did not change. A cross-tabulation of these two variables is presented in Exhibit 41, and indicates that the largest single concentration of grantees was based in New York City and served a national population.

Grantee Location	Target Area					TOTAL
	LOCAL	STATE	REGIONAL	NATL.	INTL.	
NEW YORK CITY	0	0	1	5	2	8
MAJOR METRO.	0	0	0	3	1	4
OTHER	2	1	0	1	1	5
TOTAL	2	1	1	9	4	17

Exhibit 41: Grantee Location by Target Area

7. Information Dissemination

This section examines those factors which differentiate this objective from the others. It is composed of the following variables:

- o Target Populations and Service
- o Nature of Information
- o Dissemination Strategies.

These are examined separately for each subobjective and then combined. Most of the variables could have multiple responses, rather than a single one, as for a budgetary range. Thus, numbers greater than the population of 17 grantees reflect these multiple possibilities.

a. Target Populations and Service

These variables were broken into three principal categories, as a way of examining the different groups which could be targeted and served. These categories are artists, administrators, and organizations. While each of these has separate and specific needs for information, it seems clear that the various organizations disseminating information concentrated primarily on the action of dissemination rather than on a specific target category, as all of the three groups of grantees examined addressed the needs of all of these

Target Populations	Subobjectives			Total
	Clearinghouse	Publications	Other	
<u>ARTIST</u>				
Single Discipline	1	1	1	3
Multidisciplinary	10	3	1	14
Special Population	3	0	1	4
Total	14	4	3	21
<u>ADMINISTRATORS</u>				
Single Discipline	1	1	1	3
Multidisciplinary	9	3	1	13
Special Population	2	0	1	3
Total	12	4	3	19
<u>ORGANIZATIONS</u>				
Producing/Presenting	7	4	2	13
Arts Service	6	3	0	9
Other	3	1	0	4
General Public	4	1	1	6
Total	20	9	3	32
GRAND TOTAL	46	17	9	72

Exhibit 42: Target Populations

groups, without a significant differentiation in the types of strategies developed to match the organizational needs. These varied target groups are presented in Exhibit 42. Most grantees focused on multi-disciplinary populations, generally ones which produce or present art. Most tended toward serving organizations more than individual artists or administrators.

Of the grantees, more than 70 percent were missing the information relating to the numbers served among all these populations. This makes it unprofitable to pursue any further analysis with this variable.

b. Nature of Information

The nature of the information disseminated is divided fairly evenly between information that is organization-specific, project-specific, or specialized in some respect. Clearinghouses provide more information about their organizations, as well as the other two principal categories. This distribution is presented in Exhibit 43.

Subobjectives	Nature of Information					TOTAL
	ORG. SPECIFIC	PROJECT SPECIFIC	GENERAL ARTS	SPECIAL INFORMATION	OTHER	
CLEARINGHOUSE	9	8	4	7	0	28
PUBLICATIONS	2	4	0	3	1	10
OTHER	0	0	1	2	0	3
TOTAL	11	12	5	12	1	41

Exhibit 43: Nature of Information

c. Dissemination Strategies

The grantees all used the same basic strategies to disseminate information, irrespective of whether that information was directed to an individual or an organization. The most common strategies were mailings and meetings, followed by personal services and resources centers. This is presented in Exhibit 44, and borne out by the varied products developed, as grantees tended to use either brochures or personal contact to disseminate information.

Strategies	Sub objectives CLEARINGHOUSE	PUBLICATIONS	OTHER	TOTAL
MAILINGS	11	3	0	14
MEETINGS	6	4	1	11
PERSONAL SERVICES	4	2	1	7
RESOURCE CENTER	5	1	1	7
NETWORKS	1	0	0	1
OTHER	0	1	0	1
MEDIA	0	0	0	0
TOTAL	27	11	3	41

Exhibit 44: Dissemination Strategies

While most (56%) of the grantees used some combination of mailings and meetings to disseminate information, this was particularly pronounced for Clearinghouses, as 73 percent did at least these two activities.

8. Case Studies

There were four grantees of special interest for this objective as a whole due to their range of activities. These were the Center for Occupational Hazards, the National Center for the Aging, the Theatre Development Fund, and Artspace.

The Center for Occupational Hazards interpreted 'meetings' as consultancies, lectures and workshops. Their mailings were extensive, centering around the production and distribution of data sheets which referred to a particular hazard. In addition, they also responded to individual inquiries both by telephone and in-person.

The National Center on the Aging sponsored similar basic activities, including an assortment of mailings and meeting strategies, but also provided more direct assistance in managing senior and model projects, as well as exhibit preparation.

Theatre Development Fund provided a somewhat narrower range of mailings/meetings, as they produced a brochure, held a conference, and maintained ongoing consultations. The services provided outside of these, however, were quite diverse. These included the operation of a ticket booth, a system of vouchers for particular cultural events, studies on service development and expansion, as well as the provision of sign interpreters for theatrical performances.

Artspace stressed primarily tenant/landlord negotiations in its individual consultancies, and, although this organization also conducted workshps and conferences, and produced several publications, its primary distinguishing characteristic was its co-sponsorship of the Lowertown Lofts Design Charrette. This was a competition to design apartments which would combine living/working spaces, intended as the renovation of an older warehouse in the area.

9. Funding Patterns

The percentages of projects funded by Endowment monies show a marked difference between one-time and repeat grantees, despite the relative stability of that funding.

The overall averages and ranges were found for each group of grantees, together with those for the last year funded. These are presented in Exhibit 45.

Subobjectives	NEA Funding		LAST YEAR AVERAGE	RANGE
	OVERALL AVERAGE	RANGE		
CLEARINGHOUSE	22.6%	5.8-53.1%	21.7%	5.8-48.1%
PUBLICATIONS	20.2%	4.9-41.0%	25.7%	4.9-41.0%
OTHER	30.1%	17.2-42.9%	30.1%	17.2-42.9%
TOTAL	23.0%	4.9-53.1%	23.6%	4.9-48.1%

Exhibit 45: Percentage of Total Project Budget Funded by NEA

If this information is broken out by one-time and repeat grantees, the averages tend to be higher for one-time grantees than for repeat ones: 26.1 to 14.7. Grantees funded for a single year are more dependent on Endowment funding, even though the amounts actually awarded are less. This percentage is also borne out in the actual amounts granted to organizations for the first year of funding examined, although it is not as pronounced as for some of the other objectives. This is presented in Exhibit 46.

Subobjectives	Funding Patterns			
	ONE-TIME	GRANT	REPEAT	GRANT
	AVERAGE	RANGES	AVERAGE	RANGES
CLEARINGHOUSE	\$8500	\$3000-25000	\$16600	\$4000-50000
PUBLICATIONS	\$6700	\$5000-10000	\$35000	\$35000
OTHER	\$21000	\$1200-30000	--	--
TOTAL	\$10450	\$3000-30000	\$18300	\$4000-50000

Exhibit 46: Funding Patterns

The average amount granted to first year grantees can be observed to differ depending on whether or not the grantee was then funded again. As with the management objective, there were no indications in the grantee file as to how the Panel arrived at these distinctions.

C. SUMMARY

To briefly summarize the results from this section, it was found that:

- o Most grantees concentrated on the primary means of dissemination rather than on specific target populations, focusing on the development of general strategies to disseminate information. It is likely, however, that those grantees which also did consultancies tailored their presentations to the needs of the audience. This is not explicitly stated, however, anywhere in the documentation.

- o Most organizations used some combination of mailings and meetings to disseminate information, whether the principal focus was the Clearinghouse or the Publications subobjective. This is an extremely effective strategy for the dissemination of information, as it provides both general and specific information, geared for either the public or special interests.
- o Average funding from the Endowment for one-time projects comprised a higher percentage of that project's budget than for repeat grantees. Endowment funding was more important to these one-time grantees, and their award indicates that these are brand-new initiatives, sponsored either by more established grantees or fledgling ones. It also indicates the importance of the Endowment funding as seed money at the start of these new activities.
- o The average amount awarded to the grantees was greater for repeat grantees than for one-time grantees. As for the other objectives, it would appear that the continued funding is based both on the accomplishments of the individual grantees and on Panel knowledge of their functioning.

VIII. CONCLUSIONS AND RECOMMENDATIONS

A. OVERVIEW

This final section is divided into four parts, (1) Observations from the Population; (2) Population Characteristics and Distribution; (3) Information Utility; and (4) Recommendations. The first part provides a summary of the information in the grant files, the analyses performed, and how the grantees perceive the application/accountability processes at the Endowment. The second part contains the results of the statistical analyses conducted by individual objective and also by the grantees as a whole, and synthesizes those analyses into a coherent and comprehensive overview of the findings. The third part addresses the issue of what use the Endowment may find in these results and this report, as well as the more fundamental issue of what these results may actually represent. The fourth part makes recommendations to Inter-Arts about data collection and use, as well as to the Endowment as a whole on monitoring functions.

B. OBSERVATIONS FROM THE POPULATION

The synthesis of data used in this report is a result of thorough examinations of the Program's grant files for the last four years. Particular variables examined included budgetary information, scope and extent of services, project management issues, distribution of activities, overall impact of both Endowment funding and of the projects themselves, as well as an analysis of the funding cycle itself. The grantees contacted via telephone interviews searched back files for several days to locate some of the missing information. While not all of the searches were successful, there was an obvious effort to uncover information about the projects and organizations from far back in the grantee's institutional memories. Many of the grantees also had specific suggestions for the data collection process and requirements.

1. Information Requirements

This evaluation ascertained that most of the post-grant information sought was missing from the files: the grantees indicated that, while they may have had

that information at one time, the Endowment did not require the types of documents which might most usefully respond to those issues, nor were the various funding cycles concurrent.

Most of the grantees produced annual reports, which contained the overall financial records for the past year. While some of these grantees included their reports in the grant files, these were not required and had no bearing on future funding. These reports could be a very useful source of post-grant information.

The problem with using annual reports, however, is based on the lack of standardization of the fiscal years. The Endowment funds from July through June, yet the standard fiscal year is October through September. Determining amounts expended from several years ago required multiple calculations and assumptions, and those figures bore little relation to pre-grant data. In addition, yearly totals and other information were out of kilter with the funding cycles.

What the grantees proposed, therefore, was a standardization of the fiscal years, and the inclusion of annual reports, either as part of the Financial Status Report, or to replace it.

2. Budgetary Constraints and Concerns

Another concern mentioned was the scope of the application and the overall content of the grant files, in particular the budgetary information. The budgets developed for the application bear only a limited resemblance to the actualities of the grantee's financial status for the extent of the grant period. These budgets are developed based on eighteen-month projections of contributions and earned incomes: but those contributions and incomes do not exist in a static or stable environment. Funding for the arts is largely a 'catch as catch can' proposition, and the grantees are caught in several binds. One needs the Endowment funding to get other contributions, yet one needs those to get the Endowment funding. One has to request Endowment funding eighteen months in advance, but most of the other contributions are from organizations with different funding cycles, so other contributions are probably hypothetical

projections. The Endowment is likely to award less than the amount requested: the grantees are also likely to receive less than their early projections of other contributions. So the whole project may be drastically reduced in scope from the application to the actual implementation. While this provides a rationale for the vagueness of the project descriptions in the application, it is also astonishing that as much as is accomplished could be in this framework of suppositions.

C. POPULATION CHARACTERISTICS AND DISTRIBUTIONS

1. Overview

The two principal comparisons made with the evaluation data are the differences/similarities between the individual objectives of the Services to the Arts Category and the population of the grantees as a whole, and those between repeat and one-time grantees.

There was extensive variation among all of the grantees, as well as intra-objective. The Services to the Arts Category is extremely diverse: the analyses of these different activities are of some interest, in terms both of the types of activities and questions of project management.

Summaries of the principal findings and of the grantees as a whole are presented in the following paragraphs. These are grouped initially by the grantees as a whole, and are then broken out into individual objectives.

2. Projects as a Function of the Grantee Organization

Basically, projects represented either very small percentages of the organization, or else fairly substantial percentages. Almost all of the organizations had other activities which accounted for more than half of their operating budgets. There was a slight tendency for older organizations to have higher budgets, and for projects studied to represent diminishing allocations over the course of time. In some of the cases studied, however, the project was the first, or among the first, activity attempted by the organization, as demonstrated by the equality of years in service and years in existence. The

Endowment grant accounts for proportionately larger shares of the funding for smaller projects: there is less variety in the numbers and amounts of external funding employed. Most of the grantees funded by the Endowment were under fifteen years old and were based in major metropolitan areas, although there is a tendency for grantees in New York City to focus their efforts on projects of national impact more so than those based in either major metropolitan locations or other areas.

3. Variances in Objectives

Management Assistance (Objective A) comprises technical assistance, workshops assistance, and scholarship assistance. While the activities of these three overlap to a certain degree, there is a pronounced tendency for scholarship assistance grantees to be part of larger organizations than either of the other two. Technical assistance grantees are located primarily in New York City and have larger project budgets than the other two, although their organizational budgets also tended to increase over time. Workshop assistance projects account for a larger percentage of the organizational budget, although there is a general tendency for newer projects, as well, to cost more than more established ones, probably due to initial start-up costs. Many of the projects demonstrated strong linkages between reductions in Endowment funding and corresponding reductions in the project budget. There is also a pronounced tendency for repeat grantees to be funded at higher levels (for the first year studied) than one-time grantees.

Grantees offering business practices (Objective B), on the other hand, demonstrated a certain facility at increasing their own project budgets despite reductions in Endowment funding. There is also a parallel tendency for these grantees to have larger project budgets than those under other objectives.

Volunteer development (Objective C) tends to be a function of larger organizations, with fairly stable project budgets. Most of these grantees focus on the recruitment of specialists from private industry, either through direct contact or through advertising. One of the particularly interesting activities was the training provided to volunteers in terms of relating their abilities and involvement to an arts environment.

Financial support (Objective D) projects were funded at the lowest range of project budgets, but represented either very large organizations or else very small ones. While one-time grantees accounted for a higher percentage of the organizational budgets, probably due to the newness of those efforts, there were not other significant differences between repeat and one-time grantees for financial support activities. Contributions from public and private sources accounted for their principal fund-raising endeavors, rather than earned income sources.

Information Dissemination (Objective E) projects tended to do just that, although clearinghouses also collected information. Clearinghouses also tended to be operations of smaller organizations, although most of these projects were in the least costly budget range. Newer organizations have higher project percentages than older ones, and one-time grantees have a corresponding higher percentage of Endowment funding than repeat ones, although the actual dollar amount is less.

D. INFORMATION UTILITY

The particular questions this section addresses are what types of information have been collected, what these can tell us, and what the Inter-Arts Program may be able to do with this information.

Essentially, the types of information collected are a distillation, through a management filter, of the data collected by the Inter-Arts Program. Because the information was collected and analyzed by people outside of the Endowment, there is an unbiased appraisal of the operation of the projects, irrespective of the Program judgment about their quality.

Most of the grantees, based solely on management concerns and by the types of information provided, probably would not be funded by anyone unfamiliar with the field. This is offset, to a certain degree, by Panelist knowledge and the provision of site visit reports. The types of information requested are, more often than not, presented in a form which can best be described as nebulous. There are few internal checks and balances, and fewer attempts at monitoring the ongoing project. This is related to two factors, the first being the

tentative nature of the proposed project, and the second being the necessity for the required forms to be sufficiently broad to encompass as many of the differing activities as possible (which renders the forms generic to a fault).

The information collected is a greatly condensed overview of some of the basic activities funded by the Inter-Arts Program over the past four years. While much of it is unstable for the purposes of advanced statistical analysis, it provides a useful descriptive matrix of some of the more general traits of the Category as a whole and of the five objectives analyzed in particular.

There are two principal uses to which the Inter-Arts Program could put this information. The first is the ongoing maintenance/updating of the data base to serve as a means of monitoring grantee performance. Category Specialists could check back through the funding histories more readily and also prepare complete briefing profiles for Panelists' review. The second is its use as a tool for further research, addressing such questions as how the scope of activities changes over time for repeat grantees, or the relative likelihood of certain volunteer activities to 'take off' in a particular city, or to drive the investigation of Endowment funding impact.

E. RECOMMENDATIONS

The recommendations for the Inter-Arts Program are divided into two types: those relating to the information collection processes and those directed at the management level.

The data collection procedures used by the Endowment for the application are adequate, and can be fairly detailed, depending on the grantee. The data collection procedures after the grant has been awarded need to be improved and the information requests could be refined to specify precisely what, and in what detail, needs to be addressed.

1. Data Collection

- o Alter the purpose statements in the application to specify the scope of the project alone.

- o Either add a section to the application for a description of the organization's purpose or else require the submission of the organization's informational brochure.
- o Standardize definitions of terms and fiscal years.
- o Include more specific questions on the monitoring procedures to be used in the application. (For example, How are the evaluations to be carried out? Who is responsible? What will be done with those evaluations?)
- o Change the time of submission of the Supplementary Information Sheet from with the application, to just after the grant award is made. This will permit the grantees to make more realistic assessments of project scope based on their available funding.
- o Have the grantees resubmit an application form at the ending of the grant period. This provides the Endowment with a directly comparable measure of project accomplishment.
- o Strengthen the requirements of the FDR to include specific project accomplishments, not merely a superficial retelling of what was done, but rather how it was accomplished and concrete examples of who benefited from those services.
- o Request that copies of Annual Reports and Audits be submitted with the FDR.
- o Specific questions could be used as part of the review criteria, which would provide the grantees with more structured direction for completing the application forms, and at the same time, provide the Panel with equivalent measures.

2. Project Management

The actions taken by the Program to monitor the grantees' performance reveal some interesting facts, which could be altered to the benefit of the Endowment.

- o The data are not comparable throughout the project cycle. Information received on the application is not addressed again, for example, nor are the same requirements made for post-grant information as for pre-grant.
- o There is no institutional mechanism to maintain any project information in a readily accessible manner. Either it is contained in file cabinets or boxes, or it is solely in the head of the responsible specialist. While there is some overlap in those two sources, it is scarcely complete.
- o Site visits are used intermittently and primarily to determine if funding should be awarded again.

Specific alterations to the comparability of the data could be addressed through judicial additions to and deletions of existing instruments.

The institutionalization of project information poses a particular problem, as it seems evident that much of that data is not in a written form. It is instead based on personal contact and the steady accumulation over years of knowledge about the principals working for the organization and the concomitant increase in information about that organization from others in the field. While the automation of information will be of assistance in monitoring project performance and easier access to project data of past and ongoing efforts, the inclusion of that qualitative information might be incorporated through a series of annotations throughout the project file. The initial outlay of time and effort would, however, be quite extensive, but the updating would not be as labor-intensive and would provide for greater access to information about the Inter-Arts Program as a whole, as well as grantee activities.

The use of site-visits is an excellent evaluation tool, which has been greatly reduced in effectiveness due to its expense. Many of the site visits were conducted as part of a series performed by one individual in a fairly short timeframe. While the specialist often provided an indication as to the types of questions which needed to be addressed -- thereby focusing the meetings between the visitor and the grantee staff -- more definition is needed as to

the purpose for the site visits. If they are to be used as an evaluative tool, they should be more rigorous. If they are to be used in a somewhat more qualitative manner as an indicator of the grantee's performance and competence, then that should also be made more explicit.

In general, the project monitoring responsibilities need to be at the same time clearer and more thorough.

F. EVALUATION PROCESS

This initial evaluation effort has been a lengthy and relatively expensive process, being both cost- and labor-intensive. Future evaluation efforts need not be, now that the background information has been collected and a database established. What Inter-Arts will need to do is to maintain and update these existing files, which present them with an accurate historical accounting of the individual grantees. The Program staff, at this point, can conduct the evaluations themselves with respect to those variables already established in the computer files, and can certainly add much more qualitative information about the actual functioning of these grant programs. The evaluation will shift from a strictly external one, with an outsider's perspective, to a less external one, with an insider's perspective. While the Endowment is still not part of the grantee organization itself (which would make the evaluation an internal one), it certainly has more overlap with the realities of those grantee organizations. In this way, the Program staff will be able to build upon this effort.

APPENDIX A

GLOSSARY OF TERMS AND ABBREVIATIONS

GLOSSARY OF TERMS AND ABBREVIATIONS

The following definitions are provided to enable the non-statistical reader to understand the primary research terms used in this report, as well as providing the statistical reader with the operational definitions used for this report. The definitions are presented in alphabetical order, and are followed by explanations of the principal abbreviations used.

Definitions

Average. The average is a mathematical term which describes an estimate of central tendency. It is determined by summing the values of all of the group and dividing that sum by the number of values. It is useful in determining the most likely value of a certain group of variables. An example would be the average cost of an artist's paintings: she sold five, at prices of \$250, \$175, \$300, \$238 and \$327. The total of these prices is \$1290, divided by five, the number of paintings, for an average price of \$258.

Correlation. A correlation describes and defines the relationship between two groups. There are two principal types of relationships: direct and inverse. A direct correlation is one where the movement of each group is in the same direction, i.e., as one increases, so does the other group. An inverse correlation is one where the movement is in opposing directions, i.e., as one group increases, the other decreases.

Cross-tabulation. A cross-tabulation (or cross tab) is the graphic representation of a correlation between two groups. Each group is presented along one of the axes of the graph, and the respective combinations of the two groups are usually broken out in a grid.

Descriptive Statistics. This is the general name by which the most basic statistics are known, as they serve principally to describe the particular attributes of groups. The most common descriptive statistics in this report are the mean, percentage, and range.

Frequency. Frequency refers to the number of times a particular thing or event occurs.

Frequency Distribution. Frequency distribution refers to the pattern formed by the numbers of different things or events. It is formed by a series of frequencies, usually arranged by some type of scale. Almost all of the exhibits in the report use this statistic. Another name for this is a distribution pattern.

Mean. This is the formal statistical term for average.

Missing. Often when an analysis is conducted, some values will not be present. The statistical term for such absences is missing. Normally, particular statistics, such as frequencies and percentages are based on the available number of cases. For example, if there are a total of twenty-five art galleries operated by a grantee, but only nineteen have reported the numbers served, then averages and other statistics are calculated based on those nineteen cases.

Mode. Mode refers to the most common frequency. It may also correspond with the mean, but does not have to. For example, there are twenty-five galleries. Of these, nine exhibit modern paintings, six exhibit works of new artists in mixed media, five exhibit watercolors, and the remainder an assortment of folk art and lithographs. The mode is nine, referring to those galleries that exhibit modern paintings.

Outlier. In most distributions, the various frequencies will fall fairly closely around the mean. In some cases, however, the frequency may occur at some distance from both the mean and the bulk of the other frequencies, often occurring well away from those other frequencies. These cases are referred to as outliers. Such an occurrence usually happens to a very small number of cases, but because of their distance from the rest of the values, these can distort the mean. For example, if that painter who sold five paintings at an average of \$258 instead sold one of hers at \$1500 (the outlier) rather than \$300, her average price per painting would become \$498.

Percent. Frequency refers to the actual number of time some value occurs. The percent makes it meaningful in the context of the rest of the values for that variable. Percent (or percentage) is determined by taking some value, multiplying that by 100, and then dividing by the total number of values.

Range. This refers to the distance between the greatest and the least values for some variable. The original range of prices for that artist's paintings is from \$175-\$327. This may also be represented by the difference between the highest and lowest values, so that the range for these paintings is \$152.

Value. This refers to the actual number or amount for a particular case. Each objective studied has several analytical parts, which are called variables. The numeric responses by each grantee for those variables are the values.

Variable. This is simply the statistical term for the group of values for one particular trait.

Abbreviations

There are four commonly used abbreviations presented on the Exhibits. These are:

LT = less than
GT = greater than
Pct. = percent
K = thousands of dollars.

APPENDIX B

GEOGRAPHIC LOCATION OF GRANTEE ORGANIZATIONS

GEOGRAPHIC LOCATION OF GRANTEE ORGANIZATIONS

The "Geographic Location of Grantee Organizations" classification category has been divided into three subcategories:

- o New York City Metropolitan Area
- o Major Metropolitan Centers
- o All Other Locations.

These subcategories are defined below.

New York City Metropolitan Area

For purposes of this evaluation, the New York City Metropolitan area is defined as the five-borough area, Long Island, Westchester County and the suburbs of Connecticut and New Jersey. Over the past four grant cycles, 59 grants have been awarded to organizations with New York City metropolitan area addresses.

Major Metropolitan Centers

Major Metropolitan Centers include cities (including their suburbs) with populations of 350,000 or greater according to the 1980 Decennial Census of the U.S. Over the past four grant cycles, 64 grants have been awarded to cities which fall into this subcategory. A listing of those cities follows:

- o Atlanta, GA
- o Boston/Cambridge, MA
- o Buffalo, NY
- o Denver, CO
- o Houston, TX
- o Kansas City, MO/KS
- o Los Angeles, CA
- o Minneapolis/St. Paul, MN
- o Milwaukee, WI
- o Philadelphia, PA

- o Phoenix, AZ
- o San Diego, CA
- o San Francisco, CA
- o Seattle, WA
- o Washington, DC

All Other Locations

Grantee organizations based in cities with populations under 350,000 or organizations located in rural areas fall into this category. Fourteen grants which fall into this category have been awarded since 1980. These locations include:

- o Anchorage, AK
- o Concord, NH
- o Cummington, MA
- o Madison, WI
- o Norman, OK
- o Raleigh, NC
- o Santa Fe, NM
- o Springfield, IL
- o Sweetbriar, WV
- o Teaneck, NJ

APPENDIX C

DATA BASES FOR THE SERVICES TO THE ARTS CATEGORY

DATA BASES FOR THE SERVICES TO THE ARTS CATEGORY

TABLE OF CONTENTS

	<u>Page</u>
1. Data Base for Objective A1: Technical Assistance	C-1
2. Data Base for Objective A2: Workshop Assistance	C-11
3. Data Base for Objective A3: Scholarship Assistance	C-21
4. Data Base for Objective B: Business Development	C-30
5. Data Base for Objective C: Volunteer Development	C-39
6. Data Base for Objective D: Financial Development	C-47
7. Data Base for Objective E1: Clearinghouses	C-55
8. Data Base for Objective E2: Publications	C-64
9. Data Base for Objective E3: Other Information Dissemination Activities	C-73

Data Base for Objective A1	Classification																			
	Type of pre-service		in-service		tech assist		multiple services		Nature of planning		service delivery		Geographic Target Area		local		state		regional	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
AHA																				
12-5442-189	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0	0	1	1
AHA																				
22-5442-153	0	0	0	0	1	1	0	0	0	0	1	1	1	1	0	0	0	0	0	0
AHA																				
32-5465-00184	0	0	0	0	1	1	0	0	0	0	1	1	1	1	0	0	0	0	0	0
AHA																				
42-5465-0255	0	0	0	0	1	1	0	0	0	0	1	1	1	1	0	0	0	0	0	0
Grad Sch CD																				
12-5442-227	0	0	0	0	1	1	1	1	1	1	2	1	1	1	0	0	0	0	0	0
Grad Sch CD																				
22-5442-161	0	0	0	0	1	1	0	0	1	1	0	0	1	1	0	0	0	0	0	0
Grad Sch CD																				
32-5465-0194	0	0	0	0	1	1	0	0	0	0	1	1	1	1	0	0	0	0	0	0
CAAC																				
32-5465-0190	0	0	0	0	1	1	1	1	1	0	1	1	1	0	0	0	0	0	1	1
MP6																				
42-5465-0268	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0	0	1	1
MCA																				
12-5442-208	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0	1	0	0
MCA																				
24-5442-163	0	0	0	0	0	0	1	1	1	0	1	1	1	0	0	0	0	1	0	0
MCA																				
32-5465-0197	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	1	0	0
Haleakala, Inc.																				
42-5465-0263	0	0	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0
Publishing Ctr																				
12-5442-25	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	1	1
Publishing Ctr																				
22-5442-187	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	1	1
Publishing Ctr																				
32-5465-00206	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	1	1
Publishing Ctr																				
42-5465-0275	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	1	1
Performing Arts.																				
42-5465-0273	0	0	0	0	0	0	1	1	1	0	1	1	1	1	0	0	0	0	0	0
Oppo. Resources																				
12-5442-213	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	0	0
Oppo. Resources																				
22-5442-186	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	0	0
Oppo. Resources																				
32-5465-00204	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	0	0
Oppo. Resources																				
42-5465-0272	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	0	0	0	0
SPACE																				
42-5465-0279	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	1	1	1

Data Base for

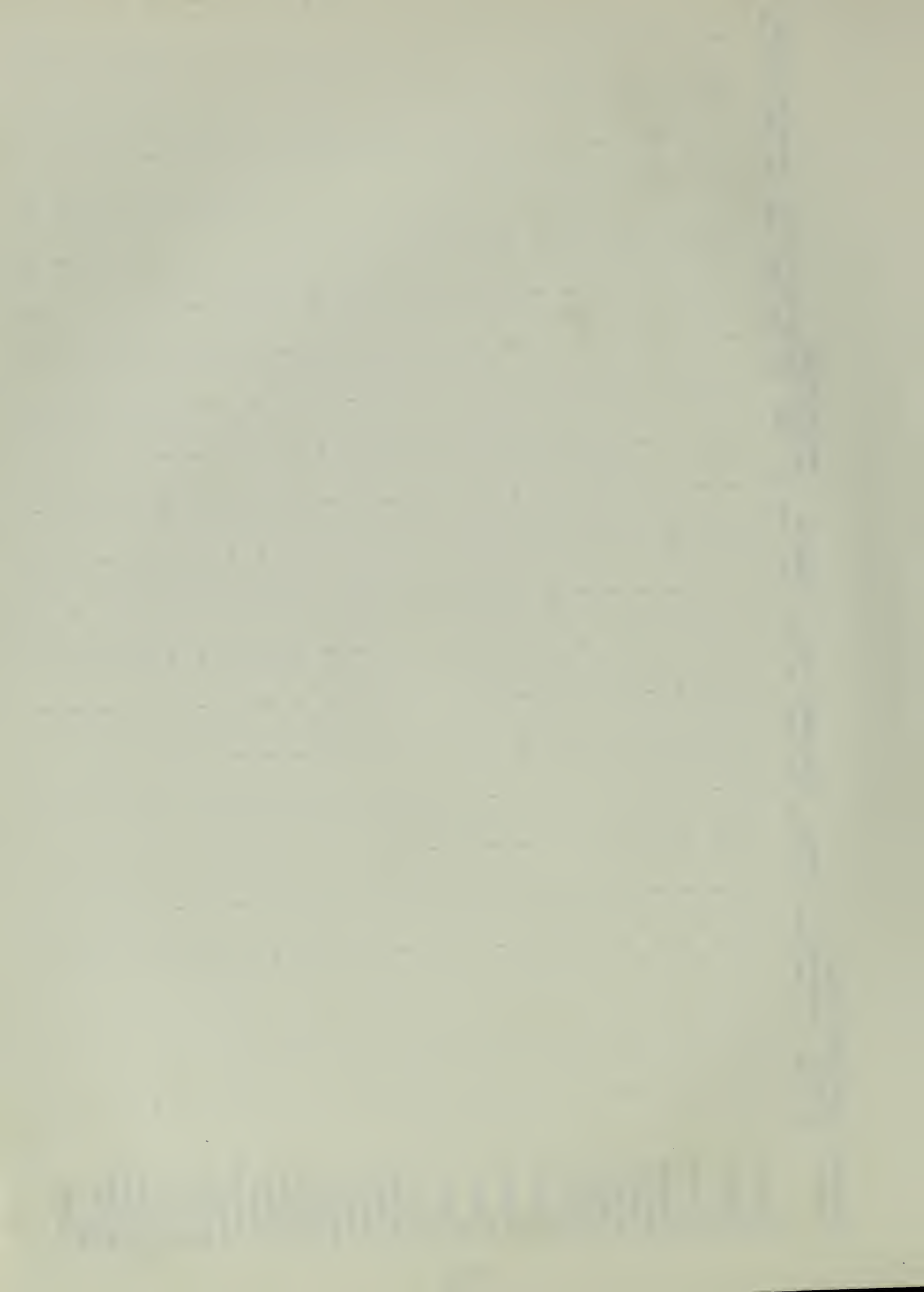
Objective AI	national		intl		intl		Grantee NYC		metropolitan		other		Project lt \$50k		\$50-150k		\$151-250k		gt \$250k	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
AHA	0	0	0	0	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0
12-5442-189																				
AHA	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	1	0	0
22-5442-153																				
AHA	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	1	0	0
32-5465-00184																				
AHA	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	1	0	0
42-5465-0255																				
Grad Sch CD	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0
12-5442-227																				
Grad Sch CD	0	0	1	1	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0
22-5442-161																				
Grad Sch CD	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0
32-5465-0194																				
CAAC	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
32-5465-0190																				
MP6	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0268																				
MCA	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-208																				
MCA	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	1	1	0	0
24-5442-163																				
MCA	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	1
32-5465-0197																				
Haleakala, Inc.	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0263																				
Publishing Ctr	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-25																				
Publishing Ctr	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0
22-5442-187																				
Publishing Ctr	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0
32-5465-00206																				
Publishing Ctr	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0275																				
Performing Arts.	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0273																				
Oppo. Resources	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-213																				
Oppo. Resources	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
22-5442-186																				
Oppo. Resources	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
32-5465-00204																				
Oppo. Resources	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
42-5465-0272																				
SPACE	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0279																				

Data Base for Objective AI	Project Staff Composition																				
	Personnel/Professional Class		support		consultant		Pay Status		paid		volunteer		Labor Category		full-time		part-time		total person-years		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
AHA																					
12-5442-189	4	3	0	0	0	0	0	0	1	1	0	0	0	1	1	0	0	4	3		
AHA																					
22-5442-153	3	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	3	0		
AHA																					
32-5465-00184	2	2	0	0	0	0	0	0	1	2	0	0	0	1	2	1	2	1.25	2		
AHA																					
42-5465-0255	2	2	0	0	0	0	0	0	1	2	0	0	0	1	2	1	2	1.25	2		
Grad Sch CD																					
12-5442-227	2	2	1	2	0	0	0	0	1	2	0	0	0	0	0	1	2	2	2		
Grad Sch CD																					
22-5442-161	2	1	1	1	0	0	0	0	1	1	0	0	0	2	1	1	2	0.875	0.675		
Grad Sch CD																					
32-5465-0194	1	1	1	2	0	0	0	0	1	1	0	0	0	0	1	1	0	0.68	0.5		
CAAC																					
32-5465-0190	2	2	1	1	0	0	0	0	1	1	0	0	0	1	0	1	1	1.3	0.44		
MP6																					
42-5465-0268	2	0	1	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0.29	0		
MCA																					
12-5442-208	5	6	4	3	0	0	0	0	1	1	0	0	0	1	1	1	1	6	9		
MCA																					
24-5442-163	4	6	3	3	0	0	0	0	1	1	0	0	0	1	1	1	1	7	9		
MCA																					
32-5465-0197	3	0	1	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0.75	0		
Haleakala, Inc.																					
42-5465-0263	7	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0.19	0		
Publishing Ctr																					
12-5442-25	5	4	6	5	0	0	0	0	1	1	0	0	0	1	1	1	1	5.3	3.3		
Publishing Ctr																					
22-5442-187	5	4	7	5	0	0	0	0	1	1	0	0	0	1	1	1	1	8.9	4.3		
Publishing Ctr																					
32-5465-00206	4	4	5	5	0	0	0	0	1	1	0	0	0	1	1	1	1	6.25	3.7		
Publishing Ctr																					
42-5465-0275	4	5	9	5	0	0	0	0	1	1	0	0	0	1	1	1	1	4.75	3		
Performing Arts.																					
42-5465-0273	4	0	2	0	0	0	0	0	1	0	0	0	0	1	0	1	0	2.8	0		
Oppo. Resources																					
12-5442-213	5	0	2	0	0	0	0	0	1	0	0	0	0	1	0	0	0	7	0		
Oppo. Resources																					
22-5442-186	5	0	3	0	1	0	0	0	1	0	1	0	0	1	0	1	0	8	0		
Oppo. Resources																					
32-5465-00204	4	0	3	0	0	0	0	0	1	0	0	0	0	1	0	0	0	7	0		
Oppo. Resources																					
42-5465-0272	4	0	3	0	0	0	0	0	1	0	0	0	0	1	0	0	0	7	0		
SPACE																					
42-5465-0279	2	0	4	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0.75	0		

Data Base for Service Directed Towards

Objective A1	Types of artists		administrators		others		Types of arts service		produce/present		other		government		consulting	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
AHA 12-5442-189	1	1	0	0	0	1	1	1	1	1	1	0	0	0	0	0
AHA 22-5442-153	1	1	0	0	0	1	1	1	1	1	1	0	0	0	0	0
AHA 32-5465-00184	1	1	0	0	0	1	1	1	1	1	1	0	0	0	0	0
AHA 42-5465-0255	1	1	0	0	0	1	1	1	1	1	1	0	0	0	0	0
Grad Sch CD 12-5442-227	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0
Grad Sch CD 22-5442-161	1	1	2	1	0	0	0	0	1	1	1	0	0	0	0	0
Grad Sch CD 32-5465-0194	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0
CANC 32-5465-0190	1	1	0	0	0	1	1	0	0	1	1	0	0	0	0	0
MP6 42-5465-0268	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0
MCA 12-5442-208	1	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0
MCA 24-5442-163	1	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0
MCA 32-5465-0197	1	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0
Haleakala, Inc. 42-5465-0263	1	1	1	1	1	0	0	0	1	1	1	0	0	0	0	0
Publishing Ctr 12-5442-25	1	1	0	0	0	1	1	1	1	1	1	1	1	0	0	0
Publishing Ctr 22-5442-187	1	1	0	0	0	1	1	1	1	1	1	1	1	0	0	0
Publishing Ctr 32-5465-00206	1	1	0	0	0	1	1	1	1	1	1	1	1	0	0	0
Publishing Ctr 42-5465-0275	1	1	0	0	0	1	1	1	1	1	1	1	1	0	0	0
Performing Arts. 42-5465-0273	1	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0
Oppo. Resources 12-5442-213	0	0	1	1	1	0	0	1	1	1	1	0	0	0	0	0
Oppo. Resources 22-5442-186	0	0	1	1	1	0	0	0	1	1	1	0	0	0	0	0
Oppo. Resources 32-5465-00204	0	0	1	1	1	0	0	1	1	1	1	0	0	0	0	0
Oppo. Resources 42-5465-0272	0	0	1	1	1	0	0	1	1	1	1	0	0	0	0	0
SPACE 42-5465-0279	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Data Base for Objective AI	Eligibility/Selection Criteria						Subject Areas Addressed																
	unrestricted		restrict number		profession		geo. location		other		special pop.		audience/aktg.		organization egt.		financial egt.		contracts/grants		touring egt.		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre
AHA	1	1	1	1	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1	0	0	0	0
12-5442-189																							
AHA	1	1	1	1	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1	0	0	0	0
22-5442-153																							
AHA	1	1	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	0	0	0	0
32-5465-00184																							
AHA	1	1	1	1	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1	1	1	0	0
42-5465-0255																							
Grad Sch CD	0	0	0	0	2	1	1	2	0	0	0	0	1	1	0	0	1	1	1	0	0	0	0
12-5442-227																							
Grad Sch CD	1	1	1	1	0	0	0	1	0	0	0	0	1	1	0	0	2	1	1	0	0	0	0
22-5442-161																							
Grad Sch CD	0	0	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
32-5465-0194																							
CAAC	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0	1
32-5465-0190																							
NPB	0	0	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
42-5465-0268																							
MCA	0	0	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
12-5442-208																							
MCA	0	0	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0
24-5442-163																							
MCA	0	0	0	0	0	0	0	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0
32-5465-0197																							
Haleakala, Inc.	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0
42-5465-0263																							
Publishing Ctr	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0
12-5442-25																							
Publishing Ctr	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0
22-5442-187																							
Publishing Ctr	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0
32-5465-00206																							
Publishing Ctr	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0
42-5465-0275																							
Performing Arts.	1	1	1	1	0	0	0	0	0	0	0	0	1	1	0	0	1	1	1	1	1	1	1
42-5465-0273																							
Oppo. Resources	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-213																							
Oppo. Resources	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22-5442-186																							
Oppo. Resources	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
32-5465-00204																							
Oppo. Resources	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0
42-5465-0272																							
SPACE	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0279																							



Data Base for Objective A1

	planning/eval.		disseminate info		other		User Benefits		below market cost		accessibility		focus on arts		other		direct mailing		contract services		advertising		other				
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
AMA																											
12-5442-189	0	0	1	1	1	0	0	0	0	0	0	0	1	1	1	0	0	1	1	1	1	0	0	0	0	0	
AMA																											
22-5442-153	0	0	1	1	1	0	0	1	0	0	0	0	0	0	1	0	0	1	1	1	1	0	0	0	0	0	
AMA																											
32-5465-00184	0	0	1	1	1	0	0	1	1	1	1	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0	
AMA																											
42-5465-0255	0	0	1	1	1	0	0	1	1	1	1	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0	
Grad Sch CD																											
12-5442-227	0	0	1	1	1	1	0	0	1	1	1	1	1	1	2	1	1	1	1	1	1	0	0	0	0	0	
Grad Sch CD																											
22-5442-161	1	2	1	2	0	0	2	1	0	0	0	1	1	1	0	0	0	0	0	1	1	1	1	1	1	0	
Grad Sch CD																											
32-5465-0194	0	0	0	0	0	0	1	1	0	0	0	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0	
CAAC																											
32-5465-0190	0	0	1	1	1	0	0	1	0	0	0	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0	
NPE																											
42-5465-0268	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	
NCA																											
12-5442-208	1	1	1	1	1	0	0	0	0	1	1	1	1	1	0	0	0	1	1	1	1	0	0	0	0	0	
NCA																											
24-5442-163	0	0	1	1	1	0	0	1	1	0	0	1	1	1	0	0	0	1	1	1	1	0	0	0	0	0	
NCA																											
32-5465-0197	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	
Haleakala, Inc.																											
42-5465-0263	0	0	0	0	0	1	1	0	0	0	0	1	1	1	0	0	0	1	1	1	0	0	0	0	0	0	
Publishing Ctr																											
12-5442-25	1	1	0	0	0	1	1	0	0	1	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	0	
Publishing Ctr																											
22-5442-187	1	1	0	0	0	1	1	1	0	0	0	1	1	1	1	0	0	1	1	1	1	1	1	1	1	1	
Publishing Ctr																											
32-5465-00206	1	1	0	0	0	1	1	1	1	1	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	1	
Publishing Ctr																											
42-5465-0275	1	1	0	0	0	1	1	1	1	1	1	1	0	0	1	1	1	1	1	1	1	0	0	0	0	0	
Performing Arts.																											
42-5465-0273	0	0	0	0	0	1	1	1	1	1	1	1	1	1	0	0	0	0	0	1	1	1	0	0	0	0	
Oppo. Resources																											
12-5442-213	0	0	0	0	0	1	1	0	0	1	1	1	1	1	0	0	0	1	1	1	0	0	0	0	0	0	
Oppo. Resources																											
22-5442-186	0	0	0	0	0	1	1	1	0	0	0	1	1	1	0	0	0	1	1	1	1	0	0	0	0	0	
Oppo. Resources																											
32-5465-00204	0	0	0	0	0	1	1	1	1	0	0	1	1	1	0	0	0	1	1	1	1	0	0	0	0	0	
Oppo. Resources																											
42-5465-0272	0	0	0	0	0	1	1	1	0	0	0	1	1	1	0	0	0	1	1	1	1	0	0	0	0	0	
SPACE																											
42-5465-0279	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	

Data Base for Scope

Objective AI	Frequency-one-time		recurring		duration(hours)		Service people		organizations		total		Actually people		organizations		total		
	pre	post	pre	post	pre	post	Requests	pre	post	pre	post	pre	post	Served	pre	post	pre	post	
AHA																			
12-5442-189	1	1	1	1	1	0	28	20000	0	2	2	2	2	2	2	2	2	2	2
AHA																			
22-5442-153	1	1	1	1	1	0	48	0	0	60	34	60	34	34	0	167	0	34	201
AHA																			
32-5465-00184	1	1	1	1	1	40	94	20000	0	19	0	20019	0	0	35098	0	38	0	35136
AHA																			
42-5465-0255	1	1	1	1	1	2	2	0	0	200	2	200	0	2	2	2	2	2	2
Grad Sch CD																			
12-5442-227	1	1	1	1	1	2	2	32866	2	0	0	32866	0	2	2	2	2	2	2
Grad Sch CD																			
22-5442-161	1	1	1	1	1	2	2	3090	1540	0	0	3090	1540	2	2	2	2	2	2
Grad Sch CD																			
32-5465-0194	1	1	1	1	1	2	2	3150	2	0	0	3150	2	2	2	2	2	2	2
CAAC																			
32-5465-0190	1	1	1	1	1	2	2	2	2	2	2	2	2	2	2	2	3	2	2
MP6																			
42-5465-0268	0	0	1	1	1	0	0	2	2	2	2	2	2	2	0	11	0	0	11
MCA																			
12-5442-208	1	1	1	1	1	2	2	0	0	150	0	150	0	0	1400	0	0	0	1400
MCA																			
24-5442-163	1	1	1	1	1	2	2	0	0	165	170	165	170	170	0	720	0	0	720
MCA																			
32-5465-0197	1	1	1	1	1	2	2	1000	0	300	0	1300	0	0	2300	0	230	0	2530
Haleakala, Inc.																			
42-5465-0263	0	0	1	1	1	0	0	99	0	0	0	99	0	0	6	0	0	0	6
Publishing Ctr																			
12-5442-25	1	1	1	1	1	2	1560	0	0	100	121	100	121	121	0	0	0	121	121
Publishing Ctr																			
22-5442-187	1	1	1	1	1	2	2	0	0	100	128	100	128	128	0	0	0	221	221
Publishing Ctr																			
32-5465-00206	1	1	1	0	0	2	2	0	0	121	124	121	124	124	0	0	2	124	124
Publishing Ctr																			
42-5465-0275	1	1	1	0	0	2	2	0	0	150	176	150	176	176	0	0	2	176	176
Performing Arts.																			
42-5465-0273	0	0	1	1	1	0	0	100	0	400	0	500	0	0	4	0	300	0	3604
Oppo. Resources																			
12-5442-213	1	1	1	1	1	0	0	95	0	350	0	445	0	0	91	0	241	0	332
Oppo. Resources																			
22-5442-186	1	1	1	1	1	0	0	0	0	280	0	280	0	0	771	0	150	0	921
Oppo. Resources																			
32-5465-00204	1	1	1	1	1	0	0	0	0	200	0	200	0	0	357	0	40	0	397
Oppo. Resources																			
42-5465-0272	1	1	1	1	1	0	0	0	0	150	0	150	0	2	2	2	2	2	2
SPACE																			
42-5465-0279	0	0	1	1	1	0	0	2	2	2	2	2	2	2	2	2	2	2	2

Data Base for Objective AI	Institutionalization-Capacity				years in existenc				target area				subject area				Organizational Support									
	Proj with	Goal	type of	service	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post		
AHA 12-5442-189	1	1	1	1	1	1	0	6	6	2	2	0	0	1	1	0	0	1	1	0	0	1	1	0	0	
AHA 22-5442-153	1	1	1	1	1	1	0	2	7	2	7	0	0	0	1	1	0	0	1	1	0	0	1	1	0	0
AHA 32-5465-00184	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	2	0	0	1	2	0	0	1	2	0	0
AHA 42-5465-0255	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	2	0	0	1	2	0	0	1	2	0	0
Grad Sch CD 12-5442-227	1	1	0	1	1	1	0	6	6	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Grad Sch CD 22-5442-161	0	0	1	1	1	1	0	0	0	0	0	0	0	0	1	2	0	0	1	2	0	0	1	2	0	0
Grad Sch CD 32-5465-0194	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	1	0	0	0
CACAC 32-5465-0190	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0
MPG 42-5465-0268	0	0	0	0	0	0	0	2	2	1	1	0	0	0	0	0	0	0	0	0	1	1	0	0	1	0
MCA 12-5442-208	1	1	0	1	1	1	1	12	12	12	12	1	1	0	0	0	0	0	1	1	0	0	1	1	0	0
MCA 24-5442-163	1	1	1	1	1	1	1	13	13	13	13	1	1	0	0	0	0	1	1	0	0	1	1	0	0	1
MCA 32-5465-0197	1	1	1	1	1	1	1	14	14	0	0	1	1	0	0	0	0	0	0	0	1	1	0	0	1	0
Haleakala, Inc. 42-5465-0263	1	1	1	1	1	1	0	13	13	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Publishing Ctr 12-5442-25	1	1	1	1	1	0	1	9	9	9	9	1	1	0	0	1	1	0	1	1	0	0	1	1	0	0
Publishing Ctr 22-5442-187	1	1	1	1	1	0	1	10	10	10	10	1	1	0	0	0	0	0	0	0	1	1	0	0	1	1
Publishing Ctr 32-5465-00206	1	1	1	1	1	0	1	11	11	11	11	1	1	0	0	0	0	0	0	0	1	1	0	0	1	1
Publishing Ctr 42-5465-0275	1	1	1	1	1	0	1	12	12	12	12	1	1	0	0	0	0	0	0	0	1	1	0	0	1	1
Performing Arts. 42-5465-0273	1	1	1	1	1	1	0	14	14	12	12	0	0	0	0	0	0	0	0	0	1	1	0	0	1	0
Oppo. Resources 12-5442-213	0	0	0	0	0	0	0	8	8	8	8	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0
Oppo. Resources 22-5442-186	1	1	1	1	1	1	0	10	10	10	10	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0
Oppo. Resources 32-5465-00204	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	0
Oppo. Resources 42-5465-0272	1	1	1	1	1	1	0	12	12	12	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SPACE 42-5465-0279	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0

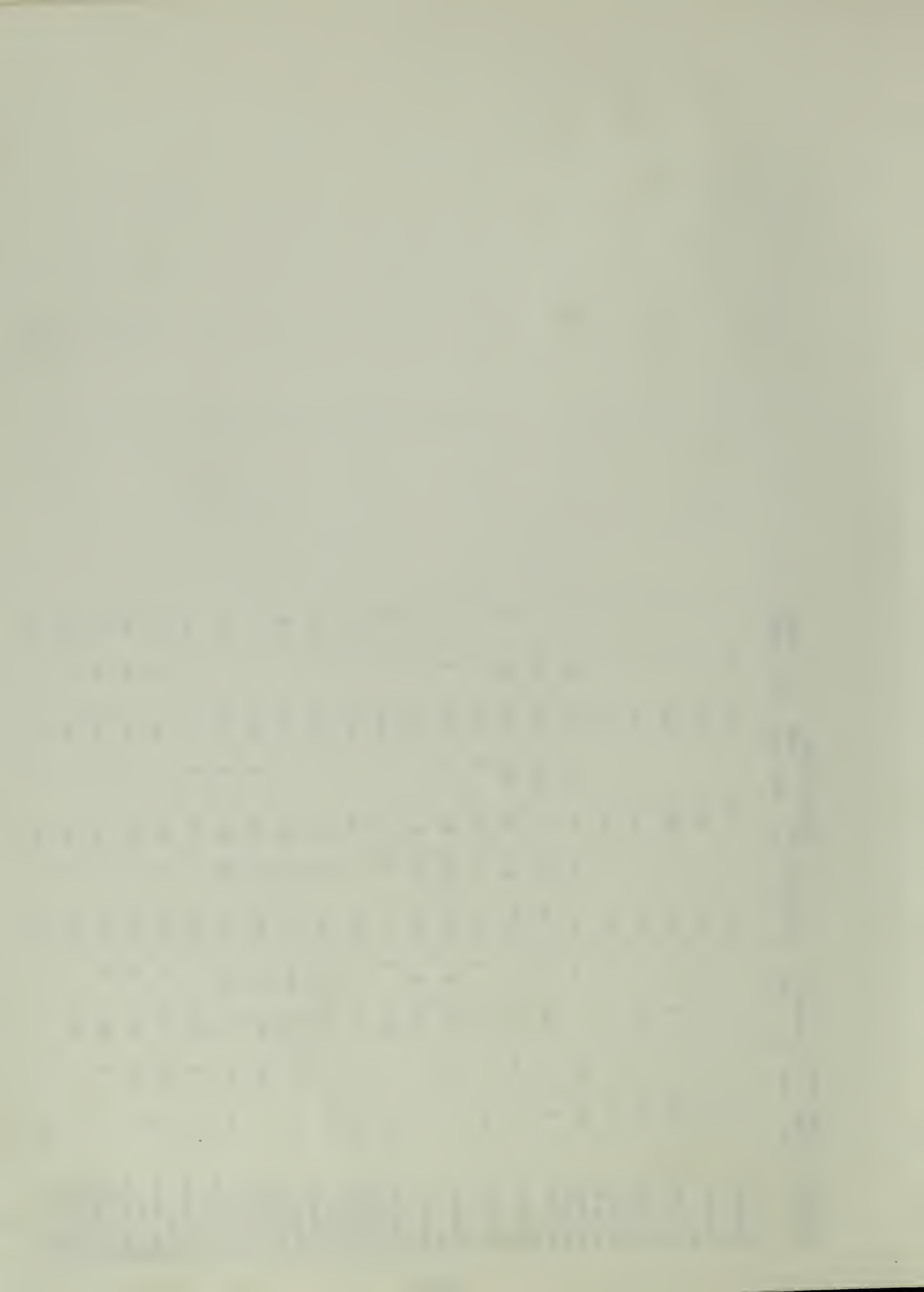
Data Base for
Objective A1

	\$500-749k		gt \$750k		percent projbudgetOrg. Contribution to Project Budget		in-kind salaries		in-kind ODCs		in-kind indirect cash salaries		cash ODCs		cash indirect		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
AHA																	
12-5442-189	0	0	0	0	0	0	0	0	0	0	37968	2	10032	2	0	0	0
AHA																	
22-5442-153	0	0	0	0	28.6	2	0	0	0	47040	5960	0	0	0	0	0	0
AHA																	
32-5465-00184	0	0	0	0	26.5	2	0	0	1000	2	0	0	25936	2	4800	2	0
AHA																	
42-5465-0255	0	0	0	0	100	2	0	0	0	0	0	0	19925	2	3175	2	0
Grad Sch CD																	
12-5442-227	0	0	0	0	12.7	0	0	0	0	0	0	0	15340	2	19663	2	0
Grad Sch CD																	
22-5442-161	0	0	0	0	0	0	7930	2	0	0	2	10980	15340	2	15755	12424	0
Grad Sch CD																	
32-5465-0194	0	0	0	0	0	0	7820	7300	180	5780	0	0	0	2440	0	0	0
CAAC																	
32-5465-0190	0	0	0	0	36.8	0	0	0	0	0	0	0	7600	0	1400	0	0
NPG																	
42-5465-0268	0	0	0	0	4.5	0	0	0	0	0	0	0	4600	0	13450	0	0
MCA																	
12-5442-208	0	0	0	0	100	100	0	0	0	0	0	0	121100	0	92900	0	0
MCA																	
24-5442-163	0	0	0	0	100	100	0	0	0	0	0	0	133000	0	119200	0	0
MCA																	
32-5465-0197	0	0	0	0	7.1	2	0	0	0	0	0	0	15295	0	6200	0	0
Haleakala, Inc.																	
42-5465-0263	0	0	1	0	1.9	2	0	0	0	0	0	0	5370	0	12630	0	0
Publishing Ctr																	
12-5442-25	0	0	0	0	72.4	49.7	0	0	0	0	0	0	95110	0	77450	0	0
Publishing Ctr																	
22-5442-187	0	0	0	0	59.5	48.8	0	0	0	0	0	0	94530	0	91175	0	0
Publishing Ctr																	
32-5465-00206	0	0	0	0	58.6	50.5	0	0	0	0	0	0	115290	0	80850	0	0
Publishing Ctr																	
42-5465-0275	0	0	0	0	60.4	51.3	0	0	0	0	0	0	147300	0	105000	0	0
Performing Arts.																	
42-5465-0273	0	0	0	0	8.9	2	0	0	0	0	0	0	39630	0	0	0	0
Oppo. Resources																	
12-5442-213	0	0	0	0	100	2	0	0	0	0	0	0	155940	0	88050	0	0
Oppo. Resources																	
22-5442-186	0	0	0	0	100	2	0	0	0	0	0	0	186606	0	111300	0	0
Oppo. Resources																	
32-5465-00204	0	0	0	0	100	2	0	0	0	0	0	0	215200	0	129300	0	0
Oppo. Resources																	
42-5465-0272	0	0	0	0	2	2	0	0	0	0	0	0	215200	0	120400	0	0
SPACE																	
42-5465-0279	0	0	0	0	88	2	0	0	0	0	0	0	15000	0	16615	0	0

Year	1911	1912	1913	1914	1915	1916	1917	1918	1919	1920
Population	1,000,000	1,100,000	1,200,000	1,300,000	1,400,000	1,500,000	1,600,000	1,700,000	1,800,000	1,900,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Income	100,000,000	110,000,000	120,000,000	130,000,000	140,000,000	150,000,000	160,000,000	170,000,000	180,000,000	190,000,000
Expenditure	100,000,000	110,000,000	120,000,000	130,000,000	140,000,000	150,000,000	160,000,000	170,000,000	180,000,000	190,000,000
Balance	0	0	0	0	0	0	0	0	0	0

The following table shows the results of the operations of the company for the year ending 1920. The total revenue for the year was \$1,900,000, and the total expenditure was \$1,900,000, resulting in a balance of \$0.

Data Base for Objective AI	Project Funded		Z user fees		Z other sources		Z other sources		Labor		ODCs		Record Number	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
AHA														
12-5442-189	31.3	2	0	0	68.8	2	79.7	2	20.9	2	20.9	2	1	1
AHA														
22-5442-153	28.3	2	0	0	77.7	2	88.8	2	11.3	2	11.3	2	2	2
AHA														
32-5465-00184	9000	2	0	0	21736	2	25936	2	4800	2	4800	2	3	3
AHA														
42-5465-0255	32.5	2	2.6	2	64.9	2	86.3	2	13.7	2	13.7	2	4	4
Grad Sch CD														
12-5442-227	42.9	2	0	0	57.2	2	43.8	2	56.2	2	56.2	2	5	5
Grad Sch CD														
22-5442-161	48.2	42.7	4	6.2	41.5	51.1	49.3	46.9	50.7	53.1	50.7	53.1	6	6
Grad Sch CD														
32-5465-0194	50	41.9	6.6	0	50	58.1	26.1	45.6	23.9	50.9	23.9	50.9	7	7
CAAC														
32-5465-0190	50	50	11.1	11.1	38.9	38.9	84.4	84.4	15.6	15.6	15.6	15.6	8	8
MP6														
42-5465-0268	41.6	0	8.6	0	49.9	0	25.5	0	74.5	0	74.5	0	9	9
MCA														
12-5442-208	7	6.2	41.3	56.2	51.7	32.3	56.6	0	43.4	0	43.4	0	10	10
MCA														
24-5442-163	6	5	41.2	46.2	52.8	33.2	52.7	0	47.3	0	47.3	0	11	11
MCA														
32-5465-0197	41.9	0	58.1	0	0	0	71.1	0	28.8	0	28.8	0	12	12
Haleakala, Inc.														
42-5465-0263	44.4	0	0	0	55.6	0	29.8	0	70.2	0	70.2	0	13	13
Publishing Ctr														
12-5442-25	8.7	2	49.3	38.5	42.1	33	55.1	0	44.9	0	44.9	0	14	14
Publishing Ctr														
22-5442-187	10.8	2	57.4	40.1	32	32.2	50.9	0	49.1	0	49.1	0	15	15
Publishing Ctr														
32-5465-00206	7.7	8.5	61.4	56.6	30.9	25.1	58.8	0	41.2	0	41.2	0	16	16
Publishing Ctr														
42-5465-0275	7.9	10.9	51.5	65.1	40.6	9.2	58.4	0	41.6	0	41.6	0	17	17
Performing Arts.														
42-5465-0273	12.6	0	39.4	0	47.9	0	100	0	0	0	0	0	18	18
Oppo. Resources														
12-5442-213	8.2	7.5	34.8	0	57	0	63.9	0	36.1	0	36.1	0	19	19
Oppo. Resources														
22-5442-186	3.2	3.3	70.4	0	26.4	0	59.7	0	35.6	0	35.6	0	20	20
Oppo. Resources														
32-5465-00204	2.9	0	80.8	0	19.2	0	62.5	0	37.5	0	37.5	0	21	21
Oppo. Resources														
42-5465-0272	4.5	0	73.2	0	22.3	0	64.1	0	35.9	0	35.9	0	22	22
SPACE														
42-5465-0279	31.6	0	5.6	0	62.8	0	47.4	0	52.6	0	52.6	0	23	23



Data Base for Objective A2	Classification		Type of Service		in-service		tech assist		multiple services		Nature of planning		service delivery		Geographic Target Area		local		state		regional		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ARTS																							
12-5442-207	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
ARTS																							
32-5465-0085	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
ARTS																							
32-5465-00185	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
ARTS																							
42-5465-0253	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
CCA																							
12-5442-193	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
CCA																							
22-5442-184	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
CCA																							
32-5465-00186	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
CCA																							
42-5465-0256	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Comm. Art Res.																							
12-5442-196	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
CHAC																							
22-5442-156	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
CHAC																							
42-5465-0259	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Cult. All. 6W																							
12-5442-198	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Cult. All. 6W																							
22-5442-151	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Cult. All. 6W																							
32-5465-0189	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Cult. All. 6W																							
42-5465-0260	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
WSAF																							
32-5465-00213	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
SAF																							
12-5442-217	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
SAF																							
32-5465-0209	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
6 Phil CA																							
12-5442-205	0	0	0	0	0	0	0	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0
6 Phil. CA																							
24-5442-162	0	0	0	0	0	0	0	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0
6 Phil. CA																							
32-5465-00195	0	0	0	0	0	0	0	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0
St Paul-Ramsey UAF																							
12-5442-216	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
St Paul-Ramsey UAF																							
22-5442-167	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
St. Paul-Ramsey UAF																							
32-5465-00207	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
St Paul-Ramsey UAF																							
42-5465-0277	0	0	0	0	1	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0

Data Base for
Objective A2

	national		intl		Grantee NYC		metropolitan		other		Project lt \$50k		\$50-150k		\$151-250k		gt \$250k		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ARTS																			
12-5442-207	1	1	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0
ARTS																			
32-5465-0085	1	1	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0
ARTS																			
32-5465-00185	1	1	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0
ARTS																			
42-5465-0253	1	1	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0
CCA																			
12-5442-193	0	0	0	0	0	0	1	1	0	0	0	0	1	0	0	1	0	0	0
CCA																			
22-5442-184	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0
CCA																			
32-5465-00186	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0
CCA																			
42-5465-0256	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0
Comm. Art Res.																			
12-5442-196	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
CHAC																			
22-5442-156	1	1	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0
CHAC																			
42-5465-0259	1	1	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0
Cult. All. 6M																			
12-5442-198	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	1	1	1
Cult. All. 6M																			
22-5442-151	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	1	1	1
Cult. All. 6M																			
32-5465-0189	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	1	1	1
Cult. All. 6M																			
42-5465-0260	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0
WSAF																			
32-5465-00213	0	0	0	0	0	0	0	0	1	1	1	1	0	0	1	0	0	0	0
SAF																			
12-5442-217	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
SAF																			
32-5465-0209	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
6 Phil CA																			
12-5442-205	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0
6 Phil. CA																			
24-5442-162	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0
6 Phil. CA																			
32-5465-00195	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0
St Paul-Ramsey UAF																			
12-5442-216	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
St Paul-Ramsey UAF																			
22-5442-167	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
St. Paul-Ramsey UAF																			
32-5465-00207	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
St Paul-Ramsey UAF																			
42-5465-0277	0	0	0	0	0	0	0	0	1	1	1	2	0	0	0	0	0	0	0

Data Base for Project Staff Composition

Objective A2	Personnel		Professional		support		consultant		Pay		paid		volunteer		Labor		full-time		part-time		total person-years		
	Class	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
ARTS		2	2	1	2	0	0	1	2	0	0	2	0	0	0	0	0	0	1	2	1	2	
12-5442-207																							
ARTS		4	2	0	0	0	0	1	2	0	0	2	0	0	0	0	0	0	1	2	1.5	2	
32-5465-0085																							
ARTS		3	2	0	0	0	0	1	2	0	0	2	0	0	1	2	1	2	1	2	1.75	2	
32-5465-00185																							
ARTS		2	1	0	0	0	0	1	1	0	0	1	0	0	0	0	0	0	1	1	0.9	0.4	
42-5465-0253																							
CCA		5	2	0	0	0	0	1	2	0	0	2	0	0	1	2	1	2	1	2	4.75	2	
12-5442-193																							
CCA		5	2	1	2	0	0	1	2	0	0	2	0	0	1	2	0	0	0	0	6	2	
22-5442-184																							
CCA		3	3	0	0	0	0	1	1	0	0	1	0	0	1	1	1	1	1	1	2.65	2.6	
32-5465-00186																							
CCA		4	4	0	0	0	0	1	1	0	0	1	0	0	1	1	0	0	0	0	4	3.7	
42-5465-0256																							
Comm. Art Res.		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
12-5442-196																							
CHAC		2	2	1	1	0	0	1	1	0	0	1	0	0	0	0	0	0	1	1	1.1	1.1	
22-5442-156																							
CHAC		2	2	2	2	0	0	1	2	0	0	2	0	0	0	0	0	0	1	2	1.07	2	
42-5465-0259																							
Cult. All. 6M		7	2	0	0	0	0	1	2	0	0	2	0	0	1	2	0	0	0	0	7	2	
12-5442-198																							
Cult. All. 6M		7	7	3	3	0	0	1	1	0	0	1	0	0	1	1	1	1	1	1	8	8	
22-5442-151																							
Cult. All. 6M		7	8	6	6	0	0	1	1	0	0	1	0	0	1	1	1	1	1	1	13	14	
32-5465-0189																							
Cult. All. 6M		8	4	4	2	2	0	1	1	0	0	1	0	0	0	0	0	0	0	0	0	4.45	
42-5465-0260																							
MSAF		2	2	1	2	0	0	1	2	0	0	2	0	0	0	0	0	0	1	2	0.83	2	
32-5465-00213																							
SAF		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
12-5442-217																							
SAF		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
32-5465-0209																							
6 Phil CA		4	4	2	1	0	0	1	1	0	0	1	0	0	1	0	0	1	0	0	6	3.7	
12-5442-205																							
6 Phil. CA		4	4	1	1	0	0	1	1	0	0	1	0	0	1	0	0	1	0	0	5	5.9	
24-5442-162																							
6 Phil. CA		5	3	0	1	0	0	1	1	0	0	1	0	0	1	0	0	1	0	0	5	4.9	
32-5465-00195																							
St Paul-Ramsey UAF		4	3	1	2	0	0	1	1	0	0	1	0	0	1	1	1	1	1	1	3.8	3.8	
12-5442-216																							
St Paul-Ramsey UAF		5	5	0	2	0	0	1	1	0	0	1	0	0	1	1	1	1	1	1	3.3	3.3	
22-5442-167																							
St. Paul-Ramsey UAF		5	5	1	2	0	0	1	1	0	0	1	0	0	1	1	1	1	1	1	3.8	3.8	
32-5465-00207																							
St Paul-Ramsey UAF		2	2	1	2	1	1	1	2	1	1	2	0	0	0	0	0	0	0	0	1.7	2	
42-5465-0277																							

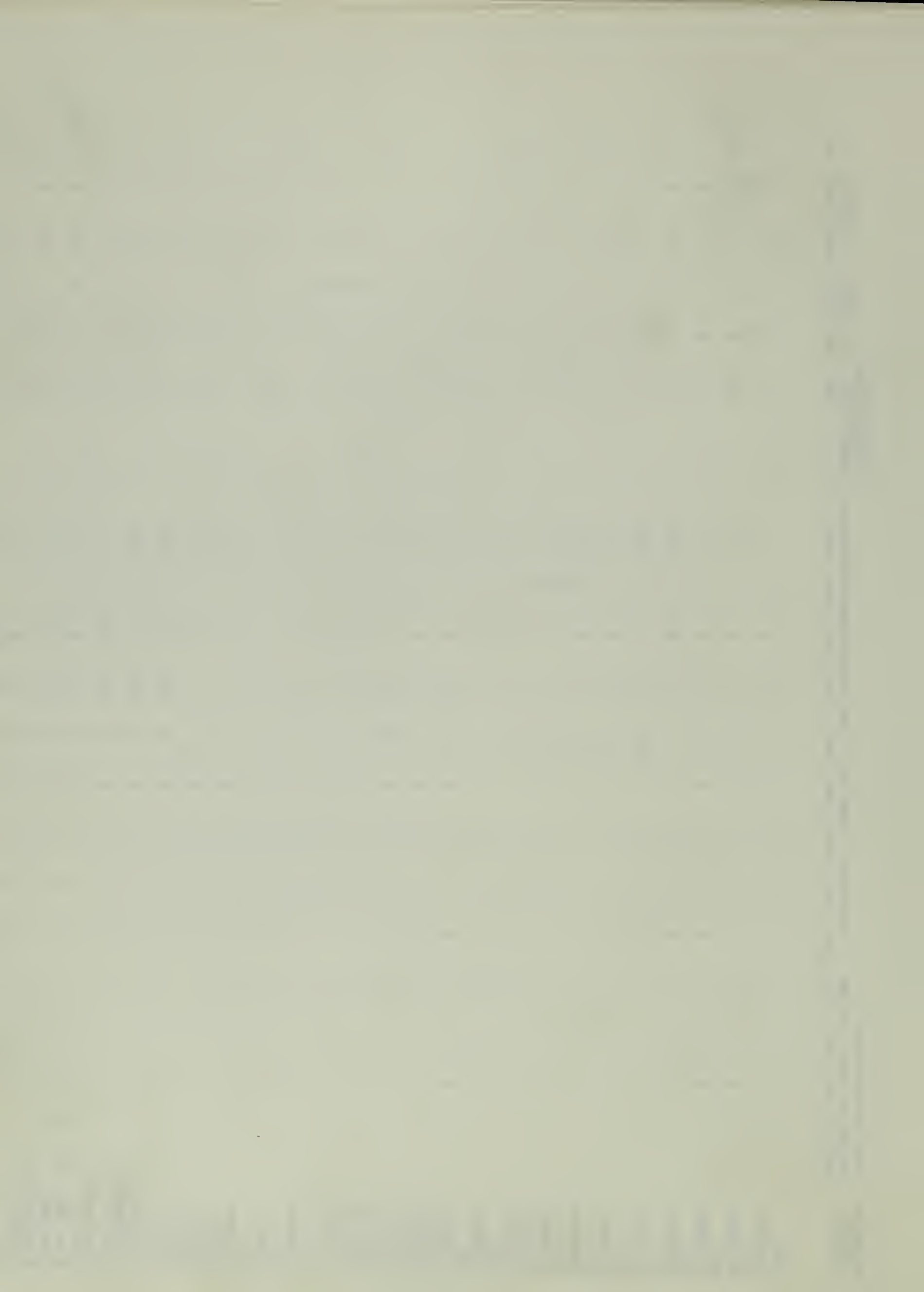
Data Base for Objective A2	Service Directed Towards		Types of artists		administrators		others		Types of arts service		produce/present		other		government		consulting		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ARTS	0	0	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
12-5442-207																			
ARTS	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
32-5465-0085																			
ARTS	1	1	0	0	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
32-5465-00185																			
ARTS	1	1	0	0	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
42-5465-0253																			
CCA	0	0	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
12-5442-193																			
CCA	1	1	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0
22-5442-184																			
CCA	1	1	0	0	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0
32-5465-00186																			
CCA	1	1	0	0	1	1	1	1	0	0	1	1	1	1	0	0	0	0	0
42-5465-0256																			
Comm. Art Res.	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
12-5442-196																			
CHAC	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
22-5442-156																			
CHAC	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
42-5465-0259																			
Cult. All. 6W	1	1	0	0	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
12-5442-198																			
Cult. All. 6W	1	1	0	0	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
22-5442-151																			
Cult. All. 6W	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
32-5465-0189																			
Cult. All. 6W	1	1	0	0	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
42-5465-0260																			
MSAF	0	0	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
32-5465-00213																			
SAF	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
12-5442-217																			
SAF	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0
32-5465-0209																			
6 Phil CA	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
12-5442-205																			
6 Phil. CA	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
24-5442-162																			
6 Phil. CA	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
32-5465-00195																			
St Paul-Ramsey UAF	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
12-5442-216																			
St Paul-Ramsey UAF	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
22-5442-167																			
St. Paul-Ramsey UAF	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
32-5465-00207																			
St Paul-Ramsey UAF	1	1	1	1	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0
42-5465-0277																			

Data Base for Objective A2	Eligibility/Selection Criteria		Subject Areas Addressed													
	unrestricted	restrict number	profession	geo. location	other	special pop.	audience/mktg.	organization	financial	contracts/grants	touring	eqt.	pre	post	pre	post
ARTS	0	0	0	0	0	0	1	1	1	1	1	1	1	1	1	0
12-5442-207																
ARTS	0	0	0	0	0	0	1	1	1	1	1	1	1	1	1	0
32-5465-0085																
ARTS	0	0	0	0	0	0	1	1	1	1	1	1	1	1	1	0
32-5465-00185																
ARTS	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
42-5465-0253																
CCA	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
12-5442-193																
CCA	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
22-5442-184																
CCA	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
32-5465-00186																
CCA	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
42-5465-0256																
Comb. Art Res.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-196																
CHAC	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1
22-5442-156																
CHAC	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
42-5465-0259																
Cult. All. 6M	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
12-5442-198																
Cult. All. 6M	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
22-5442-151																
Cult. All. 6M	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
32-5465-0189																
Cult. All. 6M	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
42-5465-0260																
MSAF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1
32-5465-00213																
SAF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
12-5442-217																
SAF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
32-5465-0209																
6 Phil CA	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
12-5442-205																
6 Phil. CA	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
24-5442-162																
6 Phil. CA	1	1	0	0	0	0	0	0	0	0	0	1	1	1	1	0
32-5465-00195																
St Paul-Raeseley UAF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
12-5442-216																
St Paul-Raeseley UAF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
22-5442-167																
St. Paul-Raeseley UAF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
32-5465-00207																
St Paul-Raeseley UAF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	0
42-5465-0277																

Data Base for Objective A2	planning/eval.				disseminate info				User Benefits				below market cost accessibility				focus on arts				other				Promotion Techniques							
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	direct mailing	contract services	advertising	other				
ARTS																																
12-5442-207	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ARTS																																
32-5465-0085	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ARTS																																
32-5465-00185	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ARTS																																
42-5465-0253	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
CCA																																
12-5442-193	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
CCA																																
22-5442-184	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
CCA																																
32-5465-00186	0	0	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
CCA																																
42-5465-0256	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Com. Art Res.																																
12-5442-196	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
CHAC																																
22-5442-156	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
CHAC																																
42-5465-0259	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Cult. All. 6W																																
12-5442-198	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Cult. All. 6W																																
22-5442-151	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Cult. All. 6W																																
32-5465-0189	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Cult. All. 6W																																
42-5465-0260	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
WSAF																																
32-5465-00213	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
SAF																																
12-5442-217	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
SAF																																
32-5465-0209	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
6 Phil CA																																
12-5442-205	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
6 Phil. CA																																
24-5442-162	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
6 Phil. CA																																
32-5465-00195	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
St Paul-Ramsey UAF																																
12-5442-216	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
St Paul-Ramsey UAF																																
22-5442-167	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
St. Paul-Ramsey UAF																																
32-5465-00207	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
St Paul-Ramsey UAF																																
42-5465-0277	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

Data Base for Objective A2	Scope	Frequency-one-time		recurring		duration(hours)		Service people		organizations		total		Actually people		organizations		total	
		pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
ARTS		1	1	1	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2
12-5442-207																			
ARTS		1	1	1	1	0	0	2	2	2	0	2	2	0	2	2	0	2	2
32-5465-0085																			
ARTS		1	1	1	1	0	0	2	2	2	0	2	2	0	2	2	0	2	2
32-5465-00185																			
ARTS		0	0	1	1	0	48	1000	1000	0	0	1040	0	0	0	2	0	2	2
42-5465-0253																			
CCA		1	1	1	1	0	0	100000	100000	3000	0	100000	3000	0	0	1490	0	391	0
12-5442-193																			
CCA		1	1	1	1	0	0	150000	150000	0	0	150000	0	0	15500	0	800	0	16300
22-5442-184																			
CCA		1	1	1	1	0	0	150000	150000	0	0	150000	0	0	65450	0	1490	0	466940
32-5465-00186																			
CCA		1	1	1	1	0	0	180000	180000	0	0	180000	0	0	3625	0	1240	0	4865
42-5465-0256																			
Comm. Art Res.		0	0	1	1	21	18	1000	1000	0	0	1000	0	60	70	0	0	60	70
12-5442-196																			
CHAC		0	0	1	1	32	32	2	2	0	2	0	2	0	38	0	15	0	53
22-5442-156																			
CHAC		0	0	1	1	0	0	1000	1000	0	0	1000	0	0	115	0	26	0	141
42-5465-0259																			
Cult. All. 6W		1	1	1	1	0	120	2	2	0	2	0	2	0	300	0	225	0	525
12-5442-198																			
Cult. All. 6W		1	1	1	1	0	0	60000	60000	0	0	60000	0	0	450	0	250	0	700
22-5442-151																			
Cult. All. 6W		1	1	1	1	0	0	2	2	0	2	0	2	0	70650	0	275	0	70925
32-5465-0189																			
Cult. All. 6W		1	1	1	1	0	0	2	2	0	2	0	2	0	600	0	250	0	850
42-5465-0260																			
WSAF		1	1	1	1	0	40	250	250	0	300	0	300	0	126	0	100	0	226
32-5465-00213																			
SAF		1	1	1	1	48	56	2	2	0	2	0	2	0	268	0	174	0	0
12-5442-217																			
SAF		1	1	1	1	48	48	54	54	0	54	0	54	0	1294	0	134	0	0
32-5465-0209																			
6 Phil CA		1	1	1	1	2	2	30000	30000	0	112	0	30112	0	797	0	123	0	920
12-5442-205																			
6 Phil. CA		1	1	1	1	0	0	2	2	0	2	0	2	0	12500	0	114	0	12614
24-5442-162																			
6 Phil. CA		1	1	1	1	0	0	2	2	0	2	0	2	0	1452	0	152	0	1604
32-5465-00195																			
St Paul-Ramsey UAF		1	1	1	1	2	112	500	500	270	50	402	550	672	270	0	402	0	672
12-5442-216																			
St Paul-Ramsey UAF		1	1	1	1	0	30	700	700	49	85	345	785	394	49	0	345	0	394
22-5442-167																			
St. Paul-Ramsey UAF		1	1	1	1	0	168	600	600	1065	125	247	725	1312	1065	0	247	0	1312
32-5465-00207																			
St Paul-Ramsey UAF		1	1	1	1	48	2	1900	1900	0	0	1900	0	0	2	0	2	0	2
42-5465-0277																			

Data Base for Objective A2	Institutionalization-Capacity					years in existence					target area					subject area					years providing service					Organizational Support Budget						
	with Org.		service		user types		post		pre		post		pre		post		pre		post		pre		post		pre		post		pre		post	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
ARTS	1	1	1	1	1	1	1	0	0	0	0	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
12-5442-207																																
ARTS	1	1	0	0	0	0	0	0	0	0	0	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-0085																																
ARTS	0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-00185																																
ARTS	1	1	0	0	1	1	0	0	0	0	0	4	4	4	4	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0		
42-5465-0253																																
CCA	1	1	1	1	1	0	0	0	0	0	7	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
12-5442-193																																
CCA	1	1	1	1	1	1	1	1	0	0	8	8	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
22-5442-184																																
CCA	1	1	1	1	1	1	1	1	0	0	8	8	8	8	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2		
32-5465-00186																																
CCA	1	1	1	1	1	1	1	1	0	0	9	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
42-5465-0256																																
Comm. Art Res.	1	1	1	1	1	1	1	1	0	0	5	5	3	3	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
12-5442-196																																
CHAC	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
22-5442-156																																
CHAC	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
42-5465-0259																																
Cult. All. 6M	1	1	1	1	1	1	1	1	0	0	0	0	4	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
12-5442-198																																
Cult. All. 6M	1	1	0	0	1	1	1	1	0	0	5	2	5	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
22-5442-151																																
Cult. All. 6M	1	1	1	1	1	0	0	0	0	0	0	6	6	6	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-0189																																
Cult. All. 6M	1	1	1	1	1	1	1	1	0	0	6	6	6	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
42-5465-0260																																
NSAF	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-00213																																
SAF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
12-5442-217																																
SAF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-0209																																
6 Phil CA	1	1	1	1	1	1	1	1	0	0	9	9	9	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
12-5442-205																																
6 Phil. CA	1	1	1	1	1	1	1	1	0	0	10	10	10	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
24-5442-162																																
6 Phil. CA	1	1	1	1	1	1	1	1	0	0	12	12	12	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-00195																																
St Paul-Raasey UAF	1	1	1	1	1	1	1	1	0	0	25	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
12-5442-216																																
St Paul-Raasey UAF	1	1	1	1	1	1	1	1	0	0	26	26	5	5	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
22-5442-167																																
St. Paul-Raasey UAF	1	1	1	1	1	1	1	1	0	0	27	27	6	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-00207																																
St Paul-Raasey UAF	1	1	1	1	1	1	1	1	0	0	28	28	7	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
42-5465-0277																																



Data Base for Objective A2

	\$500-749k		gt \$750k		percent projbudgetOrg. Contribution		in-kind salaries		in-kind ODCs		in-kind indirect cash salaries		cash ODCs		cash indirect	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
ARTS																
12-5442-207	0	0	1	2	4.7	2.0	0	0	0	0	0	19250	2	20750	2	0
ARTS																
32-5465-0085	0	0	0	0	2.0	2.0	0	0	32075	2	0	0	0	0	0	0
ARTS																
32-5465-00185	0	0	0	0	50.7	2.0	0	0	3000	2	0	11305	2	15292	2	0
ARTS																
42-5465-0253	0	0	0	0	184.5	2.0	0	0	0	0	0	10300	2	6075	0	0
CCA																
12-5442-193	0	0	0	0	100.0	100.0	0	0	0	0	0	107250	75731	1057502	97269	0
CCA																
22-5442-184	0	0	0	0	133.3	2.0	0	0	0	0	0	120850	2	111550	2	0
CCA																
32-5465-00186	2	2	2	2	2.0	2.0	0	0	0	0	0	61675	63020	121900	119000	0
CCA																
42-5465-0256	0	0	0	0	100.0	2.0	0	0	0	0	0	97000	85200	148475	113600	0
Comm. Art Res.																
12-5442-196	0	0	0	0	13.7	13.7	0	0	350	0	0	0	0	10350	10700	0
CHAC																
22-5442-156	0	0	0	0	34.7	2.0	0	0	0	0	0	19188	12940	11320	11320	6942
CHAC																
42-5465-0259	0	0	0	0	24.8	2.0	0	0	0	0	0	19086	16660	7740	6345	0
Cult. All. 6W																
12-5442-198	0	0	0	0	210.8	2.0	0	0	0	0	0	170660	170660	248176	234300	0
Cult. All. 6W																
22-5442-151	0	0	0	0	106.7	106.7	0	0	0	0	0	194814	194814	205367	187057	0
Cult. All. 6W																
32-5465-0189	0	0	0	0	169.9	2.0	0	0	0	0	0	235980	235980	231380	221380	0
Cult. All. 6W																
42-5465-0260	0	0	0	0	0.0	0.0	0	0	0	0	0	89530	79530	142970	136970	0
MSAF																
32-5465-00213	0	0	1	1	5.4	2.0	0	0	0	0	0	20612	2	36360	2	0
SAF																
12-5442-217	0	0	1	1	11.1	2.0	0	0	0	0	0	0	0	124000	2	0
SAF																
32-5465-0209	0	0	1	1	7.1	2.0	0	0	0	0	0	0	0	66205	47598	0
6 Phil CA																
12-5442-205	0	0	0	0	2.0	100.0	0	0	0	0	0	94650	2	61250	2	0
6 Phil. CA																
24-5442-162	0	0	0	0	113.3	100.0	0	0	0	0	0	96400	2	58600	2	0
6 Phil. CA																
32-5465-00195	0	0	0	0	115.4	95.7	0	0	0	0	0	123000	2	83175	2	0
St Paul-Ramsey UAF																
12-5442-216	0	0	1	1	2.8	7.7	0	0	0	0	0	72660	2	12910	2	0
St Paul-Ramsey UAF																
22-5442-167	0	0	0	1	3.2	9.6	0	0	0	0	0	73050	2	13215	2	0
St. Paul-Ramsey UAF																
32-5465-00207	0	0	1	1	3.6	11.1	0	0	0	0	0	89700	85970	11639	218752	0
St Paul-Ramsey UAF																
42-5465-0277	0	0	1	2	0.5	2.0	0	0	0	0	0	5370	2	7370	2	0

Data Base for Objective A2	Project Funded % NEA		% user fees				% other sources				Allocation of Funds Labor				ODCs		Record Number			
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post		
ARTS																				
12-5442-207	50	2	0	0	50	2	48.1	2	51.9	2	24									
ARTS																				
32-5465-0085	37.2	2	3.7	2	59.1	2	59.7	2	40.4	2	25									
ARTS																				
32-5465-00185	33.8	2	17.3	2	63.9	2	42.5	2	57.5	2	26									
ARTS																				
42-5465-0253	30.5	2	15.3	2	52.9	2	62.9	2	37.1	2	27									
CCA																				
12-5442-193	7	8.7	31.5	35.5	61.5	59.5	50.4	43.8	49.7	56.2	28									
CCA																				
22-5442-184	6.5	2	33.3	2	60.2	2	52	2	48	2	29									
CCA																				
32-5465-00186	13.6	4.9	41.1	42.4	43.6	52.6	33.6	34.6	66.4	65.4	30									
CCA																				
42-5465-0256	11.7	4	41.7	51.3	46.6	44.7	39.5	37.9	60.5	50.6	31									
Comm. Art Res.																				
12-5442-196	50	50	9.4	9.4	40.7	40.7	0	100	100	100	32									
CHAC																				
22-5442-156	50	41.2	2.4	4.1	47.6	54.7	46.1	53.3	27.2	46.7	33									
CHAC																				
42-5465-0259	37.3	21.7	5.2	4.6	57.5	73.6	71.1	72.4	28.9	27.6	34									
Cult. All. 6W																				
12-5442-198	9.7	4.8	17.3	16.5	73.2	41.1	40.8	41.1	59.3	56.5	35									
Cult. All. 6W																				
22-5442-151	9.9	5	48.4	52	41.9	43	48.7	48.7	51.3	46.9	36									
Cult. All. 6W																				
32-5465-0189	7.7	3	50.1	63.4	41.7	33.5	50.5	50.5	49.5	47.4	37									
Cult. All. 6W																				
42-5465-0260	10.8	2.2	38.7	47.3	50.5	50.5	38.5	34.2	61.5	58.9	38									
MSAF																				
32-5465-00213	23.7	2	5.3	2	71	2	36.2	2	63.8	2	39									
SAF																				
12-5442-217	16.1	2	0	0	83.9	0	2	100	2	40										
SAF																				
32-5465-0209	30.2	42	26.3	9.5	43.5	48.5	0	0	100	100	41									
6 Phil CA																				
12-5442-205	9.6	10.5	20.5	23	69.9	66.5	60.7	2	39.3	2	42									
6 Phil. CA																				
24-5442-162	9.7	11.4	27.1	43	63.2	45.6	62.2	2	37.8	2	43									
6 Phil. CA																				
32-5465-00195	4.4	5.7	31.7	43	64	51.3	59.7	2	40.3	2	44									
St Paul-Ramsey UAF																				
12-5442-216	11.7	11.7	26.9	41	61.4	47	84.9	2	15.1	2	45									
St Paul-Ramsey UAF																				
22-5442-167	11.6	11.9	27.8	42	60.6	46	84.7	2	15.3	2	46									
St. Paul-Ramsey UAF																				
32-5465-00207	8.9	8.4	36.5	46.5	54.6	45.8	88.5	79.8	11.5	20.2	47									
St Paul-Ramsey UAF																				
42-5465-0777	39.7	7	19.9	7	41	7	47.7	7	57.8	7	48									

Data Base for Objective A3	Classification		pre-service		in-service		tech assist		multiple services		Nature of planning		service delivery		Geographic		local		state		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACUCMA																					
12-5442-018	0	0	0	0	1	1	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0
ACUCMA																					
22-5442-152	0	0	0	0	1	1	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0
ACUCMA																					
32-5465-00183	0	0	0	0	1	1	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0
ACUCMA																					
42-5465-0254	0	0	0	0	1	1	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0
Golden Gate U																					
12-5442-204	0	0	0	0	1	1	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0
Sangaonon SU																					
12-5442-239	0	0	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0
Sangaonon SU																					
22-5442-188	0	0	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0
Sangaonon SU																					
32-5465-00208	0	0	1	1	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0
Sangaonon SU																					
42-5465-0278	0	0	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0

Data Base for Objective A3

	regional		national		intl		Grantee NYC		metropolitan		other		Project lt \$50k		\$50-150k		\$151-250k		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACUCMA																			
12-5442-018	1	1	1	1	1	1	0	0	0	1	1	0	0	0	0	1	1	0	0
ACUCMA																			
22-5442-152	1	1	1	1	1	1	0	0	0	1	1	0	0	0	0	1	1	0	0
ACUCMA																			
32-5465-00183	1	1	1	1	1	1	0	0	0	1	1	0	0	0	0	1	1	0	0
ACUCMA																			
42-5465-0254	1	1	1	1	1	1	0	0	0	1	1	0	0	0	0	1	1	0	0
Golden Gate U																			
12-5442-204	1	1	1	1	1	1	0	0	0	1	1	0	0	1	1	0	0	0	0
Sangaon SU																			
12-5442-239	0	0	1	1	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0
Sangaon SU																			
22-5442-188	0	0	1	1	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0
Sangaon SU																			
32-5465-00208	0	0	1	1	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0
Sangaon SU																			
42-5465-0278	0	0	1	1	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0

Data Base for Objective A3	PROJECT Staff Composition																				
	gt \$250k		Professional		support		Pay Status		paid		volunteer		Labor Category		full-time		part-time		total person-years		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACUCMA																					
12-5442-018	0	0	5	2	1	2	0	0	1	1	2	0	0	0	0	0	1	2	1.05	2	
ACUCMA																					
22-5442-152	0	0	6	2	2	2	0	0	1	1	2	0	0	0	0	0	1	2	1.05	2	
ACUCMA																					
32-5465-00183	0	0	5	5	1.66	2	0	0	1	1	1	0	0	0	0	0	1	1	0.9	0.75	
ACUCMA																					
42-5465-0254	0	0	5	6	2	2	0	0	1	1	1	0	0	0	1	1	1	1	0.95	7	
Golden Gate U																					
12-5442-204	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Sanganon SU																					
12-5442-239	0	0	8	2	1	1	0	14	1	1	1	0	0	0	0	0	1	1	0.57	0.27	
Sanganon SU																					
22-5442-188	0	0	8	2	1	1	0	14	1	1	1	0	0	0	0	0	1	1	0.23	0.33	
Sanganon SU																					
32-5465-00208	0	0	8	8	1	1	0	14	1	1	1	0	0	0	0	0	1	1	0.16	0.3	
Sanganon SU																					
42-5465-0278	0	0	8	2	1	1	0	14	1	1	1	0	0	0	0	0	1	1	0.27	0.5	

Data Base for Objective A3	Service Directed Towards						Types of arts service						produce/present						other						government						consulting						unrestricted						restrict number					
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post												
ACUCA																																																
12-5442-018	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0								
ACUCA																																																
22-5442-152	0	0	1	1	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
ACUCA																																																
32-5465-00183	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
ACUCA																																																
42-5465-0254	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
Golden Gate U																																																
12-5442-204	1	1	1	1	0	0	0	0	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
Sanganon SU																																																
12-5442-239	0	0	1	1	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
Sanganon SU																																																
22-5442-188	0	0	1	1	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
Sanganon SU																																																
32-5465-00208	0	0	1	1	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				
Sanganon SU																																																
42-5465-0278	0	0	1	1	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0				

Data Base for Objective A3	profession		geo. location		other		special pop.		audience/mktg.		organization mgt.		financial mgt.		contracts/grants		touring mgt.		planning/eval.		disseminate info		other
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACUCA																							
12-5442-018	1	1	0	0	0	0	0	0	1	1	1	1	1	1	0	0	1	1	0	0	0	0	0
ACUCA																							
22-5442-152	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0
ACUCA																							
32-5465-00183	1	1	0	0	0	0	0	0	1	1	0	1	1	0	0	0	0	0	0	0	0	0	0
ACUCA																							
42-5465-0254	0	0	0	0	0	0	0	0	1	1	0	1	1	0	0	0	0	0	0	0	0	0	0
Golden Gate U																							
12-5442-204	0	0	0	0	0	0	0	1	1	1	0	1	1	1	1	1	0	0	0	0	1	1	1
Sangaon SU																							
12-5442-239	1	1	0	0	0	0	0	0	1	1	1	1	1	1	1	1	0	0	1	1	0	0	0
Sangaon SU																							
22-5442-188	1	1	0	0	0	0	0	0	1	1	1	1	1	1	1	1	0	0	1	1	0	0	0
Sangaon SU																							
32-5465-00208	1	1	0	0	0	0	0	0	1	1	0	1	1	0	0	0	0	0	1	1	1	1	1
Sangaon SU																							
42-5465-0278	1	1	0	0	0	0	0	0	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0

Data Base for

Objective A3

User	benefits		below market cost		accessibility		focus on arts		other		Promotion Techniques				contract services				advertising		other		Scope		Frequency		one-time		recurring		duration	
	pre	post	pre	post	pre	post	pre	post	pre	post	direct	mailing	post	pre	contract	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACUCAA	0	0	0	0	1	1	1	1	1	1	1	0	1	0	0	1	0	0	0	0	0	0	0	1	1	1	1	1	1	1	0	
12-5442-018																																
ACUCAA	0	0	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	1	2		
22-5442-152																																
ACUCAA	0	0	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	1	56		
32-5465-00183																																
ACUCAA	0	0	0	0	0	0	0	0	0	0	1	2	1	1	2	1	0	0	0	0	0	0	1	1	1	1	1	1	1	368		
42-5465-0254																																
Golden Gate U																																
12-5442-204																																
Sangamon SU	1	1	0	0	1	1	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	1	1	1	1	1	1	0	80		
12-5442-239																																
Sangamon SU	1	1	0	0	1	1	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	1	1	1	1	1	1	0	80		
22-5442-188																																
Sangamon SU	1	1	0	0	1	1	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	1	1	1	1	1	1	0	80		
32-5465-00208																																
Sangamon SU	1	1	0	0	1	1	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	1	1	1	1	1	1	0	80		
42-5465-0278																																

Data Base for Objective A3

Institutionalization-Capacity

Service Requests	Service people		organizations		total		Actually people		organizations		total		post with Org.		user types		subject area		target area	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
ACUCAA	225	0	0	0	225	0	0	0	0	0	0	0	0	128	0	0	0	0	0	0
12-5442-018																				
ACUCAA	2	0	0	0	0	0	0	0	0	0	0	0	0	131	0	1	1	1	0	0
22-5442-152																				
ACUCAA	113	0	0	0	113	0	0	0	0	0	0	0	0	79	0	1	1	1	0	0
32-5465-00183																				
ACUCAA	260	0	0	0	260	0	0	0	0	0	0	0	0	232	0	1	1	1	0	0
42-5465-0254																				
Golden Gate U	15	0	0	0	15	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0
12-5442-204																				
Sangamon SU	32	0	0	0	32	0	0	0	0	0	0	0	0	31	0	1	1	1	0	0
12-5442-239																				
Sangamon SU	32	0	0	0	32	0	0	0	0	0	0	0	0	34	0	1	1	1	0	0
22-5442-188																				
Sangamon SU	32	0	0	0	32	0	0	0	0	0	0	0	0	27	0	1	1	1	0	0
32-5465-00208																				
Sangamon SU	32	29	0	0	32	29	0	0	0	0	0	0	0	29	0	1	1	1	0	0
42-5465-0278																				

Data Base for Objective A3	years in existence		years providing service		Organizational Support Budget		\$100-249k		\$250-499k		\$500-749k		gt \$750k		percent projbudgetOrg. Contribution in-kind salaries		in-kind 00C		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACUCMA																			
12-5442-018	8	8	4	4	0	0	0	0	0	0	1	0	0	1	0	16.5	28.2	0	0
ACUCMA																			
22-5442-152	9	9	5	5	0	0	0	1	0	0	0	1	0	0	17.7	20.5	0	0	
ACUCMA																			
32-5465-00183	10	10	6	6	0	0	0	0	0	1	0	0	1	0	11.2	13.3	0	0	
ACUCMA																			
42-5465-0254	11	11	7	7	0	0	0	0	0	1	0	0	1	0	17.6	11.3	0	0	
Golden Gate U																			
12-5442-204	80	80	9	9	0	0	0	0	0	0	1	0	0	1	2	0.2	2.0	0	0
Sanganon SU																			
12-5442-239	8	8	3	3	0	0	0	0	0	0	1	0	0	1	1	0.2	0.2	0	0
Sanganon SU																			
22-5442-188	9	9	4	4	0	0	0	0	0	0	0	0	1	1	0.2	0.2	0	0	
Sanganon SU																			
32-5465-00208	10	10	5	5	0	0	0	0	0	0	1	0	0	1	1	0.2	0.2	0	0
Sanganon SU																			
42-5465-0278	11	11	6	6	0	0	0	0	0	0	1	0	0	1	1	0.2	0.2	0	0



Data Base for Objective A3	in-kind indirect cash salaries				cash ODCs				cash indirect				Project Funded % MEA				% user fees				% other sources				Allocation of Funds labor ODCs				Record Number
	pre		post		pre		post		pre		post		pre		post		pre		post		pre		post		pre		post		
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
ACUCAA	0	0	32735	2	79726	2	0	0	22.2	22.2	77.8	2	0	2	29.1	29	70.9	71	49										
12-5442-018	0	0	52638	52630	43678	55577	0	0	15.6	13.9	84.4	32	0	54.1	54.7	48.6	45.4	51.4	50										
ACUCAA	0	0	28390	2	32605	2	0	0	24.6	20.2	75.4	45	0	34.8	46.5	44	53.5	56	51										
22-5442-152	0	0	40480	2	33130	2	0	0	11.9	11.9	88.1	62	0	26.1	62.0	70	38.0	30	52										
ACUCAA	0	0	0	9450	39930	15750	0	0	49.6	2	0.0	0	50.4	2	37.5	2	62.5	2	53										
32-5465-0254	0	0	7505	2	27340	2	3710	2	33.7	43.3	4.9	2.7	61.3	54	19.5	2	70.9	2	54										
Golden Gate U	0	0	7530	2	23890	2	3320	2	37.4	37.1	15.5	0	47	63.9	21.7	2	68.8	2	55										
12-5442-204	0	0	6295	2	25775	2	3060	2	37.7	43.2	15.6	0	46.7	56.8	18.2	2	72.9	2	56										
Sangamon SU	0	0	7715	2	28715	2	3685	2	32.4	38.2	11.0	3.8	56.6	58	19.2	2	71.6	2	57										
12-5442-239	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Sangamon SU	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
22-5442-188	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Sangamon SU	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
32-5465-00208	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Sangamon SU	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
42-5465-0278	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		

Data Base for Classification

Objective B	Type of personal services		facilities		equipment		multiple services		Nature of planning		service delivery		Geographic Target Area		local		state		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Bay Area Lawyers																			
12-5442-191	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0
Performing Arts.																			
12-5442-214	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0
Performing Arts.																			
22-5442-166	0	0	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0
File in the Cities																			
22-5442-160	0	0	0	0	0	2	1	1	0	0	1	1	0	0	0	0	0	0	0
File in the Cities																			
32-5465-00192	0	0	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0
CCF																			
12-5442-199	0	0	0	0	0	0	1	1	0	0	1	1	0	0	1	1	0	0	0
CCF																			
22-5442-158	0	0	0	0	0	0	1	1	0	0	1	1	0	0	1	1	0	0	0
CCF																			
32-5465-00191	0	0	0	0	0	0	1	1	0	0	1	1	0	0	1	1	0	0	0
CCF																			
42-5465-0261	0	0	0	0	0	0	1	1	0	0	1	1	0	0	1	1	0	0	0



Data Base for Objective B

	multi-state		national		intl		Grantee NYC Location		metropolitan		other		Project lt \$50k Budget		\$50-150k		\$151-250k		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Bay Area Lawyers																			
12-5442-191	0	0	0	0	0	0	0	0	1	1	0	0	0	1	1	0	0	0	0
Performing Arts.																			
12-5442-214	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0
Performing Arts.																			
22-5442-166	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0
Film in the Cities																			
22-5442-160	1	1	0	0	0	0	0	0	0	0	1	1	1	1	1	0	0	0	0
Film in the Cities																			
32-5465-00192	1	1	0	0	0	0	0	0	0	0	1	1	1	1	1	0	0	0	0
CCF																			
12-5442-199	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0
CCF																			
22-5442-158	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0
CCF																			
32-5465-00191	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0
CCF																			
42-5465-0261	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	1	1	0	0

Data Base for Objective B	gt \$250k		Project Staff Composition				Pay Status		volunteer		Labor Category		full-time		part-time		total person-years		
	pre	post	Class	pre	post	support	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Bay Area Lawyers																			
12-5442-191	0	0	3	2	1	2	0	0	2	0	0	0	0	1	2	1.85	2		
Performing Arts.																			
12-5442-214	1	1	8	2	6	2	0	0	2	0	0	1	2	0	0	11	2		
Performing Arts.																			
22-5442-166	1	1	6	2	8	2	0	0	2	0	0	1	2	0	0	11	2		
Film in the Cities																			
22-5442-160	0	0	2	2	1	2	0	0	2	0	0	1	2	1	2	0.9	2		
Film in the Cities																			
32-5465-00192	0	0	1	2	0	0	0	0	2	0	0	1	2	0	0	1	2		
CCF																			
12-5442-199	1	1	6	2	2	2	0	0	2	0	0	1	2	1	2	4.65	2		
CCF																			
22-5442-158	1	1	18	2	2	2	0	0	2	0	0	0	0	1	2	14.6	2		
CCF																			
32-5465-00191	1	1	15	2	2	2	0	0	2	0	0	0	0	1	2	12.1	2		
CCF																			
42-5465-0261	0	0	4	2	2	2	0	0	2	0	0	1	2	1	2	3.9	2		



Data Base for Objective B	Service Directed Towards		Types of artists		art administrators		Types of arts service Orgs.		produce/present		IHE		other		government		consulting		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Bay Area Lawyers																			
12-5442-191	1	1	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0
Performing Arts.																			
12-5442-214	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0
Performing Arts.																			
22-5442-166	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0
File in the Cities																			
22-5442-160	1	1	0	0	1	1	0	0	1	1	1	1	1	1	0	0	0	0	0
File in the Cities																			
32-5465-00192	1	1	0	0	1	1	0	0	1	1	1	1	1	1	0	0	0	0	0
CCF																			
12-5442-199	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0
CCF																			
22-5442-158	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0
CCF																			
32-5465-00191	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0
CCF																			
42-5465-0261	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0

Q
I
W



Data Base for Objective B	User Population Relationships				Eligibility/Selection Criteria				Other Criteria				
	Volunteer Sources	Industry	clearinghouse	other referrals	educ. inst.	general public	other	unrestricted	restrict number	profession	geo. location	other	post
	pre	post	pre	pre	pre	pre	pre	pre	pre	pre	pre	pre	pre
Bay Area Lawyers													
12-5442-191	1	1	0	0	0	0	0	0	1	0	0	0	0
Performing Arts.													
12-5442-214	0	0	0	0	0	0	0	0	0	0	0	0	0
Performing Arts.													
22-5442-166	0	0	0	0	0	0	0	0	0	0	0	0	0
File in the Cities													
22-5442-160	0	0	0	0	0	0	0	0	0	1	1	1	0
File in the Cities													
32-5465-00192	0	0	0	0	0	0	0	0	0	1	1	1	0
CCF													
12-5442-199	0	0	0	0	0	0	0	1	1	0	0	0	0
CCF													
22-5442-158	0	0	0	0	0	0	0	0	0	0	0	1	0
CCF													
32-5465-00191	0	0	0	0	0	0	0	0	0	0	0	1	0
CCF													
42-5465-0261	0	0	0	0	0	0	0	0	0	0	0	1	1



Data Base for Objective B	years in existence				years providing service				Organizational Support Budget				qt \$750k		percent proj budget		Contribution in-kind salary	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Bay Area Lawyers																		
12-5442-191	1	1	7	7	2	2	1	1	0	0	0	0	0	0	0	44.9	2	0
Performing Arts.																		
12-5442-214	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	0
Performing Arts.																		
22-5442-166	1	1	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0
Film in the Cities																		
22-5442-160	1	1	11	11	0	0	0	0	0	0	1	2	0	0	0	3.3	2	0
Film in the Cities																		
32-5465-00192	1	1	12	12	0	0	0	0	0	0	0	0	1	2	2.3	2	0	0
CCF																		
12-5442-199	1	1	13	13	0	0	0	0	0	0	0	0	1	2	47.6	2	0	0
CCF																		
22-5442-158	1	1	0	0	0	0	0	0	0	0	1	2	0	0	68.9	2	0	0
CCF																		
32-5465-00191	1	1	15	15	15	15	0	0	0	0	1	2	0	0	63.7	2	0	0
CCF																		
42-5465-0261	1	1	16	16	16	16	0	0	0	0	1	2	0	0	22.7	2	0	0

1911

1912

1913

1914

1915

1916

1917

1918

1919

1920

1921

1922

1923

1924

1925

1926

1927

1928

1929

1930

-1700

Data Base for Objective B	in-kind OBCs		in-kind indirect		cash salaries		cash OBCs		cash indirect		Project Funded % NEA		% user fees		% other sources		Labor		OBCs		Record Number	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post		
Bay Area Lawyers																						
12-5442-191	0	0	0	0	0	34212	2	9240	2	0	0	11.3	2	8.4	2	80.4	2	77.2	2	20.8	2	58
Performing Arts.																						
12-5442-214	0	0	0	0	0	211770	2	92000	2	0	0	4.9	2	30	2	65.2	2	68.9	2	30	2	59
Performing Arts.																						
22-5442-166	0	0	0	0	0	221560	2	64825	2	0	0	2.6	2	41.3	2	56.1	2	77.4	2	22.6	2	60
Film in the Cities																						
22-5442-160	0	0	0	0	0	15310	11735	7300	11336	0	0	44.2	2	17.1	2	38.7	2	67.7	2	32.3	2	61
Film in the Cities																						
32-5465-00192	0	0	0	0	0	19320	14566	3600	5594	0	0	43.6	2	34.6	2	21.8	2	84.3	2	15.7	2	62
CCF																						
12-5442-199	0	0	0	0	0	197447	2	152300	2	0	0	7	2	49	2	44	2	55.3	2	42.6	2	63
CCF																						
22-5442-158	0	0	0	0	0	291109	2	114222	2	0	0	7.4	2	49.6	2	43	2	71.8	2	28.2	2	64
CCF																						
32-5465-00191	0	0	0	0	0	259294	2	100345	2	0	0	5	2	60.8	2	34.2	2	71.6	2	27.7	2	65
CCF																						
42-5465-0261	0	0	0	0	0	76948	2	43740	2	0	0	20.4	2	9.4	2	70.3	2	62.7	2	35.6	2	66

Data Base for Objective C	Classification		service delivery		Geographic Target Area		local		state		multi-state		national		intl		Grantee NYC		
	Mature of planning	Services pre	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Vol Urban C6																			
12-5442-222			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vol Urban C6																			
22-5442-171			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vol Urban C6																			
32-5465-00212			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vol Urban C6																			
42-5465-0281			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vol Lawyers for Arts																			
12-5442-221			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vol Lawyers for Arts																			
24-5442-170			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vol Lawyers for Arts																			
32-5465-0211			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Vol Lawyers for Arts																			
42-5468-0281			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Penjerdel Foun.																			
22-5442-165			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Penjerdel Foun.																			
32-5465-0105			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Cornish Inst.																			
12-5442-197			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ABC																			
12-5442-185			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ABC																			
26-5442-151			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ABC																			
36-5465-00182			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ABC																			
42-5465-0250			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Data Base for Objective C

	metropolitan		other		Project lt \$50k		\$50-150k		\$151-250k		gt \$250k		Project Staff Composition								
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	Class	pre	post	support	pre	post	consultant	pre	post
Vol Urban C6	0	0	0	0	0	0	1	1	1	0	0	0	0	4	2	2	2	0	0	0	0
12-5442-222	0	0	0	0	0	0	1	1	1	0	0	0	0	4	2	2	2	0	0	0	0
Vol Urban C6	0	0	0	0	0	0	1	1	1	0	0	0	0	4	2	2	2	0	0	0	0
22-5442-171	0	0	0	0	0	0	1	1	1	0	0	0	0	4	2	2	2	0	0	0	0
Vol Urban C6	0	0	0	0	0	0	1	1	0	0	1	0	0	4	2	2	2	0	0	0	0
32-5465-00212	0	0	0	0	0	0	1	1	0	0	0	0	0	4	2	2	2	0	0	0	0
Vol Urban C6	0	0	0	0	0	0	1	1	1	0	0	0	0	4	2	2	2	0	0	0	0
42-5465-0281	0	0	0	0	0	0	1	0	0	0	0	0	0	4	3	2	4	0	0	0	0
Vol Lawyers for Arts	0	0	0	0	1	1	0	0	0	0	0	0	0	4	3	2	4	0	0	0	0
12-5442-221	0	0	0	0	0	0	1	1	1	0	0	0	0	4	3	2	4	0	0	0	0
Vol Lawyers for Arts	0	0	0	0	0	0	1	1	1	0	0	0	0	4	3	2	4	0	0	0	0
24-5442-170	0	0	0	0	0	0	1	1	1	0	0	0	0	4	3	2	4	0	0	0	0
Vol Lawyers for Arts	0	0	0	0	0	0	1	1	1	0	0	0	0	3	4	2	4	0	0	0	0
32-5465-0211	0	0	0	0	0	0	1	1	1	0	0	0	0	5	4	1	5	0	0	0	0
Vol Lawyers for Arts	0	0	0	0	0	0	1	1	1	0	0	0	0	5	4	1	5	0	0	0	0
42-5468-0281	1	1	0	0	0	0	1	1	1	0	0	0	0	1	2	1	2	0	0	0	0
Penjerdel Foun.	1	1	0	0	0	0	1	1	1	0	0	0	0	1	2	1	2	0	0	0	0
22-5442-165	1	1	0	0	0	0	1	1	2	0	0	0	0	1	2	1	2	0	0	0	0
Penjerdel Foun.	0	0	1	1	0	0	1	0	0	0	0	0	0	3	2	2	2	0	0	0	0
32-5465-0105	0	0	0	0	0	0	1	1	0	0	0	0	0	4	2	3	2	0	0	0	0
Cornish Inst.	0	0	0	0	0	0	1	1	0	0	0	0	0	3	2	1	2	0	0	0	0
12-5442-197	0	0	0	0	0	0	1	1	0	0	0	0	0	4	2	3	2	0	0	0	0
ABC	0	0	0	0	0	0	1	1	0	0	0	0	0	3	2	1	2	0	0	0	0
12-5442-185	0	0	0	0	0	0	1	1	0	0	0	0	0	4	2	3	2	0	0	0	0
ABC	0	0	0	0	0	0	1	1	1	1	0	0	0	3	2	1	2	0	0	0	0
26-5442-151	0	0	0	0	0	0	1	1	1	0	0	0	0	4	2	1	2	0	0	0	0
ABC	0	0	0	0	0	0	1	1	2	0	0	0	0	4	2	1	2	0	0	0	0
36-5465-00182	0	0	0	0	0	0	1	2	0	0	0	0	0	4	2	1	2	0	0	0	0
ABC	0	0	0	0	0	0	1	2	0	0	0	0	0	4	2	1	2	0	0	0	0
42-5465-0250	0	0	0	0	0	0	1	2	0	0	0	0	0	4	2	1	2	0	0	0	0

Service Directed Towards

Data Base for

Objective C	Pay Status		paid		volunteer		Labor Category		full-time		part-time		total person-years		recruits		board members		specialists		generalists		special pop.	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Vol Urban C6	1	2	0	0	0	0	1	1	2	1	2	2.04	2	1	1	1	1	0	0	0	0	0	0	0
12-5442-222																								
Vol Urban C6	1	2	0	0	0	0	1	1	2	1	2	2.65	2	1	1	0	0	1	1	0	0	0	0	0
22-5442-171																								
Vol Urban C6	1	2	0	0	0	0	1	1	2	1	2	2.35	2	1	1	1	1	0	0	0	0	0	0	0
32-5465-00212																								
Vol Urban C6	1	2	0	0	0	0	0	0	2	1	2	1.956	2	1	1	1	1	0	0	0	0	0	0	0
42-5465-0281																								
Vol Lawyers for Arts	1	1	0	0	0	0	1	1	1	1	1	4.03	6	0	0	1	1	0	0	0	0	0	0	0
12-5442-221																								
Vol Lawyers for Arts	1	1	0	0	0	0	1	1	1	1	1	2.75	7	0	0	1	1	0	0	0	0	0	0	0
24-5442-170																								
Vol Lawyers for Arts	1	1	0	0	0	0	1	1	1	1	1	2.85	7	0	0	1	1	0	0	0	0	0	0	0
32-5465-0211																								
Vol Lawyers for Arts	1	1	0	0	0	0	1	1	1	1	1	2.8	7.5	0	0	1	1	0	0	0	0	0	0	0
42-5468-0281																								
Penjerdel Foun.	1	2	0	0	0	0	1	1	2	0	0	2	2	0	0	1	1	1	1	1	1	1	1	0
22-5442-165																								
Penjerdel Foun.	1	2	0	0	0	0	1	1	2	0	0	2	2	0	0	1	1	1	1	1	1	1	1	0
32-5465-0105																								
Cornish Inst.	1	2	0	0	0	0	1	1	2	1	2	3.05	2	0	0	1	1	1	1	1	1	1	1	0
12-5442-197																								
ABC	1	2	0	0	0	0	0	0	2	1	2	4.63	2	0	0	1	1	1	1	1	1	1	1	0
12-5442-185																								
ABC	1	2	0	0	0	0	0	0	2	1	2	1.95	2	0	0	1	1	1	1	1	1	1	1	0
26-5442-151																								
ABC	1	2	0	0	0	0	0	0	2	1	2	1.6	2	0	0	1	1	1	1	1	1	1	1	0
36-5465-00182																								
ABC	1	2	0	0	0	0	0	0	2	1	2	1.6	2	0	0	1	1	1	1	1	1	1	1	0
42-5465-0250																								
ABC	1	2	0	0	0	0	0	0	2	1	2	1.6	2	0	0	1	1	1	1	1	1	1	1	0

Data Base for Objective C	Institutionalization-Capacity				years in existence				years providing service				Organizational Support Budget				gt \$750k	
	Proj with Org.	goal type of service	user types	target area	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Vol Urban C6	1	1	1	1	1	1	12	12	12	12	0	0	0	0	1	2	0	0
12-5442-222																		
Vol Urban C6	1	1	1	1	1	1	13	13	13	13	0	0	0	1	2	0	0	0
22-5442-171																		
Vol Urban C6	1	1	1	1	1	1	14	14	14	14	0	0	0	0	1	2	0	0
32-5465-00212																		
Vol Urban C6	1	1	1	1	1	1	15	15	15	15	0	0	0	0	1	2	0	0
42-5465-0281																		
Vol Lawyers for Arts	1	1	1	1	1	1	13	13	13	13	0	0	0	1	0	0	0	0
12-5442-221																		
Vol Lawyers for Arts	1	1	1	1	1	1	14	14	14	14	0	0	0	0	1	0	0	0
24-5442-170																		
Vol Lawyers for Arts	1	1	1	1	1	1	15	15	15	15	0	0	0	1	1	0	0	0
32-5465-0211																		
Vol Lawyers for Arts	1	1	1	1	1	1	16	16	16	16	0	0	0	1	1	0	0	0
42-5468-0281																		
Penjerdel Foun.	1	1	1	1	1	1	0	0	2	2	1	1	0	0	0	0	0	0
22-5442-165																		
Penjerdel Foun.	1	1	1	1	1	1	0	0	2	2	1	1	0	0	0	0	0	0
32-5465-0105																		
Cornish Inst.	1	1	1	1	1	1	0	0	3	3	0	0	0	0	0	0	1	1
12-5442-197																		
ABC	1	1	1	1	1	1	16	16	6	6	0	0	1	2	0	0	0	0
12-5442-185																		
ABC	1	1	1	1	1	1	17	17	7	7	0	0	1	0	0	0	0	0
26-5442-151																		
ABC	1	1	1	1	1	1	18	18	8	8	0	0	0	1	2	0	0	0
36-5465-00182																		
ABC	1	1	1	1	1	1	19	19	9	9	0	0	0	1	2	0	0	0
42-5465-0250																		

Data Base for Objective C

	percent projbudgetOrg. Contribution to Project Budget		in-kind salaries		in-kind ODCs		in-kind indirect		cash salaries		cash ODCs		cash indirect	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Vol Urban C6														
12-5442-222	0	0	0	0	0	0	0	0	73423	0	29236	2	0	0
Vol Urban C6														
22-5442-171	26.3	2	0	0	0	0	0	0	81900	0	42100	2	0	0
Vol Urban C6														
32-5465-00212	21.3	2	0	0	0	0	0	0	65643	0	42422	2	0	0
Vol Urban C6														
42-5465-0281	25.5	2	0	0	0	0	0	0	87517	0	52483	2	0	0
Vol Lawyers for Arts														
12-5442-221	31.9	19.8	0	0	0	0	0	0	37375	0	12350	2	0	0
Vol Lawyers for Arts														
24-5442-170	25.8	23.3	0	0	0	0	0	0	58535	0	2000	2	0	0
Vol Lawyers for Arts														
32-5465-0211	30.8	19.3	0	0	0	0	0	0	77740	0	1500	2	0	0
Vol Lawyers for Arts														
42-5468-0281	30.7	2	0	0	0	0	0	0	93035	0	0	2	0	0
Penjerdel Foun.														
22-5442-165	0	0	0	0	0	0	0	0	48600	0	15350	2	0	0
Penjerdel Foun.														
32-5465-0105	0	0	0	0	0	0	0	0	52200	0	17460	2	0	0
Cornish Inst.														
12-5442-197	1.9	2	0	0	0	0	0	0	28538	0	15394	2	0	0
ABC														
12-5442-185	42.6	2	0	0	0	0	0	0	42542	0	39647	2	0	0
ABC														
26-5442-151	47.4	2	0	0	0	0	0	0	50660	0	43010	2	0	0
ABC														
36-5465-00182	29.6	2	0	0	0	0	0	0	42800	0	44900	2	0	0
ABC														
42-5465-0250	44.5	2	0	0	0	0	0	0	55000	0	82500	2	0	0

Data Base for Objective C	Project Funded		Z user fees				Z other sources				Allocation of Funds				Record Number
	Z NEA pre	post	pre	post	pre	post	pre	post	labor pre	post	DGCs pre	post			
Vol Urban C6															
12-5442-222	11.6	2	0	0	88.4	2	68.3	2	31.7	2	67				
Vol Urban C6															
22-5442-171	12.1	2	4	2	83.9	2	66	2	34	2	68				
Vol Urban C6															
32-5465-00212	12.4	2	4.6	2	82.9	2	60.5	2	39.1	2	69				
Vol Urban C6															
42-5465-0281	13.2	2	17.6	2	69.2	2	62.5	2	37.5	2	70				
Vol Lawyers for Arts															
12-5442-221	30.2	30.2	16.1	21	53.7	48.8	75.2	2	24.8	2	71				
Vol Lawyers for Arts															
24-5442-170	24.8	24.8	50.4	22	24.8	53.2	96.7	2	3.3	2	72				
Vol Lawyers for Arts															
32-5465-0211	18.9	24.1	47	24	34.1	51.9	98.1	2	1.9	2	73				
Vol Lawyers for Arts															
42-5468-0281	16.1	2	36.6	2	47.3	2	100	2	0	2	74				
Penjerdel Foun.															
22-5442-165	7.7	2	0	0	92.8	2	74.8	2	23.6	2	75				
Penjerdel Foun.															
32-5465-0105	4.2	2	0	0	95.8	2	73.4	2	24.5	2	76				
Cornish Inst.															
12-5442-197	11.4	2	0	0	88.6	2	65.2	2	35.2	2	77				
ABC															
12-5442-185	15.2	2	45.9	2	38.9	2	51.8	2	48.2	2	78				
ABC															
26-5442-151	20.8	2	48	2	31.2	2	52.7	2	44.8	2	79				
ABC															
36-5465-00182	22.7	2	11.4	2	65.9	2	48.6	2	51	2	80				
ABC															
42-5465-0250	14.5	2	13	2	72.5	2	39.9	2	59.8	2	81				

Data Base for Classification

Objective D	service delivery		Nature		user org.		Geographic Target Area		local		state		regional		national	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Arts for Everyone	1	1	0	0	1	1	0	0	1	1	0	0	0	0	0	0
12-5442-187																
Arts for Everyone	0	0	1	2	0	0	1	2	1	2	0	0	0	0	0	0
42-5465-0251																
The Artists Fdn.	1	1	0	1	1	1	0	0	0	0	1	1	0	0	0	0
12-5442-182																
The Artists Fdn.	1	2	0	0	1	2	0	0	0	0	0	0	0	0	1	2
42-5465-0249																
Cult. Ed. Col.	1	2	1	2	1	2	0	0	1	1	0	0	0	0	0	0
12-5442-201																
Cult. Ed. Col.	1	1	0	0	1	1	0	0	1	0	0	1	0	0	0	0
22-5442-159																
Film in the Cities	1	1	0	0	1	1	0	0	0	0	0	0	1	1	0	0
42-5465-0262																
Museums Col.	0	0	1	1	0	0	1	1	1	1	0	0	0	0	0	0
12-5442-210																
Museums Col.	0	0	1	2	0	0	1	2	0	0	1	1	0	0	0	0
22-5442-0185																
NY Fdn for Arts	0	0	1	1	0	0	1	1	0	0	1	1	0	0	0	0
22-5442-0190																
NY Fdn for Arts	0	0	1	1	1	1	1	1	0	0	1	0	0	0	0	1
32-5465-0203																
NY Fdn for Arts	1	1	0	0	0	0	1	1	0	0	1	0	0	0	0	1
42-5465-0203																
NYC Dept CA	0	0	1	2	1	2	0	0	1	2	0	0	0	0	0	0
12-5442-200																
NYC Dept CA	0	0	1	2	1	2	0	0	1	2	0	0	0	0	0	0
22-5442-211																
NYC Dept CA	1	1	0	0	1	1	0	0	0	0	0	0	0	0	1	1
42-5465-0269																
Playwrights Hor.	1	1	0	0	0	0	1	1	0	0	1	0	0	0	0	1
42-5465-0274																
Twin Cities MAA	0	0	1	2	1	2	0	0	1	2	0	0	0	0	0	0
12-5442-220																
Twin Cities MAA	0	0	1	2	0	0	1	2	1	2	0	0	0	0	0	0
22-5442-169																
42nd St Theatre Row	0	0	1	2	1	2	1	2	1	2	0	0	0	0	0	0
12-5442-0202																



Data Base for Objective D	intl		Grantee NYC Location		metropolitan		other		Project lt \$50k Budget		\$50-150k		\$151-250k		gt \$250k		Project Staff Composition Personnel		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Arts for Everyone																			
12-5442-187	0	0	0	0	1	1	0	0	1	2	0	0	0	0	0	0	0	1	2
Arts for Everyone																			
42-5465-0251	0	0	0	0	1	2	0	0	0	0	1	2	0	0	0	0	0	6	2
The Artists Fdn.																			
12-5442-182	0	0	0	0	1	2	0	0	1	2	0	0	0	0	0	0	0	3	2
The Artists Fdn.																			
42-5465-0249	0	0	0	0	1	2	0	0	1	2	0	0	0	0	0	0	0	2	1
Cult. Ed. Col.																			
12-5442-201	0	0	0	0	1	2	0	0	1	2	0	0	0	0	0	0	0	0.5	2
Cult. Ed. Col.																			
22-5442-159	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0	1	2
File in the Cities																			
42-5465-0262	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	0	0	1	2
Museums Col.																			
12-5442-210	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0
Museums Col.																			
22-5442-0185	0	0	1	2	0	0	0	0	1	2	0	0	0	0	0	0	0	0	0
NY Fdn for Arts																			
22-5442-0190	0	0	1	1	0	0	0	0	0	0	1	1	0	0	0	0	0	3	2
NY Fdn for Arts																			
32-5465-0203	0	0	1	2	0	0	0	0	0	0	1	2	0	0	0	0	0	3	2
NY Fdn for Arts																			
42-5465-0203	0	0	1	1	0	0	0	0	0	0	1	1	0	0	0	0	0	3	2
NY Dept CA																			
12-5442-200	0	0	1	2	0	0	0	0	0	0	0	0	1	2	0	0	0	6	2
NY Dept CA																			
22-5442-211	0	0	1	2	0	0	0	0	0	0	0	0	1	2	0	0	0	6	2
NY Dept CA																			
42-5465-0269	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0	1	2
Playwrights Hor.																			
42-5465-0274	0	0	1	1	0	0	0	0	0	0	1	1	0	0	0	0	0	3	2
Twin Cities MAA																			
12-5442-220	0	0	0	0	1	2	0	0	0	0	1	2	0	0	0	0	0	2	2
Twin Cities MAA																			
22-5442-169	0	0	0	0	1	2	0	0	1	2	0	0	0	0	0	0	0	1	2
42nd St Theatre Row																			
12-5442-0202	0	0	1	2	0	0	0	0	1	2	0	0	0	0	0	0	0	0	0

Data Base for Objective D	support		consultant		Pay Status		paid		volunteer		Labor Category		full-time		part-time		total person-years		Service Directed Towards Types of arts service orgs.		produce/present	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Arts for Everyone	1	2	0	0	0	0	2	2	0	0	0	0	2	2	0	0	2	2	0	0	1	1
12-5442-187																						
Arts for Everyone	0	0	0	0	0	0	1	2	0	0	0	0	1	2	1	1	3.93	2	0	0	1	2
42-5465-0251																						
The Artists Fdn.	1	2	1	2	0	0	1	2	0	0	0	0	2	2	1	1	1.6	2	0	0	0	0
12-5442-182																						
The Artists Fdn.	0	0	0	0	0	0	1	2	0	0	0	0	2	2	1	1	1.1	2	0	0	0	0
42-5465-0249																						
Cult. Ed. Col.	1	2	1	2	0	0	2	2	0	0	0	0	2	2	2	1	1	2	0	0	1	2
12-5442-201																						
Cult. Ed. Col.	0	0	0	0	0	0	1	2	0	0	0	0	2	2	1	0.25	2	2	0	0	0	0
22-5442-159																						
File in the Cities	1	2	0	0	2	2	1	2	1	2	2	2	0	2	2	0.4	2	2	0	0	0	0
42-5465-0262																						
Museums Col.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-210																						
Museums Col.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22-5442-0185																						
NY Fdn for Arts	1	2	2	2	0	0	1	2	0	0	0	0	2	2	1	0.73	2	2	1	1	1	1
22-5442-0190																						
NY Fdn for Arts	1	2	1	2	0	0	1	2	0	0	0	0	2	2	1	1.05	2	2	1	2	1	2
32-5465-0203																						
NY Fdn for Arts	1	2	2	2	0	0	1	2	0	0	0	0	2	2	0	1.25	2	2	1	1	1	1
42-5465-0203																						
NYC Dept CA	2	2	2	2	0	0	1	2	0	0	0	0	2	2	1	2.25	2	2	1	2	1	2
12-5442-200																						
NYC Dept CA	3	2	0	0	0	0	1	2	0	0	0	0	2	2	1	4	2	2	1	2	1	2
22-5442-211																						
NYC Dept CA	1	2	1	2	0	0	2	2	0	0	0	0	2	2	2	0.2	2	2	0	0	0	0
42-5465-0269																						
Playwrights Hor.	1	2	2	2	0	0	1	2	0	0	0	0	2	2	0	1.25	2	2	1	1	1	1
42-5465-0274																						
Twin Cities MAA	0	0	1	2	0	0	2	2	0	0	0	0	1	2	2	1.25	2	2	0	0	1	2
12-5442-220																						
Twin Cities MAA	0	0	0	0	0	0	1	2	0	0	0	0	2	2	1	0.75	2	2	0	0	1	2
22-5442-169																						
42nd St Theatre Row	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	2
12-5442-0202																						

Data Base for Objective #	other		Types of earned y: public						Types of earned y: private						User Population Relationships						Eligibility/Selection Criteria							
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Arts for Everyone	0	0	0	0	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-187																												
Arts for Everyone	0	0	1	2	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
42-5465-0251																												
The Artists Fdn.	1	2	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
12-5442-182																												
The Artists Fdn.	1	2	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
42-5465-0249																												
Cult. Ed. Col.	1	1	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
12-5442-201																												
Cult. Ed. Col.	1	2	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
22-5442-159																												
Film in the Cities	1	1	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
42-5465-0262																												
Museums Col.	1	1	1	2	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
12-5442-210																												
Museums Col.	1	2	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
22-5442-0185																												
NY Fdn for Arts	1	1	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22-5442-0190																												
NY Fdn for Arts	1	2	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
32-5465-0203																												
NY Fdn for Arts	1	1	1	1	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
42-5465-0203																												
NYC Dept CA	1	2	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
12-5442-200																												
NYC Dept CA	1	2	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
22-5442-211																												
NYC Dept CA	1	2	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
42-5465-0269																												
Playwrights Hor.	1	1	1	0	1	1	1	1	0	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0
42-5465-0274																												
Twin Cities MAA	0	0	1	2	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
12-5442-220																												
Twin Cities MAA	0	0	1	2	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
22-5442-169																												
42nd St Theatre Row	0	0	0	0	0	0	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	0	0	0	0	0	0
12-5442-0202																												



Data Base for Objective 0

	personal contact		applications		other		Scope		recurring		Service people		organizations		total		Actually people		organizations		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Arts for Everyone	0	0	0	0	1	0	0	0	1	1	0	0	0	70	2	0	0	0	0	0	31
12-5442-187																					
Arts for Everyone	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0	0	0	0	2
42-5465-0251																					
The Artists Fdn.	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	10000	2	0	0	0
12-5442-182																					
The Artists Fdn.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0249																					
Cult. Ed. Col.	1	1	1	1	1	0	0	0	0	0	600	865	8	10	0	0	0	0	0	0	0
12-5442-201																					
Cult. Ed. Col.	1	1	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22-5442-159																					
File in the Cities	0	0	1	2	2	0	0	0	1	2	240	2	0	0	0	0	100	2	0	0	0
42-5465-0262																					
Museums Col.	0	0	1	2	2	0	0	0	1	2	650000	2	40	40	0	0	650000	2	40	40	40
12-5442-210																					
Museums Col.	0	0	0	0	0	0	0	0	1	2	20000	2	50	2	20050	2	19000	2	0	0	0
22-5442-0185																					
NY Fdn for Arts	0	0	1	1	1	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0
22-5442-0190																					
NY Fdn for Arts	0	0	1	1	1	0	0	0	1	2	0	0	366	0	0	0	0	0	0	0	256
32-5465-0203																					
NY Fdn for Arts	1	1	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	255
42-5465-0203																					
NYC Dept CA	0	0	0	0	0	0	0	0	1	2	0	0	200	2	200	0	0	0	60	0	545
12-5442-200																					
NYC Dept CA	0	0	0	0	0	0	0	0	1	2	0	0	400	0	400	0	0	0	87	0	313
22-5442-211																					
NYC Dept CA	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	1200	0	0
42-5465-0269																					
Playwrights Hor.	1	1	0	0	0	0	0	0	1	1	0	0	56	2	56	0	0	0	0	0	56
42-5465-0274																					
Twin Cities MAA	0	0	0	0	0	0	0	0	1	2	0	0	88	0	88	0	0	0	0	0	0
12-5442-220																					
Twin Cities MAA	0	0	1	2	2	0	0	0	1	2	0	0	100	2	0	0	0	0	0	0	0
22-5442-169																					
42nd St Theatre Row	0	0	1	2	2	0	0	0	1	2	0	0	10	0	0	0	0	0	0	0	0
12-5442-0202																					

Data Base for Objective 0	total		Institutionalization-Capacity				years in existence				target area				user types				years providing service				Organizational Support Budget					
	pre	post	with	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Arts for Everyone	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0
12-5442-187																												
Arts for Everyone	0	0	1	2	2	1	2	2	5	2	1	2	2	1	2	2	0	0	0	0	1	2	0	0	0	0	0	0
42-5465-0251																												
The Artists Fdn.	0	0	1	2	2	1	2	2	9	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-182																												
The Artists Fdn.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0249																												
Cult. Ed. Col.	0	0	1	2	2	1	2	2	7	2	3	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
12-5442-201																												
Cult. Ed. Col.	0	0	1	2	2	1	2	2	6	2	0	2	0	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0
22-5442-159																												
File in the Cities	0	0	1	2	2	1	2	2	15	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0262																												
Museums Col.	0	0	1	2	2	1	2	2	15	2	12	2	2	2	2	2	2	2	2	2	1	2	0	0	0	0	0	0
12-5442-210																												
Museums Col.	0	0	1	2	2	1	2	2	12	2	7.5	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
22-5442-0185																												
NY Fdn for Arts	0	0	1	1	1	1	1	1	0	0	15	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
22-5442-0190																												
NY Fdn for Arts	0	0	1	2	2	1	2	2	3	2	1	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
32-5465-0203																												
NY Fdn for Arts	0	255	1	1	1	1	1	13	2	2	13	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
42-5465-0203																												
NYC Dept CA	0	605	0	0	1	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
12-5442-200																												
NYC Dept CA	0	400	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0
22-5442-211																												
NYC Dept CA	0	1200	1	2	2	1	2	2	9	2	7	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
42-5465-0269																												
Playwrights Hor.	0	56	1	2	2	1	2	2	7	2	3	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
42-5465-0274																												
Twin Cities MAA	0	0	1	2	2	1	2	2	7	2	6	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
12-5442-220																												
Twin Cities MAA	0	0	1	2	2	1	2	2	9	2	8	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
22-5442-169																												
42nd St Theatre Row	0	0	1	2	2	1	2	2	2	2	0	0	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0
12-5442-0202																												

Data Base for

Objective D qt \$750k percent projbudgetOrg. Contribution in-kind salaries in-kind ODCs in-kind indirect cash salaries cash ODCs cash indirect

	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Arts for Everyone																
12-5442-187	0	0	37.5	2	0	0	0	0	0	0	0	0	0	0	0	0
Arts for Everyone																
42-5465-0251	0	0	34	2	0	0	0	0	0	0	0	0	0	0	0	0
The Artists Fdn.																
12-5442-182	1	2	0.03	2	0	0	0	0	0	0	0	0	0	0	0	0
The Artists Fdn.																
42-5465-0249	0	0	0	0	2000	2	0	0	0	8031	2	0	0	0	0	0
Cult. Ed. Col.																
12-5442-201	0	0	5	2	0	0	250	2	0	0	0	0	0	0	0	0
Cult. Ed. Col.																
22-5442-159	0	0	1	1	0	0	0	0	0	4375	4000	0	0	0	0	0
Film in the Cities																
42-5465-0262	0	0	6	6	0	0	0	0	0	2	0	0	0	0	0	0
Museums Col.																
12-5442-210	0	0	8	2	0	0	0	0	0	0	0	0	0	0	0	0
Museums Col.																
22-5442-0185	0	0	3	2	0	0	0	0	0	0	0	0	0	0	0	0
NY Fdn for Arts																
22-5442-0190	1	1	7	7	0	0	0	0	0	2	2	0	0	0	0	0
NY Fdn for Arts																
32-5465-0203	1	2	5	2	1	2	0	0	0	0	0	0	0	0	0	0
NY Fdn for Arts																
42-5465-0203	1	2	3	2	0	0	0	0	0	0	0	0	0	0	0	0
NYC Dept CA																
12-5442-200	0	0	38	2	0	0	0	0	0	1	2	1	2	1	2	2
NYC Dept CA																
22-5442-211	0	0	0	0	1	2	0	0	0	0	0	1	2	0	0	0
NYC Dept CA																
42-5465-0269	0	0	10	2	0	0	1	2	0	1	2	0	0	0	0	0
Playwrights Hor.																
42-5465-0274	1	2	12	2	0	0	0	0	0	0	0	0	0	0	0	0
Twin Cities MAA																
12-5442-220	0	0	56	2	0	0	0	0	0	0	0	0	0	0	0	0
Twin Cities MAA																
22-5442-169	0	0	21	2	0	0	0	0	0	1	2	0	0	0	0	0
42nd St Theatre Row																
12-5442-0202	0	0	36	2	0	0	0	0	0	0	0	0	0	0	0	0



Data Base for Objective D	Project Funded		Z user fees		Z other sources		Allocation of Funds		Indirect		Record Number		
	Z MEA pre	post	pre	post	pre	post	labor pre	DDCs pre	pre	post	pre	post	
Arts for Everyone 12-5442-187	27	27	0	0	73	73	54.2	2	45.8	2	0	0	82
Arts for Everyone 42-5465-0251	1	2	47	2	53	2	45.6	2	46.1	2	12210	2	83
The Artists Fdn. 12-5442-182	13	2	0	2	87	2	63.7	2	21.3	2	5811	2	84
The Artists Fdn. 42-5465-0249	26	2	10	2	65	2	47.2	2	34.6	2	7071	2	85
Cult. Ed. Col. 12-5442-201	30	2	0	0	70	2	7.9	2	66.7	2	6426	2	86
Cult. Ed. Col. 22-5442-159	36	37	0	0	64	63	59.7	60.9	14.9	13.7	2125	2081	87
Film in the Cities 42-5465-0262	49	2	0	0	0	0	61.9	2	38.1	2	0	0	88
Museums Col. 12-5442-210	25	2	0	0	75	2	0	2	100	2	0	0	89
Museums Col. 22-5442-0185	30	2	0	0	70	2	0	2	100	2	0	0	90
NY Fdn for Arts 22-5442-0190	24	24	27	27	49	49	16.4	2	83.8	2	0	0	91
NY Fdn for Arts 32-5465-0203	29	2	13	2	58	2	38.3	2	61.7	2	0	0	92
NY Fdn for Arts 42-5465-0203	36	18	32	18	32	67	34.6	44.1	65.4	55.9	0	0	93
NYC Dept CA 12-5442-200	4	2	0	0	96	2	17.9	2	82.1	2	0	0	94
NYC Dept CA 22-5442-211	7	2	0	2	93	2	40.3	2	59.7	2	0	0	95
NYC Dept CA 42-5465-0269	46	2	0	0	54	2	16.6	2	83.4	2	0	0	96
Playwrights Hor. 42-5465-0274	6	2	25	2	69	2	50.9	2	49	2	0	0	97
Twin Cities MAA 12-5442-220	10	2	68	2	22	2	20.5	2	79.5	2	0	0	98
Twin Cities MAA 22-5442-169	24	2	51	2	25	2	21.3	2	78.7	2	0	0	99
42nd St Theatre Row 12-5442-0202	30	2	0	0	70	0	0	0	100	2	0	0	100

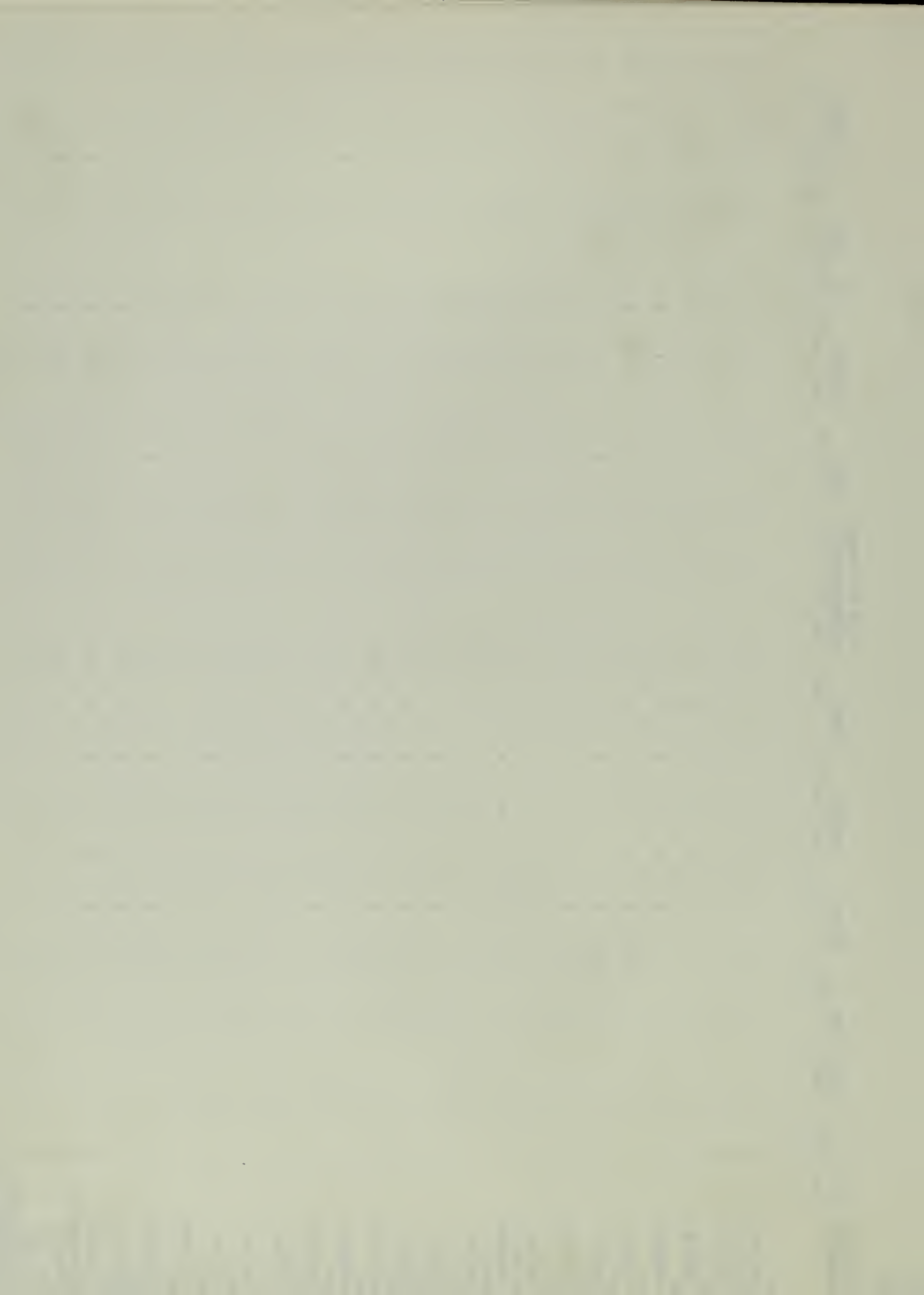
Data Base for Classification

Objective EI	Service		collection		dissemination		Geographic Target Area		local		state		regional		national		intl		Grantee NYC Location		metropolitan			
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post		
COH																								
12-5442-195	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
COH																								
22-5442-155	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
COH																								
32-5465-0188	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
COH																								
42-5465-0258	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
CFAI																								
12-5442-194	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
CFAI																								
22-5442-154	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
CFAI																								
32-5465-00187	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
CFAI																								
42-5465-0257	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
Arts Intl.																								
32-5465-00226	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	1	1	1	0	0	1	1
ATLTL																								
12-5442-190	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0
NCDA																								
12-5442-211	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	1	1
NCDA																								
22-5440-164	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	1	1
NCDA																								
32-5465-00201	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	1	1
NCDA																								
42-5465-0266	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	1	1
NCDA																								
42-5465-0266	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	1	1
NCDA																								
32-5465-00202	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0
NCDA																								
42-5465-0267	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0
TDF																								
12-5442-219	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
TDF																								
22-5442-168	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
TDF																								
32-5465-00210	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0
TDF																								
42-5465-00280	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	1	1	1	1	1	0	0
MAAD																								
32-5465-0200	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	1	1
MAAD																								
42-5465-0265	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	1	1
FDN Comm. Artists																								
12-5442-203	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	1	1	1	1	1	1	0	0
IANA																								
42-5465-0264	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Museums Collaborative																								
32-5465-00199	0	0	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	1	1	0	0



Project Staff Composition

Data Base for Objective E1	other		Project lt \$50k		\$50-150k		\$151-250k		gt \$250k		Personnelprofessional		support		consultant		Pay Status		volunteer		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
COH	0	0	0	0	0	1	1	0	0	0	0	3	2	3	2	0	0	1	2	0	0
12-5442-195																					
COH	0	0	0	0	0	1	1	0	0	0	0	4	3	3	3	1	0	1	1	0	0
22-5442-155																					
COH	0	0	0	0	0	1	0	0	0	0	0	3	3	1	2	0	0	1	1	0	0
32-5465-0188																					
COH	0	0	0	0	0	1	0	0	0	0	0	5	2	1	2	0	0	1	2	0	0
42-5465-0258																					
CFAI	0	0	0	0	0	0	0	1	1	0	0	4	2	3	2	0	0	1	2	0	0
12-5442-194																					
CFAI	0	0	0	0	0	0	0	1	1	0	0	3	4	2	1	1	1	1	1	0	0
22-5442-154																					
CFAI	0	0	0	0	0	0	0	1	1	0	0	6	6	3	3	0	0	1	1	0	0
32-5465-00187																					
CFAI	0	0	0	0	0	0	0	1	1	0	0	4	4	3	3	0	0	1	1	0	0
42-5465-0257																					
Arts Intl.	0	0	0	0	0	1	1	0	0	0	0	2	3	2	1	2	3	1	1	0	0
32-5465-00226																					
ATLAtl	1	1	1	0	0	0	0	0	0	0	0	1	2	1	2	0	0	1	2	0	0
12-5442-190																					
MCOA	0	0	0	0	0	0	0	0	1	1	1	1	2	1	2	0	0	1	2	0	0
12-5442-211																					
MCOA	0	0	0	0	0	0	0	1	1	0	0	1	2	1	2	0	0	1	2	0	0
22-5440-164																					
MCOA	0	0	0	0	0	0	0	1	1	0	0	1	2	1	2	0	0	1	2	0	0
32-5465-00201																					
MCOA	0	0	0	0	0	1	1	0	0	0	0	1	2	1	2	0	0	1	2	0	0
42-5465-0266																					
MGCSA	1	1	1	0	0	0	0	0	0	0	0	1	2	1	2	0	0	1	2	0	0
32-5465-00202																					
MGCSA	1	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
42-5465-0267																					
TDF	0	0	0	0	0	1	1	0	0	0	0	6	7	3	2	0	0	1	1	0	0
12-5442-219																					
TDF	0	0	0	0	0	0	0	0	0	0	0	7	8	3	2	0	0	1	1	0	0
22-5442-168																					
TDF	0	0	0	0	0	1	1	0	0	0	0	6	6	4	4	0	0	1	1	0	0
32-5465-00210																					
TDF	0	0	0	0	0	1	1	0	0	0	0	7	8	6	5	0	0	1	1	0	0
42-5465-00280																					
MAAD	0	0	0	0	0	1	2	0	0	0	0	7	8	6	5	0	0	1	1	0	0
32-5465-0200																					
MAAD	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1	1	1	0	0
42-5465-0265																					
FDM Comm. Artists	0	0	0	0	0	0	0	0	0	0	0	3	2	1	0	0	0	1	1	0	0
12-5442-203																					
JANA	1	1	0	0	0	1	1	0	0	0	0	3	2	0	0	0	0	1	2	0	0
42-5465-0264																					
Museums Collaborative	0	0	0	0	0	0	0	0	0	0	0	5	5	1	1	0	0	1	1	0	0
32-5465-00199																					
Museums Collaborative	0	0	1	2	0	0	0	0	0	0	0	1	2	0	0	0	0	1	2	0	0



Data Base for Objective E1

Service Directed Towards

Labor Category	full-time		part-time		total person-years		total person-years		single discipline		multidisciplinary		special pop. group		special pop. group	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
CDH 12-5442-195	1	2	1	2	3.2	2	0	0	1	1	0	0	1	1	0	0
CDH 22-5442-155	1	1	1	1	3.25	2.6	0	0	1	1	0	0	1	1	0	0
CDH 32-5465-0188	1	2	1	1	2.4	1.7	0	0	1	1	0	0	1	1	0	0
CDH 42-5465-0258	0	0	1	2	1.43	2	0	0	1	1	0	0	1	1	0	0
CFAI 12-5442-194	1	2	1	2	7	2	0	0	1	1	0	0	1	1	0	0
CFAI 22-5442-154	1	1	0	0	5	5	0	0	1	1	0	0	1	1	0	0
CFAI 32-5465-00187	1	1	1	1	6.3	6.3	0	0	1	1	0	0	1	1	0	0
CFAI 42-5465-0257	1	1	1	1	7	6	0	0	1	1	0	0	1	1	0	0
Arts Intl. 32-5465-00226	1	1	1	1	2	1.25	0	0	1	1	0	0	1	1	0	0
ATLATL 12-5442-190	1	2	1	2	1.15	2	0	0	1	1	1	1	1	1	1	1
MCOA 12-5442-211	0	0	1	2	1.5	2	0	0	0	0	1	1	0	0	1	1
MCOA 22-5440-164	0	0	1	2	1.5	2	0	0	0	0	1	1	0	0	0	0
MCOA 32-5465-00201	0	0	1	2	1.5	2	0	0	0	0	1	1	0	0	0	0
MCOA 42-5465-0266	0	0	1	2	1	2	0	0	0	0	1	1	0	0	0	0
M6CSA 32-5465-00202	0	0	1	1	0.5	0.5	0	0	0	0	1	1	0	0	1	1
M6CSA 42-5465-0267	1	1	0	0	0.5	0.5	0	0	1	1	0	0	1	1	0	0
TDF 12-5442-219	0	0	1	1	2.95	2.9	0	0	1	1	0	0	0	0	0	0
TDF 22-5442-168	0	0	1	1	1.75	1.75	0	0	1	1	0	0	0	0	0	0
TDF 32-5465-00210	0	0	1	1	2.85	2.71	0	0	1	1	0	0	0	0	0	0
TDF 42-5465-00280	1	1	1	1	3.15	3.91	0	0	1	1	0	0	0	0	0	0
MAAD 32-5465-0200	0	0	1	1	0.15	0.9	1	1	1	1	0	0	1	1	0	0
MAAD 42-5465-0265	1	1	1	1	1.4	1.5	1	1	1	1	0	0	1	1	0	0
FDN Comm. Artists 12-5442-203	1	2	1	2	2	2	0	0	1	1	0	0	1	1	0	0
IANA 42-5465-0264	0	0	1	1	1.2	1	0	0	1	1	1	1	1	1	1	1
Museums Collaborative 32-5465-00199	1	2	0	0	1	2	0	0	1	2	0	0	1	2	0	0

Data Base for

Objective E1

Eligibility/Selection Criteria

Types of produce/present Orgs. pre post arts pre post service pre post other pre post general public pre post mature of info pre post org. specific pre post project specific pre post general arts pre post specialized info pre post other pre post

CDH	12-5442-195	1	1	1	1	0	0	1	1	1	0	0	0	0	0	0	0	1	1	0	0
CDH	22-5442-155	1	1	1	1	0	0	1	1	1	0	0	0	0	0	0	0	1	1	0	0
CDH	32-5465-0188	1	1	1	1	0	0	1	1	1	0	0	0	0	0	0	0	1	1	0	0
CDH	42-5465-0258	1	1	1	0	1	1	1	1	1	0	0	0	0	0	0	0	1	1	0	0
CFAI	12-5442-194	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	1	1	1	0	0
CFAI	22-5442-154	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	1	1	1	0	0
CFAI	32-5465-00187	1	1	1	1	0	0	1	1	1	0	1	1	0	0	1	1	1	1	0	0
CFAI	42-5465-0257	1	1	1	1	0	0	1	1	1	1	1	0	0	1	1	1	1	1	0	0
Arts Intl.	32-5465-00226	1	1	1	0	0	0	1	1	1	0	0	0	0	0	0	0	1	1	0	0
ATLANT	12-5442-190	0	0	0	0	0	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0
MCOA	12-5442-211	0	0	0	0	0	0	1	1	1	0	0	0	1	1	1	1	1	1	0	0
MCOA	22-5440-164	1	1	1	1	0	0	1	1	1	0	0	1	1	1	1	1	1	1	0	0
MCOA	32-5465-00201	1	1	1	1	0	0	1	1	1	1	1	0	0	1	1	1	1	1	0	0
MCOA	42-5465-0266	1	1	1	1	0	0	1	1	1	1	1	1	1	1	1	1	1	1	0	0
MBCSA	32-5465-00202	1	1	1	0	0	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0
MBCSA	42-5465-0267	0	0	1	1	0	0	0	0	0	1	1	1	1	0	0	1	1	1	0	0
TDF	12-5442-219	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
TDF	22-5442-168	1	1	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
TDF	32-5465-00210	1	1	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
TDF	42-5465-00280	1	1	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
MAAO	32-5465-0200	1	1	1	0	0	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0
MAAO	42-5465-0265	1	1	1	1	0	0	0	0	0	1	1	1	1	1	1	1	0	0	0	0
FDM Com. Artists	12-5442-203	2	2	2	2	2	2	2	2	2	0	0	0	1	1	1	1	1	1	0	0
IANA	42-5465-0264	1	1	1	1	1	0	0	0	0	1	1	1	0	0	1	1	1	1	0	0
Museums Collaborative	32-5465-00199	0	0	0	0	1	2	0	0	0	1	1	2	0	0	0	0	0	0	0	0



Data Base for Objective E1	Product brochure/flyer		articles		film/tape		personal contact		other		Scope Frequency-one-time		recurring		Info Requests		Total		artists		arts orgs.	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
COH																						
12-5442-195	1	1	1	1	1	0	0	1	1	1	0	0	1	1	1	1	12500	0	0	0	0	0
COH																						
22-5442-155	1	1	0	0	1	0	0	1	1	1	0	0	1	1	1	2	4434	0	0	0	0	0
COH																						
32-5465-0188	1	1	0	0	1	0	0	1	1	1	0	0	1	1	1	12500	35400	0	0	0	0	0
COH																						
42-5465-0258	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0
CFAI																						
12-5442-194	1	1	1	1	1	0	0	1	1	1	0	0	0	0	0	20000	10200	0	0	0	0	0
CFAI																						
22-5442-154	1	1	1	1	1	0	0	1	1	1	0	0	1	1	1	20000	10000	0	0	0	0	0
CFAI																						
32-5465-00187	1	1	1	1	1	0	0	1	1	1	0	0	1	1	1	240000	2	0	0	0	0	0
CFAI																						
42-5465-0257	1	1	0	0	1	0	0	1	1	1	0	0	1	1	1	40000	40000	0	0	0	0	0
Arts Intl.																						
32-5465-00226	0	1	0	0	1	0	0	1	1	1	0	0	1	1	1	1280	2	0	0	0	0	0
ATLANT																						
12-5442-190	1	1	0	0	0	0	0	0	0	0	0	0	0	1	1	2	1875	0	0	0	0	0
NCOA																						
12-5442-211	1	1	1	1	1	0	0	1	1	1	0	0	0	1	1	2	2	2	2	2	2	2
NCOA																						
22-5440-164	1	1	0	0	0	0	0	1	1	1	0	0	1	1	1	2	33962	0	0	0	0	0
NCOA																						
32-5465-00201	1	1	1	1	1	0	0	1	1	1	0	0	1	1	1	2	31598	0	0	0	0	0
NCOA																						
42-5465-0266	1	1	0	0	1	0	0	1	1	1	0	0	1	1	1	2	2	2	2	2	2	2
MGCSA																						
32-5465-00202	1	1	1	1	1	0	0	1	1	1	0	0	1	1	1	2	7693	0	0	0	0	88
MGCSA																						
42-5465-0267	1	1	1	1	1	0	0	1	1	1	0	0	1	1	1	120	150	0	0	0	0	120
TDF																						
12-5442-219	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0	114000	7	0	0	0	0	0
TDF																						
22-5442-168	0	0	0	0	0	0	0	1	1	1	0	0	1	1	1	2	20	0	0	0	0	2
TDF																						
32-5465-00210	1	1	0	0	1	0	0	1	1	1	0	0	1	1	1	2	32	0	0	0	0	2
TDF																						
42-5465-00280	1	1	0	0	1	0	0	1	1	1	0	0	1	1	1	2	52	0	0	0	0	0
NAAD																						
32-5465-0200	1	1	0	0	0	0	0	0	0	0	1	1	1	0	0	1000	1250	0	0	0	0	1000
NAAD																						
42-5465-0265	1	1	0	0	0	0	0	0	0	0	1	1	1	1	1	1000	3000	0	0	0	0	1000
FDN Comm. Artists																						
12-5442-203	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	2	2	2	2	2	2	2
IANA																						
42-5465-0264	1	1	0	0	1	0	0	1	1	1	0	0	1	1	1	2	2	2	2	2	2	2
Museums Collaborative																						
32-5465-00199	1	1	1	1	1	0	0	0	1	1	0	0	2	0	0	2	2	2	2	2	2	2



Data Base for Objective EI

Objective EI	general public		Received total		artists		administrators		arts orgs.		general public		Proj Goaltype of service with Org.pre		user types		subject area		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
COH																			
12-5442-195	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
COH																			
22-5442-155	0	0	2	4434	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
COH																			
32-5465-0188	0	0	2	35400	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
COH																			
42-5465-0258	0	0	2	15000	0	10000	0	0	0	0	5000	0	0	1	1	0	0	1	1
CFAI																			
12-5442-194	0	0	20000	10200	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
CFAI																			
22-5442-154	0	0	20000	10000	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
CFAI																			
32-5465-00187	0	0	0	2	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
CFAI																			
42-5465-0257	0	0	40000	40000	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
Arts Intl.																			
32-5465-00226	0	0	0	2	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
ATLAIL																			
12-5442-190	0	0	2	1875	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
NCOA																			
12-5442-211	2	2	2	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1
NCOA																			
22-5440-164	0	0	2	33962	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
NCOA																			
32-5465-00201	0	0	0	31598	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
NCOA																			
42-5465-0266	2	2	2	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1
M6CSA																			
32-5465-00202	0	0	0	7693	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
M6CSA																			
42-5465-0267	0	0	120	150	0	0	0	0	0	120	150	0	0	1	1	1	1	1	1
TDF																			
12-5442-219	0	0	2	618159	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
TDF																			
22-5442-168	0	0	2	6	0	0	0	0	2	6	0	0	0	1	1	1	1	1	1
TDF																			
32-5465-00210	0	0	2	32	0	0	0	0	2	32	0	0	0	1	1	1	1	1	1
TDF																			
42-5465-00280	0	0	2	16	0	0	0	0	0	16	0	0	0	1	1	1	1	1	1
NAAD																			
32-5465-0200	0	0	2	143	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
NAAD																			
42-5465-0265	0	0	2	190	2	23	2	20	0	0	0	0	0	1	1	1	1	1	1
FDN Comm. Artists																			
12-5442-203	2	2	2	25000	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
IANA																			
42-5465-0264	2	2	2	5450	2	500	0	0	2	250	2	4700	1	1	1	1	1	1	1
Museums Collaborative																			
32-5465-00199	2	2	1200	2	0	0	0	0	0	0	0	0	0	1	2	1	2	1	2



Data Base for Objective E1	target area		years in existence		years providing service		Organizational Support Budget		\$100-249k		\$250-499k		\$500-749k		gt \$750k		percent proj budget		Contribution in-kind salary	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
COH	1	1	4	4	4	4	0	0	1	1	0	0	0	0	0	0	90.2	93	0	0
COH	1	1	5	5	5	5	0	0	0	0	0	0	0	1	2	0	0	0	0	0
COH	1	1	6	6	6	6	0	0	1	2	0	0	0	0	0	51.4	2	2	0	0
COH	1	1	7	7	7	7	0	0	1	2	0	0	0	0	0	32.6	2	2	0	0
CFAI	1	1	5	5	5	5	0	0	1	2	0	0	0	0	0	100	2	2	0	0
CFAI	1	1	6	6	6	6	0	0	1	2	0	0	0	0	0	0	0	0	0	0
CFAI	1	1	8	8	8	8	0	0	1	2	0	0	0	0	0	2	2	2	0	0
CFAI	1	1	9	9	9	9	0	0	1	2	0	0	0	0	0	2	2	2	0	0
Arts Intl.	1	1	2	2	2	2	0	0	0	0	0	1	1	0	0	2	91.2	2	0	0
32-5465-00226	1	1	4	4	4	4	1	2	0	0	0	0	0	0	0	100	2	2	0	0
ATLANT	1	1	31	31	8	8	0	0	0	0	0	0	0	1	2	1.2	2	2	0	0
MCOA	1	1	32	32	9	9	0	0	0	0	0	0	0	1	2	0.6	2	2	0	0
MCOA	1	1	33	33	11	11	0	0	0	0	0	0	0	1	1	0.4	2	2	0	0
MCOA	1	1	34	34	12	12	0	0	0	0	0	0	0	1	2	0.3	2	2	0	0
MCOA	1	1	35	35	2	2	1	1	0	0	0	0	0	0	0	2	20.6	2	0	0
MCOA	1	1	47	47	2	2	0	0	1	1	0	0	0	0	0	2	2	2	0	0
TDF	0	0	12	12	6	6	0	0	0	0	0	0	0	1	1	0.6	1.6	1.6	0	0
TDF	0	0	13	13	7	7	0	0	0	0	0	0	0	1	1	0.3	1.5	1.5	0	0
TDF	0	0	14	14	8	8	0	0	0	0	0	0	0	1	1	1.4	1.4	1.4	0	0
TDF	0	0	15	15	9	9	0	0	0	0	0	0	0	1	1	1.8	1.5	1.5	0	0
MAAD	1	1	2	2	2	2	1	1	0	0	0	0	0	0	0	2	54.9	2	0	0
MAAD	1	1	3	3	3	3	1	2	0	0	0	0	0	0	0	2	2	2	0	0
FDM Comm. Artists	0	0	10	10	10	10	2	2	2	2	2	2	2	2	2	2	2	2	2	0
IANA	1	1	8	8	4	4	0	0	0	0	1	2	0	0	0	10.9	2	2	0	0
Museums Collaborative	1	2	13	13	10	10	0	0	0	0	1	2	0	0	0	6	2	2	0	0

Data Base for Objective E1	in-kind ODCs		in-kind indirect		cash salaries		cash ODCs		cash indirect		Z MEA		Z user fees		Z other sources		labor		ODCs		Record Number	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post		
CDH																						
12-5442-195	0	0	0	0	44830	0	30490	2	0	0	8	5.8	55.8	2	36.3	2	59.5	2	40.5	2	101	
CDH																						
22-5442-155	0	0	0	0	70400	2	52100	2	0	0	53.1	2	46.9	2	10.1	2	32.2	2	57.8	2	102	
CDH																						
32-5465-0188	0	0	0	0	34500	2	92500	2	0	0	22.9	2	4.6	2	72.6	2	78.9	2	21.1	2	103	
CDH																						
22-5465-0258	0	0	0	0	30800	2	12400	2	0	0	34.7	2	20.8	2	44.4	2	71.3	2	28.7	2	104	
CFAI																						
12-5442-194	0	0	0	0	115100	2	48650	2	0	0	9.2	2	17.7	2	73.1	2	70.3	2	29.7	2	105	
CFAI																						
22-5442-154	0	0	0	0	102187	2	61084	2	0	0	12.3	2	22.7	2	65.1	2	62.6	2	37.4	2	106	
CFAI																						
32-5465-00187	0	0	0	0	127779	2	109105	2	0	0	11.3	2	16.4	2	72.4	2	53.4	2	45.6	2	107	
CFAI																						
42-5465-0257	0	0	0	0	131244	2	107239	2	0	0	8.4	2	21.4	2	70.2	2	55	2	45	2	108	
Arts Intl.																						
32-5465-00226	0	0	0	0	0	0	80000	2	0	0	23.8	48	0	0	76.2	52	0	0	76.2	2	109	
ATLANT																						
12-5442-190	0	0	0	0	11764	2	13100	2	0	0	20.1	2	20.1	2	59.8	2	47.3	2	52.7	2	110	
MCOA																						
12-5442-211	0	0	0	0	41580	2	189541	2	22037	2	19.7	2	3.1	2	77.2	2	16.3	2	74.5	2	111	
MCOA																						
22-5440-164	0	0	0	0	42863	2	118101	2	25718	2	21.4	2	2.2	2	76.4	2	23	2	63.3	2	112	
MCOA																						
32-5465-00201	0	0	0	0	44291	2	42328	2	29143	2	34.6	2	3.5	2	61.9	2	38.3	2	36.6	2	113	
MCOA																						
42-5465-0266	0	0	0	0	27264	2	68338	2	20390	2	25.9	2	4.1	2	70.1	2	23.5	2	58.9	2	114	
MBCSA																						
32-5465-00202	0	0	0	0	8400	2	8400	2	0	0	50	49.4	0	14.2	50	36.4	50	2	50	2	115	
MBCSA																						
42-5465-0267	0	0	0	0	7500	2	17400	2	0	0	33.7	2	0	0	66.3	2	30.1	2	69.9	2	116	
TDF																						
12-5442-219	0	0	0	0	84000	2	41100	2	0	0	8	10	20.8	15	71.2	75	67.1	2	32.9	2	117	
TDF																						
22-5442-168	0	0	0	0	61900	2	26100	2	0	0	17.1	13.7	22.7	18	60.2	68	70.3	2	29.7	2	118	
TDF																						
32-5465-00210	0	0	0	0	72275	2	35700	2	0	0	9.3	9.2	23.2	23	67.6	68	66.9	2	33.1	2	119	
TDF																						
42-5465-00280	0	0	0	0	100660	2	43290	2	0	0	10.4	12.4	9.4	15	80.2	73	69.9	2	30.1	2	120	
MAAD																						
32-5465-0200	0	0	0	0	1800	2	6200	2	0	0	50	12	7.5	50.2	42.5	37.9	22.5	2	77.5	2	121	
MAAD																						
42-5465-0265	0	0	0	0	21000	2	8125	2	0	0	48.1	2	27.5	2	24.5	2	72.1	2	27.9	2	122	
FDM Comm. Artists																						
12-5442-203	0	0	0	0	17350	2	34200	2	0	0	5.8	2	48.5	2	45.7	2	33.7	2	66.3	2	123	
IAMA																						
42-5465-0264	0	0	0	0	41127	2	12976	2	0	0	9.2	2	9.2	2	81.5	2	76	2	24	2	124	
Museums Collaborative																						
32-5465-00199	0	0	0	0	10500	2	9728	2	3539	2	19	2	0	0	81	2	44.2	2	40.9	2	125	



Data Base for Objective E2	Classification																					
	Nature of info collection		dissemination		Geographic Target Area		local		state		regional		national		intl		Grantee NYC Location		metropolitan			
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post		
ACA																						
12-5442-156	0	0	1	1	1	1	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
ACA																						
22-5442-065	0	0	1	1	1	1	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
ACA																						
26-5442-150	0	0	1	1	1	1	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
ACA																						
32-5465-00181	0	0	1	2	2	2	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
ACA																						
42-5465-00248	0	0	1	1	1	1	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
HA1																						
12-5442-206	0	0	1	1	1	1	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
Artspace																						
42-5465-0252	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Metro/Reg. AC																						
32-5465-00198	0	0	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0



Data Base for Objective E2	other		Project lt \$50k		\$50-150k		\$151-250k		gt \$250k		Project Staff Composition		Pay Status		paid		volunteer			
	pre	post	pre	post	pre	post	pre	post	pre	post	Class	pre	post	pre	post	pre	post	pre	post	
ACA	0	0	0	0	0	0	0	0	1	1	8	2	4	2	0	0	1	2	0	0
12-5442-156																				
ACA	0	0	1	1	0	0	0	0	0	0	0	0	3	2	0	0	1	2	0	0
22-5442-065																				
ACA	0	0	0	0	0	0	0	0	1	1	7	2	4	2	0	0	1	2	0	0
26-5442-150																				
ACA	0	0	0	0	0	0	0	0	1	1	4	4	12	12	0	0	1	1	1	0
32-5465-00181																				
ACA	0	0	0	0	0	0	1	1	0	0	5	5	2	2	0	0	1	1	1	0
42-5465-00248																				
HAI	0	0	1	1	0	0	0	0	0	0	3	2	1	2	0	0	1	2	0	0
12-5442-206																				
Artspace	1	1	1	1	0	0	0	0	0	0	3	3	1	1	0	0	1	1	1	0
42-5465-0252																				
Metro/Reg. AC	1	1	1	1	2	0	0	0	0	0	5	2	1	2	0	0	1	2	0	0
32-5465-00198																				

Data Base for Objective E2

Service Directed Towards

Labor Category	full-time		part-time		total person-years		Artists		Types of single discipline		multidisciplinary		special pop.		group		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACA																	
12-5442-156	1	2	0	0	12	2	2	0	0	1	1	0	0	1	1	0	0
ACA																	
22-5442-065	0	0	1	1	0.85	2	2	0	0	1	1	0	0	1	1	0	0
ACA																	
26-5442-150	1	2	0	0	11	2	2	0	0	1	1	0	0	1	1	0	0
ACA																	
32-5465-00181	0	0	1	1	8.4	2	2	0	0	1	1	0	0	1	1	0	0
ACA																	
42-5465-00248	1	1	1	1	4.1	4.1	4.1	0	0	1	1	0	0	1	1	0	0
HAI																	
12-5442-206	0	0	1	1	0.65	2	2	0	0	1	1	0	0	1	1	0	0
Artspace																	
42-5465-0252	0	0	1	1	1.2	1.05	1.05	0	0	1	1	0	0	1	1	0	0
Metro/Reg. AC																	
32-5465-00198	0	0	1	1	0.27	2	2	1	1	0	0	0	1	1	0	0	0



Data Base for Objective E2

Orgs.	Types of produce/present		arts service		other		general public		Mature of info		Eligibility/Selection Criteria		project specific		general arts		specialized info		other		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACA																					
12-5442-156	1	1	1	1	1	1	1	0	0	1	1	1	1	1	0	1	1	0	1	0	0
ACA																					
22-5442-065	1	1	1	1	1	1	0	0	0	1	1	1	1	0	1	1	1	0	1	0	0
ACA																					
26-5442-150	1	1	1	1	1	1	0	0	0	1	1	1	1	0	1	1	1	0	1	0	0
ACA																					
32-5465-00181	1	1	1	1	1	1	0	0	0	1	1	1	1	0	1	1	1	0	1	0	0
ACA																					
42-5465-00248	1	1	1	1	1	1	0	0	0	1	1	1	1	0	1	1	1	0	1	0	0
HA1																					
12-5442-206	1	1	1	1	1	0	0	0	0	1	1	1	1	0	1	1	1	0	1	0	0
Artspace																					
42-5465-0252	1	1	0	0	0	0	0	0	0	0	0	1	1	0	1	1	1	0	1	0	0
Metro/Reg. AC																					
32-5465-00198	1	1	1	1	1	0	1	1	1	0	0	1	1	0	0	0	0	1	0	1	1

Data Base for Objective E2	Subject Area(s) Addressed		meeting		media		personal services networks		resource center		other		Techniques		other arts		
	Dissem. Strategy	mailings	pre	post	pre	post	pre	post	pre	post	pre	post	Drugs. Served	perform/presenting	arts service	pre	post
ACA	1	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0
12-5442-156																	
ACA	1	1	0	0	0	0	0	0	1	0	0	1	1	0	0	0	0
22-5442-065																	
ACA	1	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0
26-5442-150																	
ACA	1	1	1	1	0	0	1	1	0	0	0	0	0	0	0	0	0
32-5465-00181																	
ACA	1	1	1	1	0	0	1	1	0	1	1	1	1	0	0	0	0
42-5465-00248																	
HAI	1	1	1	1	0	0	1	1	0	0	0	1	1	0	0	0	0
12-5442-206																	
Artspace	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
42-5465-0252																	
Metro/Reg. AC	0	0	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0
32-5465-00198														120	75	0	0

Data Base for Objective E2	Product		brochure/flyer		articles		film/tape		personal contact		other		Frequency		recurring		Info		Total		artists		arts orgs.		
	Format	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
ACA		1	1	0	0	0	0	0	0	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
12-5442-156																									
ACA		1	1	0	0	0	0	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0	0
27-5442-065																									
ACA		0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	0	0	0	0	0	0	1600	2	0
26-5442-150																									
ACA		1	1	0	0	0	0	0	0	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
32-5465-00181																									
ACA		1	1	0	0	0	0	0	0	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
42-5465-00248																									
HA1		1	1	0	0	0	0	0	0	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0
12-5442-206																									
Artspace		1	1	0	1	0	1	0	1	1	1	0	1	1	1	1	175	0	0	0	0	0	0	0	0
42-5465-0252																									
Metro/Reg. AC		0	0	0	0	0	0	0	0	0	0	0	1	1	0	9000	2	0	0	0	0	0	0	0	0
32-5465-00198																									

Data Base for Objective E2	general public		received total		artists		administrators		arts orgs.		general public		Proj Goaltype of service with Org.pre		target area		nature info		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
ACA																			
12-5442-156	0	0	1102	2	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
ACA																			
22-5442-065	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
ACA																			
26-5442-150	20000	2	0	2300	0	300	0	0	0	0	0	0	2000	1	1	1	1	1	1
ACA																			
32-5465-00181	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
ACA																			
42-5465-00248	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
HAI																			
12-5442-206	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1
Artspace																			
42-5465-0252	0	0	0	4210	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1
Metro/Reg. AC																			
32-5465-00198	0	0	2	2	2	2	2	2	2	2	2	2	2	1	1	0	0	1	1



Data Base for Objective E2	target audience		years in existence		years providing service		Organizational Support Budget lt \$100k		\$100-249k		\$250-499k		\$500-749k		gt \$750k		percent proj budget		Contribution in-kind	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
ACA 12-5442-156	0	0	20	20	20	20	0	0	0	0	0	0	0	0	1	2	0	0	0	0
ACA 22-5442-065	0	0	21	21	21	21	0	0	0	0	0	1	0	0	0	0	5	2	0	0
ACA 26-5442-150	0	0	22	22	22	22	0	0	0	0	0	0	0	0	1	1	86.4	2	0	0
ACA 32-5465-00181	0	0	23	23	0	0	0	0	0	0	0	0	0	0	1	1	48.3	2	0	0
ACA 42-5465-00248	1	1	24	24	0	0	0	0	0	0	0	0	0	0	1	2	23.5	2	0	0
HAI 12-5442-206	1	1	12	12	0	0	0	0	0	0	0	0	0	0	1	1	2.6	2	0	0
Artspace 42-5465-0252	1	1	8	8	8	8	1	2	0	0	0	0	0	0	0	0	31.1	2	0	0
Metro/Reg. AC 32-5465-00198	1	1	0	0	0	0	0	0	0	0	1	2	0	0	0	0	3.1	2	0	0

Data Base for Objective E2	in-kind ODCs		in-kind indirect		cash salaries		cash ODCs		cash indirect		Project Funded % MEA		% user fees		% other sources		Allocation of Funds				Record Number	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post		
ACA 12-5442-156	0	0	0	0	0	265300	2	458200	2	0	0	5.1	2	47.2	2	47.7	2	34.8	2	63.2	2	128
ACA 22-5442-065	0	0	0	0	0	8250	2	19450	2	0	0	36.1	2	0	0	63.9	2	29.8	2	70.2	2	129
ACA 26-5442-150	0	0	0	0	0	210800	2	463500	2	0	0	5.9	2	48.5	2	45.5	2	31.3	2	68.7	2	130
ACA 32-5465-00181	0	0	0	0	0	150000	2	224000	2	0	0	12	2	54.5	2	40.6	2	40.1	2	59.9	2	131
ACA 32-5465-00248	0	0	0	0	0	84450	2	118200	2	0	0	4.9	2	65.2	2	29.9	2	41.7	2	58.3	2	132
HAI 12-5442-206	0	0	0	0	0	181000	2	117000	2	0	0	16.8	2	0	0	83.2	2	60.7	2	39.3	2	133
Artspace 42-5465-0252	0	0	0	0	0	19205	2	5190	2	0	0	41	2	5.7	2	53.3	2	78.7	2	21.3	2	134
Metro/Reg. AC 32-5465-00198	0	0	0	0	0	2646	2	9878	2	0	0	39.9	2	0	0	60.1	2	21.1	2	78.9	2	135

Data Base for

Objective E3

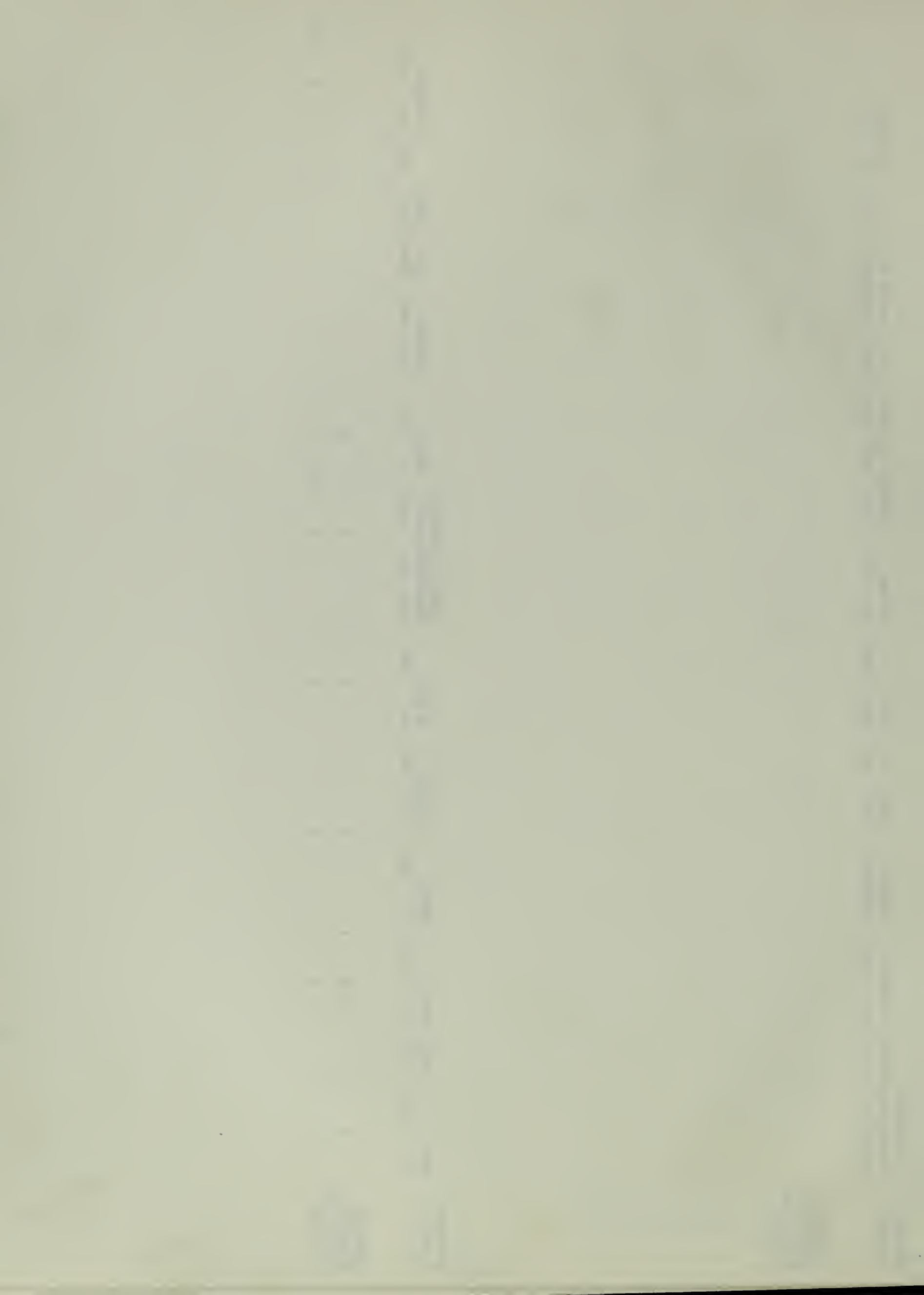
Classification Nature of info collection Service	dissemination		Geographic Target Area		local		state		regional		national		intl		Grantee NYC Location		metropolitan		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Japanese CCC 32-5465-00196 NY Public Library 42-5465-0271	0	0	1	1	0	0	0	0	0	0	1	1	0	0	0	0	0	1	1
	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0	0

C-73

Data Base for
Objective E3

other pre	Project lt \$50k Budget		\$50-150k		\$151-250k		gt \$250k		Project Staff Composition Personnel		consultant		Pay Status		paid volunteer			
	pre	post	pre	post	pre	post	pre	post	Class	pre	post	pre	post	pre	post	pre	post	
0	0	0	1	1	0	0	0	0	5	2	23	2	0	0	1	2	0	0
0	0	0	0	0	0	1	0	0	9	2	0	0	0	0	1	2	0	0

Japanese CCC
32-5465-00196
NY Public Library
42-5465-0271



Data Base for Objective E3	Labor		part-time		total person-years		Service Directed Towards		Types of single discipline		Types of single discipline		Types of single discipline		Types of single discipline		Types of single discipline		Types of single discipline	
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post
Japanese CCC 32-5465-00196	0	0	1	2	0.42	2	0	0	1	1	1	1	1	0	0	1	1	1	1	1
NY Public Library 42-5465-0271	1	2	1	2	6.5	2	1	1	0	0	0	0	0	1	1	0	0	0	0	0

Data Base for Objective E3	Types of produce/present		arts service		other		general public		Eligibility/Selection Criteria		general arts		specialized info		other		
	pre	post	pre	post	pre	post	pre	post	Mature of info	org. specific	project	specific	pre	post	pre	post	
Japanese CCC 32-5465-00196	1	1	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0
NY Public Library 42-5465-0271	1	1	0	0	0	0	1	1	0	0	0	1	1	1	1	0	0



Data Base for

Institutionalization-Capacity

Objective E3	general public		Received total		artists		administrators		arts orgs.		general public		Proj Goaltype of service with Org.pre		target area		nature info		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Japanese CCC																			
32-5465-00196	0	0	0	0	44	0	17	0	0	0	27	0	0	0	0	0	0	0	0
NY Public Library																			
42-5465-0271	0	0	0	0	94900	0	37900	0	0	57000	0	0	0	0	0	0	0	0	0

C-76

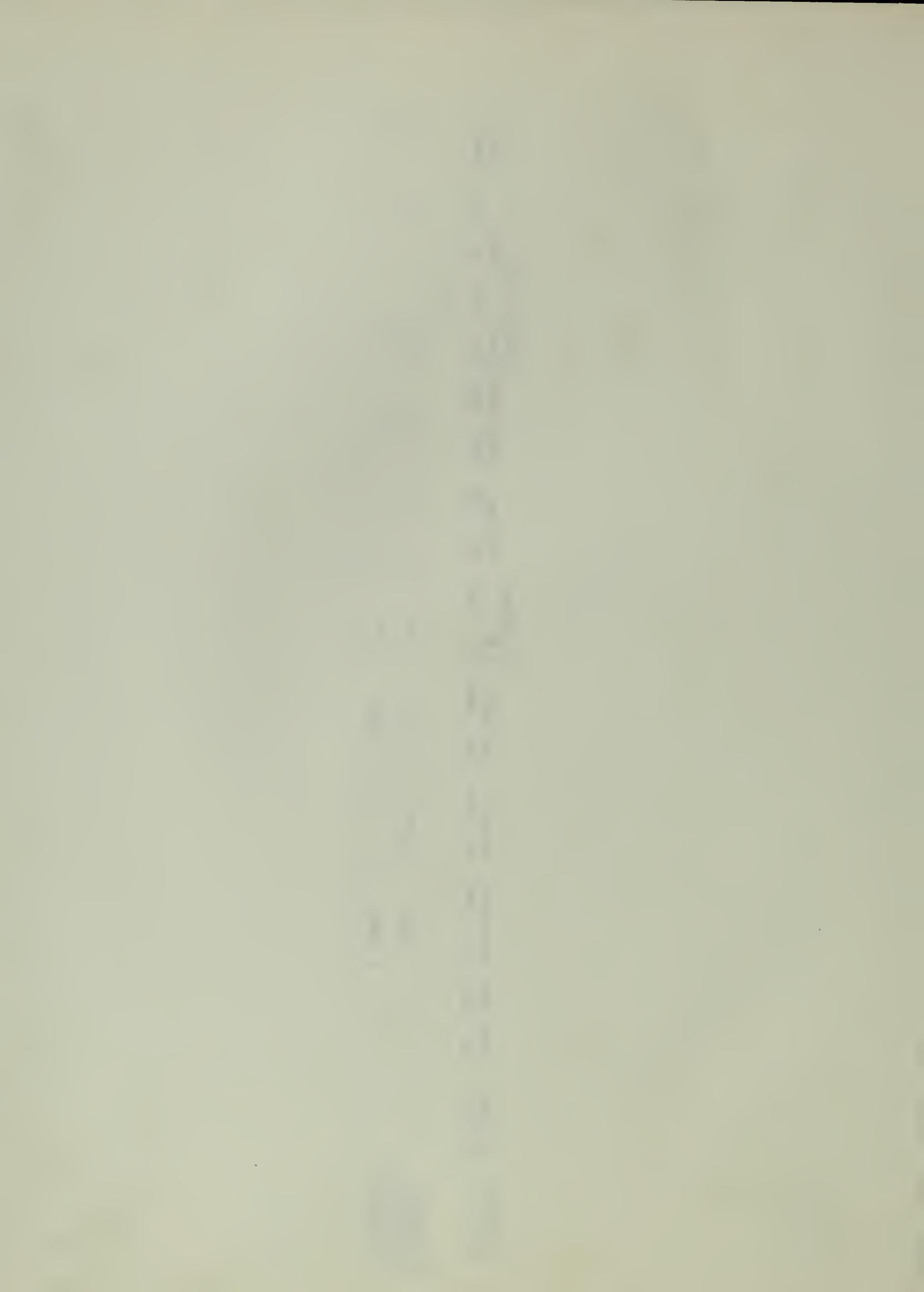
Data Base for

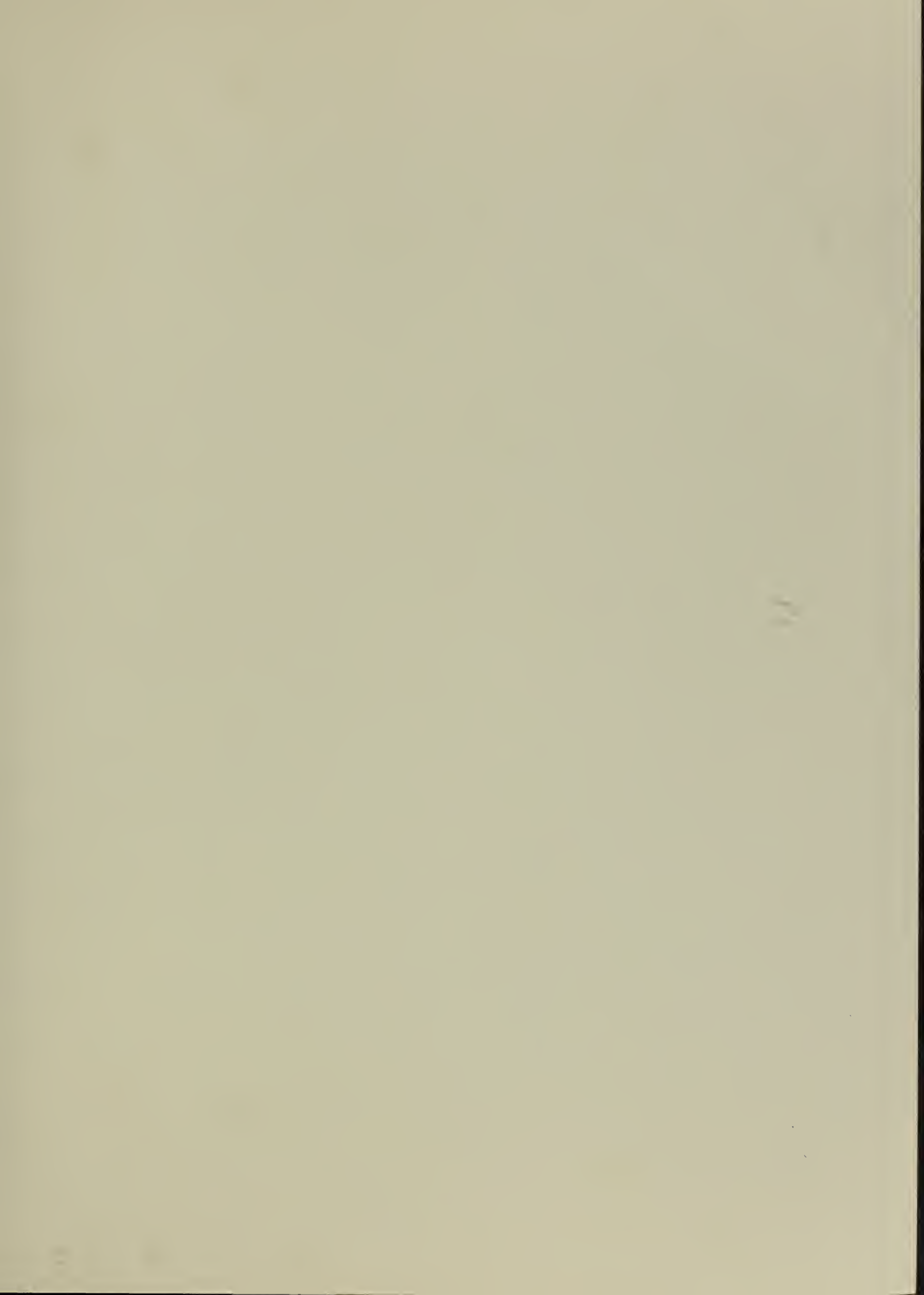
Organizational Support

Objective E3	target audience		years in existence		years providing service		Budget lt \$100k		\$100-249k		\$250-499k		\$500-749k		gt \$750k		percent projbudgetOrg. Contribution in-kind		
	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	pre	post	
Japanese CCC																			
32-5465-00196	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	2	0	0	0
NY Public Library																			
42-5465-0271	0	0	0	0	0	0	0	0	0	0	0	0	0	1	2	0.6	2	0	0

Data Base for Objective E3	in-kind ODCs		in-kind indirect		cash salaries		cash ODCs		cash indirect		Project Funded		Z user fees		Z other sources		Allocation of Funds labor		ODCs		Record Number	
	pre	post	pre	post	pre	post	pre	post	pre	post	Z NEA	pre	post	pre	post	pre	post	pre	post	pre		post
Japanese CCC	0	0	0	0	0	14000	2	14000	2	0	0	42.9	2	0	0	57.1	2	50	2	50	2	136
32-5465-00196	0	0	0	0	0	166800	2	0	0	8150	2	17.2	2	0	0	82.8	2	95.3	2	0	0	137
NY Public Library																						
42-5465-0271																						

C 1 77





EVALUATION TECHNOLOGIES INCORPORATED
2020 North 14th Street
Arlington, Virginia 22201 (703) 525-5818