

DOCUMENT RESUME

ED 163 842

HE 010 556

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 TITLE New York City Cultural Voucher Program. Year 2 Evaluation Report.
 INSTITUTION Columbia Univ., New York, N.Y. Teachers College.
 SPONS AGENCY Fund for the Improvement of Postsecondary Education (DHEW), Washington, D.C.
 PUB DATE May 77
 NOTE 85p.; Some tables and the appendix may not reproduce well

EDRS PRICE MF-\$0.83 HC-\$4.67 Plus Postage.
 DESCRIPTORS *Arts Centers; *Community Education; Community Organizations; *Community Programs; Community Support; *Cultural Activities; *Cultural Centers; Demonstration Projects; *Education Vouchers; Federal Aid; Financial Support; Higher Education; Organizations (Groups); Policy Formation; Program Descriptions; Program Development

IDENTIFIERS *Cultural Voucher Program; New York

ABSTRACT

A demonstration project, called the New York City Cultural Voucher Program, was implemented through support from the Fund for the Improvement of Postsecondary Education of the Department of Health, Education and Welfare. The project was designed to expand the kinds of audiences that use cultural institutions and expand the range of services that these institutions are willing to offer to the public. The voucher demonstration involved 15 community organizations, which served as voucher holders; eight cultural institutions, each of which was provided with a community liaison staff member; advisory board and a three-person administrative staff. Cultural vouchers subsidize cultural institutions by giving audiences funds to purchase services. The funds are awarded in the form of vouchers, which institutions accept for services rendered and that can be redeemed for cash. A description is provided of the program, transactions, policy issues, and future policy issues. Appendices provide information on the voucher tracking system and transactions and costs. (SW)

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ED163842

FINAL EVALUATION
OF THE
CULTURAL VOUCHER PROGRAM

May, 1977

COLUMBIA UNIVERSITY

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
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New York City Cultural Voucher Program

Year 2 Evaluation Report

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May 1977

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SUMMARY

Cultural vouchers subsidize cultural institutions, not through direct grants, but by giving audiences funds to purchase services. The funds are awarded in the form of vouchers - limited authorizations to spend funds. Institutions accept these vouchers for services rendered and then return them to the issuing agency for cash payment. The benefits of this system over traditional block grant arrangements, include: (1) institutions are paid in direct proportion to the services they actually provide, (2) in theory, public funds are spent in the best way because consumers can pick and choose among the suppliers which offer the best values; and (3) audiences must make active choices, and this fosters decision-making ability.

The New York City Cultural Voucher Program was designed to test the cultural voucher idea, and it had two basic goals: (1) to expand the kinds of audiences that use cultural institutions, and (2) to expand the range of services that these institutions are willing to offer to the public. The voucher demonstration, which operated last year with a budget of \$280,144. involved: (1) fifteen community organizations, which served as voucher holders, (2) eight cultural institutions, each of which was provided with a community liaison staff member, (3) an Advisory Board which set policy, and (4) a three-person administrative staff. The Year 2 experience of the Cultural Voucher Program can be summarized as follows:

1. The program expanded by adding an eighth cultural institution, and vouchers were awarded to six new community organizations, bringing the total potential population served by the voucher program to approximately 150,000. One community organization was dropped. (Pp. 5 - 8)

2. As of 1 May 1977, organizations and institutions had engaged in over 408 transactions since the inception of the program and these transactions involved services worth a total of \$108,375. The average cultural institution earned \$14,768.57, and engaged in an average of 51 transactions, which had a mean value of \$265.62. The amounts that the various institutions earned varied widely, ranging from a high of \$28,613 to a low of \$5,000. Earnings were not simply a function of museum size or location; the liaisons' effectiveness had much to do with earnings (See pp. 15 - 16). The vast majority of transactions were highly, positively evaluated by both the community representatives and the liaisons (See pp. 17 - 18).

3. It appears that institutions competed for voucher holders' business, just as the voucher model assumes. This is evidenced by the fact that two of the seven original cultural institutions replaced their liaisons in order to compete more effectively. It is not clear, however, that money motivated this competition. For some of the museums (particularly the large ones) the rewards were primarily symbolic rather than financial, at least during this stage of the voucher system's development. The important point is that institutions adapted their offerings in response to market signals, and this validates a crucial assumption of the voucher model (See pp. 16 - 17).

4. Initially, the community organizations bought services which were routinely offered to groups (e.g., admissions to events, standard museum courses, film series). but over time the pattern shifted, so that organizations are now receiving more custom services which are largely educational, aimed at developing skills not simply appreciation. For example, exhibition

training; African dance instruction, poetry instruction, and music lessons are kinds of programs now being offered (See Table 7).

5. The voucher tracking system, which was initiated during Year 1 of the program, has functioned well; and has been modified in only two minor ways. One sign of the system's effectiveness is that with over 400 transactions completed, there has never been a contract dispute between voucher holders and participating institutions (See pp. 12 - 14).

6. One community organization's programs caused the administrative staff to recommend their suspension, and this case illustrates the need for due process safeguards which do not exist at this point. Disputes between institutions and/or organizations can be heard by the administrative staff, and the Advisory Board is available to hear appeals. But disputes between the administrative staff and individual participants pose a problem. Procedures are needed for safeguarding the participant's rights to due process (See pp. 24 - 25).

8. On at least one issue (the distribution of cost information), the interests of museums were placed before the interests of community groups. This priority reflects the reality that cultural institutions must be nurtured. At this point in the development of the voucher system, maintaining the cooperation of the museums is imperative, especially since the financial clout of voucher dollars is relatively small in the larger museums (See pp. 25 - 26).

9. The Cultural Voucher Program is a component of Museums Collaborative, Incorporated, a nonprofit organization founded in 1970 to serve cultural institutions. Organizational stresses between the Voucher Program and the

parent organization have risen sharply, at least in part as a result of the voucher program's rapid expansion and apparent success. The voucher program, which at one time was a small part of the MC, Inc. program, now accounts for 60 percent of the Collaborative's total budget; and organizational arrangements may have to be modified in order to reflect this new reality (See pp. 26-29).

10. The program is trying to move from a short-term demonstration project to a permanent institution, and to do this will require a number of changes. Money is the chief engine of change. Institutionalization of the cultural voucher program will require two changes, at the very least: (1) the pool of money flowing between voucher holders and institutions must be expanded to provide real financial incentives to the institutions, and (2) the administrative intensity of the program -- the proportion of the total budget which goes to administration -- must be reduced (See pp. 29 - 30).

11. Administrative costs currently amount to \$71,800 per annum, or about 26 percent of the total program budget. For every dollar that goes into the voucher pool, transportation, or the liaisons' stipends, 41 cents is spent in administrative overhead. This is understandable, given the experimental nature of the demonstration project. Neither the museums nor the community groups knew how to behave in a voucher system, and this meant that the system had to be built on a day-to-day, decision-by-decision basis. This is understandably costly. The system is working now, and administrative intensity can be reduced markedly, although there is some critical mass below which the administrative component cannot fall. One alternative is to expand the current program, while keeping absolute administrative costs constant (See pp. 31-32).

12. "Discounting" is one way of expanding the number of dollars in the voucher pool, without increasing the staff's fundraising burdens. Under this scheme, voucher holders would have to put up some of their own funds in order to pay for the services they receive. This could be done by selling vouchers at different discount rates. For example, a rich organization might have to pay \$1,000 for \$1,000 worth of services, while a poorer organization might get a \$1,000 voucher for \$500. Of course, some organizations will continue to require 100 percent subsidies. Maintaining an average discount rate of 50 percent would double the size of the voucher pool, without increasing the voucher program's financial obligations (See pp. 32-35).

TABLES

- Table 1 - Descriptions of Participating Cultural Institutions
- Table 2 - Descriptions of Participating Community Organizations
- Table 3 - Sources of Year 2 Funding
- Table 4 - Value of Vouchers Received by 15 Community Organizations through 1 April 1977.
- Table 5 - Dollar Flow Between Organizations and Institutions, through 1 April 1977.
- Table 6 - Cultural Institutions' Earnings through 1 April 1977.
- Table 7 - Services Purchased by Community Organizations in Each Transaction Period.
- Table 8 - Descriptive Statistics for Evaluations Aggregated across Institutions and Organizations, through 1 April 1977.
- Table 9 - Evaluations Received by Each Institution and Organization, through 1 April 1977.
- Table 10 - Cost of \$1,000 Voucher for Organizations with Different Discount Rates.

FIGURES

- Figure 1 - Assumed Cause and Effect Relationships in a Fully Implemented Cultural Voucher System.
- Figure 2 - Cumulative Earnings of Cultural Institutions Across Transaction Periods.
- Figure 3 - Relationships between Voucher Value and Number of Organizations, Assuming a Fixed Voucher Pool of \$100,000.

Year 2 Evaluation Report
New York City Cultural Voucher Program

I. INTRODUCTION

A voucher system is a device for subsidizing the wants and needs of individuals, but it works quite differently than direct delivery systems that give institutions funds so that they will be available to provide services. Under a voucher scheme, the funds are awarded to individuals or groups of consumers, so that they can purchase the goods and services they want at authorized institutions. The funds are awarded in the form of vouchers -- limited authorizations to spend public funds -- and institutions accept these in payment for the services they provide to consumers; the issuing agency redeems the vouchers for cash.

This method of delivering goods and services to individuals is thought to have certain benefits over traditional block grant systems. First, institutions are subsidized only to the extent that they actually provide services, and hence the voucher system provides a built in accountability function. Second, vouchers guarantee that public funds are spent in the best possible way, because voucher holders can pick and choose their suppliers among competing suppliers. This means that suppliers who offer the best values get the business, in theory. Third, vouchers have certain psychological benefits because individuals must make choices. The voucher holders are not passive recipients of goods and services; they must shop actively, must make decisions and live with the consequences of their decisions. This should foster information-seeking and more careful decision-making, as well as a greater sense of control over the environment.

The voucher idea is very flexible, and it can support a wide variety of specific programs.* Foodstamps, medicare-medicaid, and the G.I. Bill are examples (some good and some bad) of national voucher systems. Education vouchers have been tried in one limited experiment in Northern California, and housing and transportation vouchers are now undergoing field tests at several sites. In the arts, the admission voucher system operated in New York City by Theatre Development Fund (TDF) has served as a model for the development of similar ticket voucher systems in Buffalo, Boston, Minneapolis, and San Francisco. Literature vouchers -- subsidies which permit people to buy books at discount prices -- are also under development in the United States.**

This report describes the activities of the New York City Cultural Voucher Program during the period March 1976 through April, 1977. The objectives of this voucher program are twofold: (1) to expand the kinds of audiences which use cultural institutions, and (2) to expand the range of services that cultural institutions are willing to offer. The Program began in 1975. The next section describes the current operations of the Cultural Voucher Program, and identifies the major changes which occurred in Year 2.

* For additional information about vouchers, see G. Bridge. "Voucher Systems: Increasing Citizen Choice." In E. Savas (Ed.), Alternatives for Delivering Public Services. New York: Praeger-Westview, 1977.

** Nelson Richardson. "Literary Vouchers: Can They Work?" Coda, 1977, Vol. 4, No. 3 (February/March), pp. 3-6.

II. DESCRIPTION

As presently constituted, the New York City Cultural Voucher Program involves four entities: (1) a voucher administrative staff which consists of three full-time employees of Museums Collaborative, Incorporated (MC, Inc.), (2) eight cultural institutions, each of which is represented by a liaison person; (3) fifteen community organizations which together reach an estimated 150,000 people, (4) an Advisory Board which sets policy for the Program, and (5) an external evaluation team. Major funding for the Program comes from the Fund for the Improvement of Postsecondary Education (FIPSE), an agency of the U.S. Department of Health, Education and Welfare. Additional funding is provided by contributions from foundations, corporations, and private donors.

The cultural voucher system works as follows: Each community organization receives a voucher, the value of which is determined by the Advisory Board upon the recommendation of the voucher staff. Organizations use voucher funds to purchase services from cultural institutions, and the cultural institutions are paid for their services when they return the approved forms to MC, Inc. The community groups may spend their vouchers in any authorized cultural institution; and they have wide latitude in what they may buy with their voucher funds. Figure 1 summarizes the theoretical sequence of cause and effect relationships which is supposed to characterize the voucher system. One objective of this evaluation is to determine how well the Cultural Voucher Program lived up to this model.

The Year 2 operations of the Cultural Voucher Program will be discussed under six subsection headings: (1) cultural institutions, (2) community



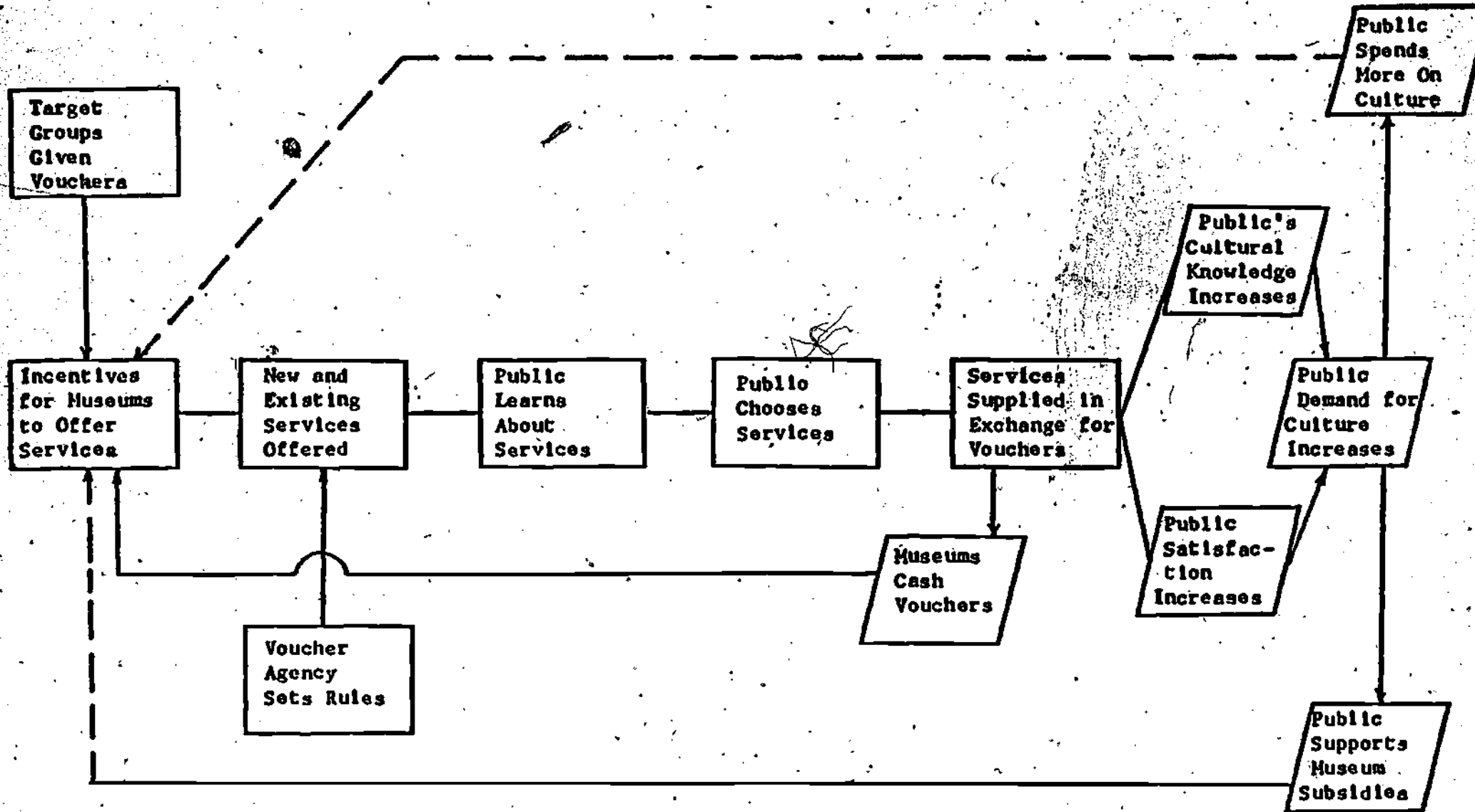


Fig. 1 - Model of cause and effect relationships in a fully implemented cultural voucher system.

organizations, (3) voucher staff, (4) finances, (5) program evaluation, (6) and system record-keeping. Before we begin, certain assumptions and conventions must be clarified. First, this is an evaluation of the voucher system, not individual community organizations or cultural institutions. We are interested in general principles, not specific experiences; so individual participants will be singled out only when their experience illustrates some important principle of a cultural voucher system.

Second, the cultural institutions in this project include botanical and zoological gardens, as well as small community museums and large regional museums. Occasionally, the term "museums" will be used instead of the term "cultural institution," but this is simply for convenience and variation. In no case are we comparing or contrasting museums with non-museums (i.e., botanical and zoological gardens).

Finally, the use of the term "Year 2" poses some problems, because the project funding period (July - June), the evaluation contract period (April - March) and the five transaction periods are not comparable. Vouchers were awarded for five transaction periods: September through December, 1975, January through April, 1976, May through August, 1976, September through December, 1976, and January through April, 1977. Our analysis of the transactions and earnings corresponds to these five transaction periods, and includes all data which were submitted as of midnight on 29 April 1977. When referring to the project's finances, Year 1 is defined as July 1, 1975 through June 30, 1976, and Year 2 is defined as July 1, 1976 through June 30, 1977.*

*Note that these are different definitions than the Collaborative uses in specifying its Program years.



A. Cultural Institutions

As of September, 1976, the cultural voucher system included eight cultural institutions which are located in the five boroughs of New York City. Table 1 describes the participating cultural institutions. One institution, the Museum of Contemporary Crafts, joined the voucher system during Year 2; all the others joined at the outset of the project. While no museums have dropped out since the inception of the project, one was temporarily suspended during a period of reorganization, and a second is currently on suspension. El Museo del Barrio attracted a good deal of initial interest from community organizations, but then was unable to deliver services, and the Advisory Board suspended their liaison's stipend temporarily. They reorganized their voucher staff and rejoined the system with excellent results. The New Muse, a community museum in Brooklyn, was suspended in March, 1977, because they failed to use the liaison stipend correctly.

Each institution received funds to pay for a liaison staff person, although the amount of these payments varied from institution to institution. Four received stipends of \$12,100. to hire full-time liaisons, two received \$7,260. for part-time liaisons, and the Museum of Contemporary Crafts, the most recent arrival, received \$6,600. for a part-time liaison* (See Table 1).

Two things are noteworthy about the cultural institutions' operations during Year 2 of the Program. First, institutions were sensitive to market

*Stipends are paid on a 1 June 1976 to 30 May 1977 basis. The \$6,600 received by the Museum of Contemporary Crafts is equal to the amount paid other part-time liaisons during Year 1.

forces. That is, they changed their strategies and offerings in response to market feedback, and this validated one of the major assumptions of the voucher model. The best evidence of this is that two of the original seven cultural institutions replaced their liaison personnel for the expressed purpose of improving their performance in the voucher system. (Parenthetically, both institutions did earn considerably more after they changed liaisons.)

Second, the cultural institutions provided services which they do not routinely offer to the general public. The evidence for this will be presented later in Section III-B, but the important point here is that the cultural institutions operated essentially as predicted by the voucher model. They provided new and innovative services, and they competed with each other for voucher business. It is not clear, however, that the institutions were after money alone, because most services were furnished at cost, even though the market would bear somewhat higher prices. By and large, the important outcomes tended to be symbolic rather than financial. For example, the American Museum of Natural History's Year 1 earnings represent approximately .05 percent of that institution's total budget and about three percent of the Education Department's budget.

B. Community Organizations

At present, fifteen community organizations hold vouchers. During the second year of the Program, six new organizations were awarded vouchers, and one organization, Mobilization for Youth (MFY), was suspended indefinitely. MFY failed to use its voucher funds between the first and third transaction periods, and hence the Advisory Board replaced this organization and returned

its award to the voucher pool. The addition of the six new groups, less the loss of the Mobilization for Youth, means that the voucher system's potential audience has risen from approximately 75,000 in Year 1 to approximately 150,000 in Year 2.

Table 2 describes the characteristics of the fifteen participating community organizations. It is clear from these data that the new organizations, like the original organizations, represent people who, for various reasons, are unlikely to use the City's cultural institutions. Reaching these "nontraditional audiences" is a prime objective of the current voucher demonstration, and this means that the voucher demonstration takes on the aura of a social welfare program. Admittedly, all of the organizations serve at least some low-income, economically disadvantaged populations, and their cultural purchases must be subsidized almost totally. However, the current configuration of the Program should not blind us to the fact that vouchers can be used to deliver cultural services to a wide variety of people. Vouchers in general and cultural vouchers in particular are not restricted to social welfare uses.

It is important to distinguish between two thrusts in the present voucher demonstration. These can be described as: (1) providing cultural services to nontraditional, underserved audiences, and (2) testing the assumptions of the voucher model. In one sense these objections are inextricably related in the present voucher system, and it can be argued that if vouchers can work with nontraditional audiences, they can work anywhere. The important issue here is that the voucher system can meet many different public policy objectives, not simply social welfare objectives; and the

potentially conflicting objectives of the Program will become more salient as the Program attempts to move from a short-term demonstration to a stable, permanent institution.

C. Voucher Administrative Staff

The administrative staff now consists of Ms. Susan Bertram, director; Ms. Holly Sidford, assistant director, and Mr. Haffiz Mohamed, program associate. Ms. Sidford joined the staff as program associate in February 1976; she replaced Ms. Cheryl McClenney as assistant director in September 1976, when Ms. McClenney resigned to become Assistant Commissioner for the Department of Cultural Affairs for New York City. Mr. Haffiz Mohamed assumed Ms. Sidford's former position as program associate. Technically, the Voucher Program staff reports to the director of Museums Collaborative, Incorporated, Ms. Priscilla Dunhill.*

The allocation of responsibilities did not change significantly as a result of the personnel changes which occurred during Year 2. Fund raising, public appearances and media contacts, and the major policy decisions remained the primary responsibilities of the project director. Day-to-day operations fell primarily to the assistant director and program associate, although Ms. Sidford shifted between roles. This provided some flexibility and continuity in the management of the Voucher Program, but it also presents a nascent problem. Because she can operate easily in roles at different points in the organizational hierarchy, Ms. Sidford will undoubtedly need

*Ms. Dunhill resigned the directorship after the close of the evaluation contract period and was replaced by Ms. Bertram. Ms. Sidford was promoted to the voucher project directorship at the same time. The matter is discussed in Section IV-E.

more public recognition for her broad responsibilities, and this may create problems if the project does not provide increasingly greater visibility and mobility for her. One solution is to give her a larger role in an expanded voucher system, but this assumes that an expanded system is imminent.

D. Finances

During Year 2, the bulk of the Cultural Voucher Program's operating funds came from the Fund for the Improvement of Postsecondary Education (FIPSE), an agency of the U.S. Department of Health, Education, and Welfare. But the program also benefited from funds supplied by the New York State Council on the Arts, the National Endowment for the Arts, the Edward John Noble, Surdna, and Robert Sterling Clark Foundations, the Rockefeller Brothers Fund, the Avon Products Foundation and other donors.

It is estimated that about one-third of the administrative staff's time was devoted to fundraising activities, and the tangible results of this effort are summarized in Table 3, which shows the sources of all Year 2 funds. Note that this table does not include services in kind which were provided by the New York City Department of Cultural Affairs. These services included office space, office equipment, a bus, some photocopying services, and some telephone services. The estimated market value of these services was approximately \$11,000, although this figure did not appear in any Museums Collaborative budget.

Table 3

Sources of Funds in Year 2

Fund for the Improvement of Postsecondary Education (Health, Education and Welfare)	\$115,792.
New York State Council on the Arts	30,600.
National Endowment for the Arts	25,000.
Edward John Noble Foundation	25,000.
Surdna Foundation	25,000.
Robert Sterling Clark Foundation	25,000.
Rockefeller Brothers Fund	15,000.
Avon Products Foundation	2,500.
Chase Manhattan Bank	1,000.
Mobil Foundation	1,000.
	<hr/>
	\$265,892.

On the outlay side of the ledger, the Cultural Voucher Program's budget in Year 2 was divided as follows:

PROGRAM SERVICE COSTS	\$176,020.
Voucher for community organizations	\$90,000.
Transportation for Voucher holders	14,000.
Stipends for liaisons	69,520.
Other services to participants	2,500.
ADMINISTRATIVE COSTS	71,800.
EVALUATION	20,000.
DISSEMINATION	12,324.
	<hr/>
	\$280,144. *

* The difference between income and outlays (\$14,252) was made up by savings from Year 1.

The relative costs of administration can be calculated in at least three ways. First, the budget can be divided into two components -- services vs. everything else. If we label all non-service costs as "administrative costs," the ratio of service dollars to administrative dollars would be \$176,020.:\$104,124., or, in round numbers, \$1.00:\$0.59. But obviously many of the non-service costs resulted from the experimental nature of the voucher demonstration, and the figure of \$1.00:\$0.59. gives a poor estimate of what it costs to run a basic voucher system. Evaluation and dissemination costs clearly fall into the category of extraordinary costs. If these costs are removed from the administrative category, the ratio of service dollars to administrative dollars is \$176,020.:\$71,800., or \$1.00:\$0.41. And finally, we can remove fundraising expenses from the \$71,800. in order to estimate what it would cost to run a voucher system that had reliable, relatively permanent funding. Under these conditions, the ratio of service dollars to administrative dollars would be \$176,020.:\$49,533.,* or in other words, \$1.00:\$0.28. That is, for every dollar in services, the project must spend 28 cents in administrative overhead.

The ratio of service dollars to administrative dollars is an important point of debate, and the matter is discussed in detail in Section V-A, Administrative Intensity.

E. Evaluation

The Year 2 evaluation differed from the previous year's evaluation in three ways: First, the evaluation team was changed. Professors Charles

*This is based on the reasonable assumption that fundraising consumes about one-third of the staff's time.



Kadushin and Noel Tichy, who directed the Year 1 evaluation, resigned. Gary Bridge, who had served as a consultant to the Kadushin-Tichy team, was selected to direct the Year 2 evaluation. Second, the thrust of the evaluation changed, so that in Year 2 much more time was devoted to policy planning and program management, and less energy was devoted to academic research questions. Third, the cost of the evaluation was reduced by almost 20 percent in Year 2, although the amount of reporting required was substantially greater than in Year 1.

F. Record-Keeping

The voucher tracking system which was developed by G. Bridge during the first year of the project has proven adequate, and only two changes were made during Year 2. The system involves four forms: Appendix A presents the forms and explains how they are used. Briefly stated, the procedure is as follows: Once a cultural institution and community organization have reached an agreement, a SERVICE REQUEST form is signed and sent to MC, Inc. This serves as a contract, and it specifies the services to be delivered, the dates of delivery, and the maximum costs. After the services are provided, a SERVICE REPORT form is filed, and when signed by the community organization representative, this serves as an authorization to transfer the funds from the organization's voucher account to the cultural institution. At the same time, the community representative completes a confidential EVALUATION FORM which rates the quality of services provided by the institution. The cultural institution liaison also completes a confidential EVALUATION FORM which indicates the liaison's view of the transaction.

Last year, the SERVICE REQUEST form was modified slightly in order to permit better coding of activities. The coding categories, which were developed on the basis of Year 1 experience, are as follows:

<u>Code</u>	<u>Activity</u>
01	Admission to regular museum programs (including planetarium shows, zoological gardens, special tours of architectural landmarks, zoological exhibits, and "behind the scenes" of various museum departments.
02	Weekly lessons in acting, drums, piano, gardening, painting and drawing, etc., usually involving hands-on experience and transfer of concrete skills.
03	Museum lectures or courses in urban ecology, appreciating modern art, African art, African dance, African music, textiles.
04	Direct services including exhibit design and installation, preparation of exhibit catalog; in-museum training in the installation of exhibits; printing of flyers for community group exhibit; taping and preparation of videotape cassettes.
05	Staff seminars and workshops (e.g., fundraising techniques).

The second change in the tracking process was not an addition, but a deletion. The SERVICE REPORT form contained an item which asked about the racial and sex distribution of the people served in each transaction. These data were needed, it was believed, in order to demonstrate that the cultural voucher program was indeed serving audiences which are unlike those that usually patronize the participating cultural institutions. Some liaisons resented the question and therefore refused to provide the requested data. The evaluation team's explanation of the need for these data increased responses somewhat, but a significant number of the SERVICE REPORT forms continued to omit this information. The continued resistance to requests for these data reflects the failure of the evaluation staff to adequately justify the need for the data.

Overall, the tracking system has worked well, and there is every reason to believe that the basic system can be generalized to a much larger voucher program. Currently, MC, Inc. operates the tracking system manually, and forms are forwarded to the evaluation team for computer processing. The computerized management system could be used for day-to-day operations with only a minimum of staff training and a small additional cost. However, this will be cost-effective only in an expanded voucher system. The next section, which describes the transactions that occurred during Year 2, makes use of the computerized data base.*

*The computer programs and file structure are detailed in Appendix B.

III. TRANSACTIONS

Since its inception, the Cultural Voucher Program has provided community organizations with vouchers worth more than \$108,375., and eight institutions have been authorized to accept these vouchers as payment for services rendered. How did the community organizations spend their money? What services did they buy with their vouchers, and did their buying preferences - their "tastes" - change as they gained experience in the cultural world? Which institutions attracted the most voucher dollars? The least? What accounts for this distribution? These are the questions we will address in this section. The information is presented in three subsections which concern: (1) the dollar flow from community organizations to cultural institutions, (2) the kinds of services that organizations purchased, and (3) the organizations' and institutions' evaluations of these transactions.

A. Dollar Flow*

The distribution of funds among the fifteen community organizations is shown in Table 4. The bases for these allocations are described in Subsection IV-B and will not be discussed here. The question is, where did the voucher funds go? Table 5 presents the relevant data. One institution attracted \$28,613., while another earned only \$5,428., a range of \$23,185. In other words, the least utilized institution, the New York Zoological Society, earned only 23 percent as much as the most utilized institution, the Brooklyn Museum. The average (mean) amount earned by the institutions was \$14,768.57.

*The data for the Museum of Contemporary Crafts are omitted in all comparisons of earnings, because this institution did not join the voucher system until the fourth transaction period. To include these data would seriously distort comparisons.

Table 4

Voucher Dollars Used by Community Organizations

Comm Org:	Period: 1	2	3	4	5	Total
AICH	\$ 800(7)	\$ 759(4)	\$ 1,591(2)	\$ 139(1)		\$ 3,289(14)
Elm-Cor	\$1,700(7)	\$2,784(14)	\$ 3,016(17)	\$ 3,347(9)	\$ 2,575(3)	\$ 13,420(50)
GLIE	\$1,750(4)	\$3,406(14)	\$ 1,434(7)	\$ 2,952(5)	\$ 3,039(3)	\$ 12,581(33)
Hts & Hill	\$1,290(4)	\$1,071(6)	\$ 2,494(9)	\$ 2,380(16)	\$ 1,402(12)	\$ 8,637(47)
HANAC	\$1,817(3)	\$2,401(4)	\$ 3,538(10)	\$ 3,350(2)	\$ 333(3)	\$ 11,439(22)
Jamaica	\$1,560(13)	\$4,456(26)	\$ 2,048(12)	\$ 3,152(13)	\$ 3,122(12)	\$ 14,338(76)
Manhood	\$1,780(3)	\$ 954(5)	\$ 1,777(5)	\$ 1,046(1)		\$ 5,557(14)
Mobil f Yth	\$1,385(1)		\$ 386(10)			\$ 1,771(11)
Northside	\$1,784(11)	\$4,406(16)	\$ 1,287(13)	\$ 4,429(17)	\$ 1,430(8)	\$ 13,336(65)
TIP	\$ 796(3)	\$2,290(3)	\$ 2,412(13)	\$ 1,898(5)	\$ 2,286(3)	\$ 9,682(27)
Proj Retn				\$ 2,000(1)	\$ 2,000(2)	\$ 4,000(3)
Casita				\$ 1,361(16)	\$ 568(4)	\$ 1,929(20)
Henry St					\$ 2,348(8)	\$ 2,348(8)
Bethany				\$ 1,485(4)	\$ 905(1)	\$ 2,390(5)
Crown Hts				\$ 1,050(1)		\$ 1,050(1)
JASA				550(1)	\$ 1,306(4)	\$ 1,856(5)
Total	\$14,662(56)	\$22,525(92)	\$19,984(98)	\$29,138(92)	\$21,313(63)	\$107,622(401)

	<u>AMHI</u>	<u>BKLYN</u>	<u>EL MISEO</u>	<u>PDMA</u>	<u>MISE</u>	<u>ZOO</u>	<u>QUEENS NOT</u>	<u>CONT CRAFT</u>	<u>TOTAL</u>
AMER-IND	\$ 545(7)	\$ 2575(5)	0	30 (1)	0	\$ 139(1)	0	0	\$ 329(14)
ELMOR	\$ 3773(12)	\$ 3713(11)	\$ 1902(2)	\$ 573(5)	\$2438(11)	\$ 953(7)	\$ 53(2)	0	\$13,422(50)
GLIE	\$ 2095(2)	\$ 3888(4)	0	\$ 44(1)	\$5270(22)	\$ 734(2)	\$ 550(2)	0	\$12,587(33)
HYS & HILL	\$ 350(2)	\$ 4246(10)	\$ 324(3)	\$ 1527(6)	0	\$ 165(5)	\$ 2046(19)	\$ 130(4)	\$ 8,777(49)
HANAC	\$ 228(2)	\$ 8542(9)	0	\$ 746(4)	0	\$ 587(3)	\$ 1131 (3)	\$ 264(2)	\$11,498(23)
JAMAICA	\$ 5104(21)	\$ 1361(7)	\$ 200(1)	\$ 2097(9)	\$2997(13)	\$ 442(6)	\$ 1490(17)	\$ 763(4)	\$14,455(78)
MANHOOD	0	\$ 2791(2)	0	\$ 103(4)	\$2693(9)	\$ 0	\$ 0	0	\$ 5,586(15)
MOBIL F YTH	\$ 146(4)	\$ 80(2)	0	0	\$1385(1)	\$ 115(2)	\$ 45(2)	0	\$ 1,771(11)
NORTHSIDE	\$ 2537(14)	\$ 55(1)	\$ 2086(10)	\$2057(5)	\$ 778(3)	\$ 1503(8)	\$ 3463(17)	\$ 1255(8)	\$13,733(66)
TIP	\$ 5195(3)	\$ 219(2)	0	0	\$1550(5)	\$ 641(4)	\$ 1521(11)	\$ 556(2)	\$ 9,682(27)
PROJ RETN	\$ 4000(3)	0	0	0	0	0	0	0	\$ 400(3)
CASITA	\$ 283(6)	\$ 25(1)	\$ 904(5)	\$ 235(3)	0	\$ 151(4)	0	\$ 330(1)	\$ 1,928(20)
HENRY ST.	0	\$ 95(1)	0	\$ 495(1)	0	0	\$ 462(3)	\$ 1296(3)	\$ 2,348(8)
BETHANY	\$ 1605(2)	\$ 702(2)	0	0	0	0	0	\$ 83(1)	\$ 2,390(5)
CROWN HYS.	\$ 1050(1)	0	0	0	0	0	0	0	\$ 1,050(1)
JASA	\$ 750(2)	\$ 320(1)	0	\$ 467(1)	0	0	0	\$ 319(1)	\$ 1,856(5)
TOTAL	\$27,661(81)	\$28,613(58)	\$5,434(21)	\$8,373(40)	\$17,111(64)	\$5,428(42)	\$10,760(76)	\$4,995(26)	\$108,375(468)

Table 5 - Dollar Flow Between Community
Organizations and Cultural Institutions
Through 1 May 1977.

The average (mean) transaction was worth \$262.86, but this masks a wide range of costs. The smallest transaction cost only \$5.00 (the fee for a seminar), and the most expensive transaction was worth \$2,000.00. The data in Table 6 show that the institutions varied widely in the number of transactions they entered into and the mean value of these transactions.

As one would expect in a dynamic market, the amount the institutions earned varied from period to period. In other words, some institutions came on strong at the beginning and stayed that way, while others started slowly and improved as they gained experience. The American Museum of Natural History is an example of the former case, and the Museum of Modern Art illustrates the latter situation. Figure 2 shows the amount that each institution earned in each transaction period, but the data are presented as cumulative frequency curves. The sharper the slope of the curve, the more the institution earned during that period; a flat curve indicates no earnings during the period.

B. Services Rendered

Over 400 transactions occurred between institutions and organizations between 1 September 1975 and 29 April 1977. Appendix C summarizes the services that the various community organizations purchased with their vouchers. These services can be grouped conveniently into five categories: admission to regular museum programs and special tours, weekly lessons, museum courses, direct services, and staff training.*

*The difference between museum courses and weekly lessons is this: courses expose people to things, while lessons teach them how to do these things.

Table 6 - Cultural Institutions' Earnings
Through 1 May 1977.

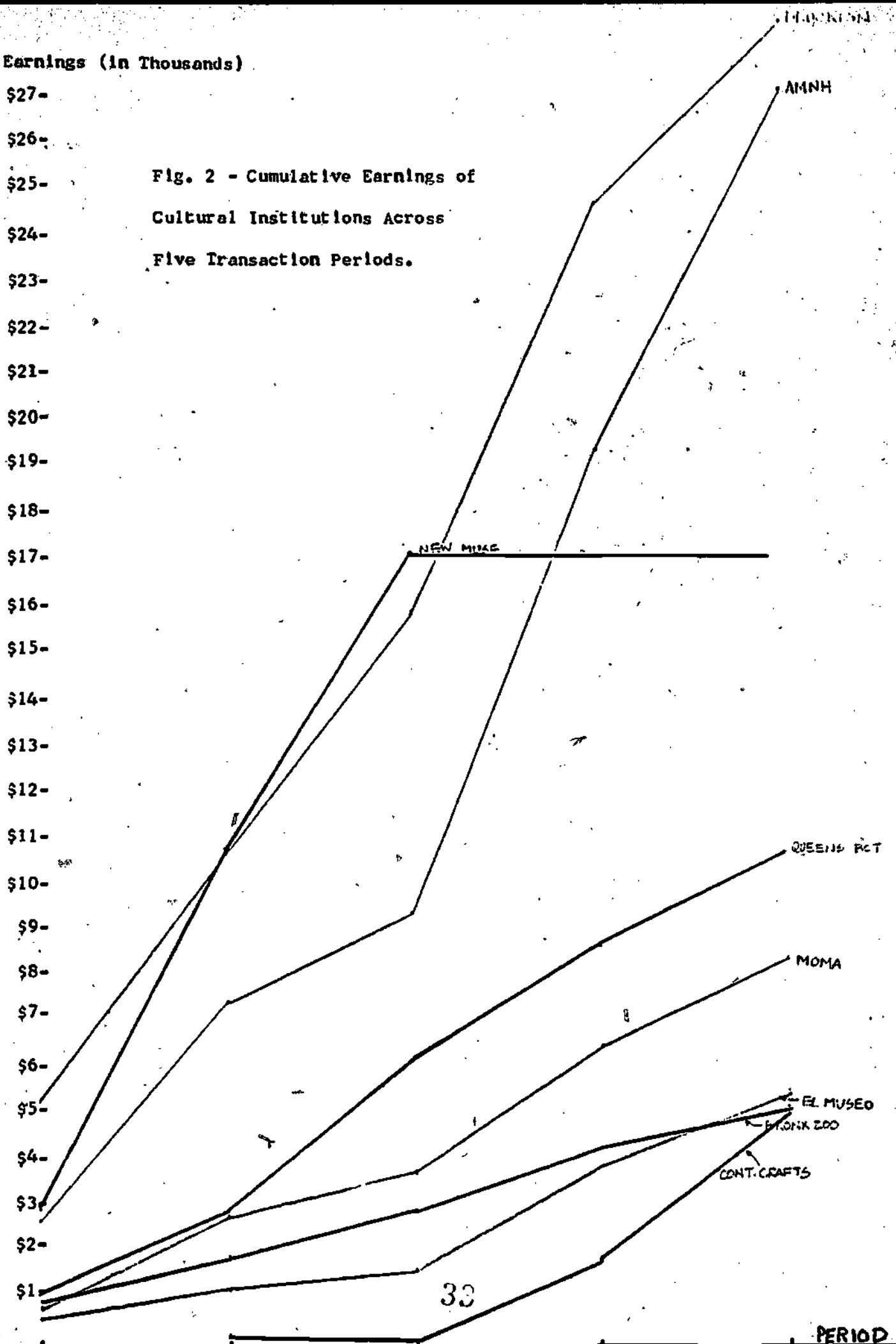
Cult. Inst.	No. of Transactions	Total Value	Mean Value	SD
AMNH	81	\$27,661.	\$341.49	\$449.
BKLYN	58	\$28,613.	\$493.33	\$647.
El Museo	21	\$ 5,434	\$259.76	\$298.
NOMA	40	\$ 8,373	\$209.33	\$278.
New Muse	64	\$17,111.	\$267.36	\$213.
Bronx Zoo	42	\$ 5,428.	\$129.24	\$156.
Queens Bot	76	\$10,760.	\$141.58	\$151.
Cont. Crafts	26	\$ 4,995.	\$192.12	\$183.

* The standard deviation is a statistic which indicates the degree of dispersion of values around the arithmetic mean. The smaller the SD, the less variation there was in earnings.

Earnings (in Thousands)

\$27-
\$26-
\$25-
\$24-
\$23-
\$22-
\$21-
\$20-
\$19-
\$18-
\$17-
\$16-
\$15-
\$14-
\$13-
\$12-
\$11-
\$10-
\$9-
\$8-
\$7-
\$6-
\$5-
\$4-
\$3-
\$2-
\$1-

Fig. 2 - Cumulative Earnings of Cultural Institutions Across Five Transaction Periods.



33

PERIOD

Table 7 shows the percentage of transactions in each category which occurred during each of the five transaction periods. These data are relevant to the question, did the community organizations change their preferences for services as they gained experience in the cultural world? Simply stated, the answer is yes. The data suggest that organizations initially purchased mostly existing services (e.g., admissions or courses), but over time they shifted toward nontraditional services, notably activities which taught specific skills. It appears that community groups looked at what was available, liked what they saw, and said, "Teach us how to do that."

The transactions which occurred between Elm-Cor and the American Museum of Natural History provide a prime example. Elm-Cor purchased courses in African culture, and this led to arrangements for African dance classes. As a result of these classes, Elm-Cor youths are proficient enough in authentic African dances that they have been invited to perform publicly on a number of occasions in less than a year.

Even a cursory inspection of the data in Table 7 and Appendix C will show that the cultural institutions in the voucher system are providing services which are not routinely offered to non-voucher audiences. Interviews with selected liaisons confirm this conclusion. The Cultural Voucher Program has evidently achieved its goal of broadening the services that institutions offer to nontraditional audiences.

C. Evaluation

In this chapter we have examined the flow of dollars from organizations to institutions and the kinds of services that organizations bought with

Table 7

Services Purchased by Community Organizations in Each Transaction Period

Period:	Sept.-Dec. 1975 1	Jan.-April 1976 2	May-August 1976 3	Sept.-Dec. 1976 4	Jan.-April 1977 5	Total
Type of Service:						
Admissions and Tours	\$1,640(11) 11.2%	\$ 1,047(15) 4.6%	\$2,621(26) 13.0%	\$ 1,523(19) 5.2%	\$ 904(12) 4.2%	\$ 7,735(83) 7.2%
Weekly Lessons	4,526(12) 30.8	14,331(40) 63.6	7,875(42) 39.4	17,395(45) 59.7	13,333(39) 62.0	57,497(178) 53.3
Museum Courses	3,379(12) 23.0	5,458(24) 24.2	4,022(17) 20.0	5,467(19) 18.8	6,007(11) 27.9	24,333(83) 22.5
Staff Seminars and Workshops	1,260(14) 8.6	585(6) 2.6	1,587(3) 7.9	858(4) 2.9	200(1) 1.0	4,490(28) 4.2
Direct Services	3,856(7) 26.2	1,104(7) 4.9	3,880(8) 19.4	3,894(5) 13.4	1,045(2) 4.9	13,779(29) 12.8
	<u>\$14,661</u>	<u>\$22,525</u>	<u>\$19,985</u>	<u>\$29,137</u>	<u>\$21,526</u>	<u>\$107,834*</u>

*Doesn't correspond to total \$108,375. because some transactions could not be coded due to incomplete data.

their voucher dollars. Now we turn to quite a different set of issues, namely, participants' subjective evaluations of each other.

The data come from the confidential evaluation forms which institutions and organizations prepared independently after each transaction (refer to Appendix A for details). Community representatives were asked for three kinds of information: (1) overall, how satisfied were you with the transaction?, (2) would you seek these services again?, (3) would you recommend this institution to other organizations? Liaisons answered essentially the same questions, that is, (1) overall, how satisfied were you with this transaction?, (2) would you provide these same services to this organization again?, and (3) would your institution be willing to provide these services to other organizations in the future? Table 8 summarizes the aggregated responses to these six items. It is obvious that the vast majority of transactions were rated very positively, and organizations would purchase the same services again and recommend the institutions to others. This feeling was reciprocated by the institutions who were generally willing to offer the same services to others.

No evaluations of specific transactions will be reported here, because the raters submitted their evaluations in confidence. However, summary evaluations are provided in Table 9 for each of the institutions and organizations; except in cases where there are less than five transactions, and it might be possible to infer individual data with some degree of accuracy. The descriptive statistics make it quite clear that the vast majority of institutions and organizations were very positively evaluated, although there was some significant variation between institutions and between community organizations.

Table 8

Descriptive Statistics for Evaluations Aggregated Across
Institutions and Organizations, through 1 January 1977.

	Average (mean)	Standard Deviation*	Number
<u>Community representatives ratings of institutions</u>			
Overall, how satisfied were you with this exchange? (0 = very dissatisfied, 14 = very satisfied)	12.5	4.2	269
Knowing what you know now, would you have sought these services? (1 = definitely would not, 5 = definitely would)	4.6	1.02	269
Would you recommend this institution to other community organizations? (1 = definitely would not, 5 = definitely would)	4.8	0.97	269
<u>Liaisons' ratings of community organizations</u>			
Overall, how satisfied were you with this exchange? (0 = very dissatisfied, 14 = very satisfied)	11.8	5.17	224
Would your institution be willing to supply the same services to this community organization in the future? (1 = definitely would not, 5 = definitely would)	4.6	0.98	224
Would your institution be willing to supply the same services to other community organizations in the future? (1 = definitely would not, 5 = definitely would)	4.7	0.93	224

*The standard deviation is a statistic which indicates the degree of dispersion of values around the arithmetic mean, i.e., the average. The greater the standard deviation, the greater the dispersion of ratings around the average rating. In other words, the smaller the standard deviation, the more homogeneity of opinion there was.

Table 9

Evaluations Received by each Institution and Organization Through 1 January 1977.
(0 = very dissatisfied, 7 = neutral, 14 = very satisfied)

<u>Institutions rated by community representatives</u>	Average (mean)	Standard Deviation	Number of Transactions Rated
American Museum of Natural History	12	2	60
Brooklyn Museum	12	5	38
El Museo del Barrio	13	2	8
Museum of Contemporary Crafts	11	4	13
Museum of Modern Art	13	2	9
New Muse Community Museum	13	2	48
New York Zoological Society	13	2	34
Queens Botanical Garden	12	4	54
<u>Organizations Rated by Liaisons</u>			
American Indian Community House	13	1	15
Bethany Family Circle	*		
Casita Maria	12	1	16
ELMCOR Youth and Adult Activities	12	4	29
Group Live-In Experience	13	1	52
Heights and Hills Community Council	12	3	29
Hellenic-American Neighborhood Action Council	12	4	12
Henry Street Settlement	*		
Jamaica Service Program for Older Adults	13	3	39
Manhood Foundation	10	1	8
Mobilization for Youth	13	2	9
Northside Center for Child Development	9	6	34
Project Return	*		
TIP Neighborhood House	11	5	16

*Too few transactions to report

IV. POLICY ISSUES.

This section summarizes the major policy issues which were dealt with, explicitly or implicitly, during the second year of the Voucher Program.

The questions concerned:

- A. Should new funds be used to add more museums or more community organizations to the voucher system? In other words, how much should go for liaisons' stipends, and how much should go for organizations' vouchers?
- B. How should the available voucher funds be allocated among the community organizations?
- C. The voucher staff can adjudicate disputes between institutions and organizations, but how can due process be insured when the voucher staff and participants are in conflict?
- D. Should organizations be given cost information about each others' transactions so that they can comparison shop among competing cultural institutions?
- E. Can the organizational stresses which developed between MC, Inc. and the voucher staff be ameliorated?
- F. Can the voucher project attain an acceptable degree of financial, political, and social permanence?

A. Dollars for Liaisons or Vouchers?

The Voucher Program's budget falls into four general categories:

- (1) vouchers awarded to organizations, (2) stipends for liaisons in the

institutions, (3) administration, and (4) program evaluation. Between Year 1 and Year 2, the total budget rose from \$216,854. to \$280,144. Evaluation costs fell by 20 percent, but every other budget category expanded, and the relative expansion of the three remaining categories -- vouchers, stipends, and administration costs -- represents a key policy issue.

In essence, the issue is this: When new dollars arrive, should they be added to the voucher pool for organizations to use, or should they be used for stipends so that more institutions can join the program? Both events occurred; one institution was added (with a stipend valued at \$6,600.), and six community organizations were added (with vouchers worth \$24,000.). This ratio roughly approximates the earlier balance between stipends and vouchers.

At the outset of the evaluation, we had predicted that when the economic interests of institutions and organizations came into conflict -- as they surely must do in any exchange system -- the voucher staff would support the institutions at the expense of the community organizations. This prediction was based on certain tenable assumptions about the staff's long term commitments. The voucher system is administered by professional arts management people, and their long term career goals would be enhanced by pleasing museums rather than community organizations. Presumably, adding new museums brings approval and recognition from more people in the museum world, and this is the reference group that career arts management people think of first. Adding community organizations provides less short-term gratification in this social system.*

*One might make an argument for these priorities. The voucher staff must curry favor in the museum world, not for their own personal gain, but rather for the success of the Program, because the whole project depends upon the goodwill and enthusiasm of the cultural institutions. They can withdraw at any time, and then the whole Program will be lost, and no community groups will be served. Moreover, the institutions are not financially dependent on voucher dollars and they can leave without much damage to their budgets. Under these conditions, it makes sense to put institutional interests before community groups' interests.



This bias has not occurred in the allocation of stipends vs. vouchers, although there is some other evidence that at least one other area of conflict was resolved in favor of the institutions, at least in the short run (See Section IV-D, Information for Decision-making). The questions of stipends versus vouchers will arise continually, but in the future the debate may not be resolved in the same way. Section V-C addresses this issue in terms of future policy decisions.

B. Allocations to Community Organizations

Problem: How should the available voucher funds be divided up among the community organizations? These organizations differ in terms of size, geographical location, "social significance," and administrative experience. Moreover, most of the COs (10 of the current 15) have some experience in the voucher system, so they have "track records." Any or all of these factors could be used as criteria for allocating voucher funds, and the problem facing the Advisory Board was to define appropriate measures of "deservingness." This became more of a problem as the voucher system matured.

At the outset of the demonstration, everyone received the same size voucher: \$2,000 for four months. The idea was to give all groups an equal chance to practice using the voucher system, instead of trying to allocate the initial vouchers on the basis of "potential" for success. Later, the Advisory Board gave different size vouchers to the various community groups based on their performance in the Program. Generally, this system of initially similar vouchers followed by differential vouchers achieved its objective of giving COs an opportunity to learn how to deal with museums.

One alternative to this arrangement was considered but rejected. Under this scheme, COs would have turned in proposals which would have been evaluated by the Board and funded accordingly. Of course, this method would have benefited the larger organizations, which already had experience with proposal preparation.

At the beginning of the second year, allocations were made for a fourth time, and this time the allocation procedure raised some important issues. The voucher staff went through time-consuming processes of rating COs, and the liaisons also independently rated the community organizations. As an end result of this process, the voucher staff and liaisons together submitted allocation recommendations to the Advisory Board. The Board had difficulty assigning differential vouchers on the basis of deservingness, and the chief problem was that they were unwilling to specify the criteria of deservingness. Into this vacuum stepped a few Board members who tried to generalize their previous extensive experience with traditional grants programs. They wanted to require all of the community organizations to draw up formal proposals, so that the Board could weigh them and assign funds on a project-by-project basis. This, of course, establishes a mini-grant system and destroys the basic idea of a voucher system. It says that the Board, not the individual consumer, knows best. This attempt at establishing a mini-grant system was rebuffed, and the Advisory Board eventually did make differential allocations for the fourth transaction period. But this seemingly small event illustrates some important problems with the voucher demonstration.

First, the newer Advisory Board members were inadequately educated in the philosophy and workings of the voucher system. Given this ignorance,

they simply fell back on the experience they knew best -- the traditional grant program format. This was not simply a problem for a few new members of the Board; it was a problem which will arise again and again as the Board changes composition. Educating new members in the philosophy of the Program before they take their voting seats on the Board is important, and it should not be left to the process of informal learning. The voucher staff and senior members on the Board must accept responsibility for this education, and the preparation of appropriate training manuals would help.

Second, the confusion which surfaced during the allocation process illustrates a continuing problem in the relationship between the Advisory Board and the voucher staff. The staff is better informed about details of the system, simply because it is their full-time job to operate the system. Yet when decisions are made, the Advisory Board is often unwilling to accept the staff's recommendations without critical examination. This examination would be more productive, of course, if the Board had the necessary information to make informed judgments or if they had access to independent information (i.e., information from some source other than the staff). In the final analysis, the Board must rely solely upon the staff's information and recommendations, and they rarely contradict the staff; but they often go through a charade of independent analysis.

The effectiveness of the Advisory Board could be increased by either (a) equipping the Board with the information needed to make independent judgments, or (b) redefining their role to be one of advisement rather than governance. In fact, the latter situation is evolving now. In the early stages, the Advisory Board was constituted so as to involve all of

the groups which might sink the Program. Now the Board serves a different function, and the staff is developing. Changing the Board members' expectations to conform to the current reality will take some time, but eventually the Board will probably be more likely to leave day-to-day operation of the system to the staff and concern themselves mainly with fundraising. The staff has ways of contacting community and museum people directly now, and they have less need for an Advisory Board which represents community people and institutions.

C. Due Process Safeguards

Early in the second year, a problem arose concerning one of the community organizations, and the case is important because it illustrates the need for due process safeguards which do not now exist. The relevant facts are as follows: a community organization did not use its voucher funds for several months, and the organization appeared to be in disarray. A member of the Advisory Board, who was seemingly well-informed about the organization in question, made allegations to the effect that the community organization was involved in corrupt activities and the federal government was about to bring criminal charges. The Advisory Board entertained a motion to cut off the organization's voucher, but some members blocked this move on the grounds that the organization should have the opportunity to present its case in person and not simply through the voucher staff. A subcommittee was appointed to investigate the allegations, and after a period of time, the community organization was able to reorganize and participate effectively.

The significant point is that the Voucher Program did not have formal procedures for dealing with accused organizations or institutions. Incipient

grievances between organizations or institutions have been handled by the administrative staff, but there is no formal routine for adjudicating disputes between the staff and participating organizations or institutions. An appeal to the Advisory Board is about the only recourse a participating group has when they disagree with the voucher staff, but then the Advisory Board is selected by the voucher staff and most of the Board's information comes from the staff. The case described above provides some precedent for solving future cases, but some formal procedure is needed for handling disputes between the voucher staff and individual organizations or institutions.

D. Information for Decision-making

One of the basic assumptions of any voucher system is that consumers are capable of comparison shopping between competing suppliers of similar services. Consumers cannot shop intelligently unless they have accurate and timely information about their alternatives and the prices of these alternatives. The representatives of community organizations -- the buyers of institutions' services -- learn about their alternatives by talking with individual liaisons, CO-representatives, and the voucher staff.

In their initial proposal, the present evaluation team suggested that brief descriptions of transactions, including price information, should be distributed monthly. The idea was to speed up the process of comparison shopping. The information would be essentially the same as what now circulates informally by word-of-mouth, but a regularly published bulletin would make the same information available to all participants without delay. Similarly, the evaluation team proposed to circulate accounting sheets to liaisons, so that they would know how much money each organization

had left. This would help the liaisons in their "sales" efforts. For economy reasons, both ideas were scrapped by the Advisory Board when the evaluation contract was finalized.*

Later in Year 2, community representatives raised the idea of publishing transaction details, including prices; but some influential liaisons objected strenuously, and the voucher staff gave in to their protests. This may be interpreted to show that institutions' interests come before organizations' interests in this voucher system.

The liaisons' objections are understandable. Given price ignorance, the same product can be sold to different organizations at different prices. For example, an organization with a large unspent voucher may pay \$500. for a film series that a second organization may get for \$75.00, largely because they cannot pay much more. Moreover, liaisons are, understandably, under stress to produce income or symbolic income, and increased overt competition between institutions merely raises anxiety. This competition-induced anxiety is even more difficult to bear in the cultural world which, like academe, avoids overt competition and pretends that earning money is only a necessary evil for survival and not a central mission of the institution.

Price information continues to circulate informally from representative to representative, but the need for formal publication of price data is still there, and this issue will surface again.

E. Organizational Arrangements

Much of the first year of the Voucher Program was devoted to developing

*Eventually, the "accounting sheets" idea was implemented by the staff, and monthly expenditure charts, itemizing each organization's voucher purchases are distributed to all liaisons and community organization personnel.

policy and building a staff to administer the program. The MC, Inc. director, Priscilla Dunhill, the voucher project director, Susan Bertram, and assistant director, Cheryl McClenney, struggled to define roles and allocate work, where there was no existing model to provide guidance. The apparent health of the voucher system is the best evidence that the tasks were meted out effectively, but the very success of the Voucher Program has created other organizational stresses. The participants tend to attribute these stresses to personality factors, and indeed personalities are part of the story, but by and large the stresses are predictable outgrowths of the Voucher Program's rapid expansion.

A bit of history is in order. Museums Collaborative, Inc., under Priscilla Dunhill's direction, experimented with cultural vouchers before FIPSE funded the current Voucher Program. Susan Bertram was hired to direct the current Program, and she threw herself into the task with great vigor. Much of the Program's success can be attributed to her leadership and the talents and energies of the program associates. As the voucher system matured and expanded, what had been a small component of MC, Inc. became the Collaborative's main program. In Year 2, the voucher project budget accounted for about 60 percent of the total Museums Collaborative budget, and the Collaborative collected approximately \$30,000. in overhead charges from voucher operations.

With apparent success and increased publicity, the voucher staff felt increasingly self-sufficient, and naturally they desired as much autonomy as possible. The voucher staff wished to recoup their overhead fees, because this would significantly reduce their fundraising pressures. The

Collaborative, on the other hand, needs the Voucher Program now more than ever for two reasons: (1) vouchers are financially subsidizing nonvoucher operations, and (2) vouchers are attracting positive attention, and naturally the MC, Inc. personnel would like to share in this. These conflicts of interest have led to predictable organizational stresses.

The voucher staff proposed to break away from the MC, Inc., and the Collaborative director publicly endorsed this move.* The Collaborative's Board of Directors vetoed the idea, and counterproposals are under discussion.

The alternatives seem clear. First, these stresses can be ignored and allowed to fester, which surely they will do since the basic cause of the conflict will continue and, in fact, may be exacerbated by program expansion. Second, the Voucher Program can be established as a subsidiary of the Collaborative with a separate financial life, although the legal responsibility for the Program would continue to rest with the Collaborative's Board of Directors. And finally, the Voucher Program could be spun off entirely with no financial or policy ties to the Collaborative.

It is neither the evaluator's right or obligation to make recommendations in this case, but it is obvious to all concerned that the first alternative -- ignoring the existing organizational stresses -- is a poor choice, because the conflict will continue and probably grow. It is important to note that this conclusion remains true regardless of the

*See S. Bertram's memoranda of 8 December 1976 and 3 January 1977 to the MC, Inc. Board of Directors.

personalities which occupy the Museums Collaborative and voucher project directorships.*

F. Institutionalization

The FIPSE demonstration grant ends on 30 June 1977, and during Year 2 considerable effort was devoted to planning for the future of the Cultural Voucher Program. The Program must change in several ways if it is to move from a demonstration project to an on-going program. "Institutionalization" is the term that is usually applied to this process of achieving some degree of organizational permanence.

It appears that at least two major changes must occur if the Cultural Voucher Program is to become a permanent institution, and both of these changes seem feasible. First, the administrative intensity of the Program must be reduced somewhat. That is, the ratio of service dollars (voucher dollars and stipend dollars) to administrative costs must be improved, or other subsidy systems (e.g., block grants to institutions) may prove more attractive to policy makers.

Second, the dollar flow in the voucher system must be expanded so that cultural institutions will have sufficient incentives to continue providing

*The conflict was resolved after the close of the evaluation contract period. Ms. Dunhill resigned the directorship of Museums Collaborative and was replaced by Ms. Susan Bertram on 11 May 1977. Ms. Holly Sidford was promoted to director of the cultural vouchers project. This staff change should improve the linkages and coordination between the parent organization and the Voucher Program, but it also holds the potential for new conflicts in that the fundraising efforts of the voucher project and the Collaborative may come into severe conflict if both try to draw on the same sources. One organizational alternative is to centralize all fundraising responsibilities in the Collaborative. This would make it possible for the voucher program to get by with its current staff of two people, but it is also very likely that the Voucher Program would receive proportionately less funding if it had to compete for funds within the Collaborative.

customized services and competing for voucher dollars. One way of increasing the dollars in circulation is to increase fundraising efforts, but this may not be the most cost effective way of expanding the voucher pool. An alternative approach is to make the existing dollars go further, and one way of doing this is to tap the community organizations which are now receiving free services. A system of discounted vouchers may provide the mechanism for generating new funds.

How to achieve these two changes is the subject of the following section, (V) Future Policy Issues.

V. FUTURE POLICY ISSUES

A. Administrative Intensity

During Years 1 and 2, administrative costs consumed as much as 26 percent of the total budget, depending upon how administrative costs are defined. This relatively high level of administrative cost is entirely understandable, given the experimental nature of the project. But to survive on a long term basis, the administrative intensity of the Voucher Program would have to be reduced significantly. This can be done in a number of ways.

First, one of the three full-time administrative employees could be moved to other projects, if the burden of fundraising could be removed. This is not entirely impossible; if reliable long-term funding or continuous government subsidies could be arranged, the Program might be able to operate with two staff members instead of three, ceteris Parabis.

Second, if the Program could attract substantially more money, a larger number of participants, both institutions and organizations, could be served by essentially the same size staff, and thus the per transaction costs of administration would decrease, although the absolute costs of administration would remain essentially unchanged. There seems to be a minimum size below which a voucher staff cannot function (e.g., two people), but this team can manage a voucher system which is much larger (perhaps by a factor of two or three) than the present voucher system. But note that this approach to lowering administrative intensity depends upon increased funding. Undoubtedly there are some untapped sources of funds for the voucher system, but there may be another way of generating new moneys or at least making the existing voucher funds go further.

B. Discounted Vouchers

Discounting arrangements can take many forms, but the simplest system would involve three steps: First, the Advisory Board would assign each community organization a discount rate based on the Board's estimate of the organization's (a) ability to pay, and (b) value to the voucher program. At the same time, the Board would authorize organizations to buy vouchers of specified values. Second, organizations would buy vouchers up to a specified limit, and the actual cost of these vouchers would be determined by the organization's discount rate, as the data in Table 10 illustrate.

Table 10

FOR \$1,000 VOUCHER ORGANIZATION MUST PAY:	IF THEIR DISCOUNT (SUBSIDY) RATE IS:
\$1,000.	0 (no discount)
900.	10%
800.	20%
700.	30%
600.	40%
500.	50%
400.	60%
300.	70%
200.	80%
100.	90%
0	100% (complete subsidy)

Finally, transactions would continue exactly as they do under the current voucher system. That is, organizations would purchase services from institutions and then authorize Museums Collaborative to transfer money from their voucher account to the institution.

Consider these examples: Say an organization is assigned a discount rate of 20 percent; they must pay eighty percent of the cost of the services they receive, and the remaining twenty percent would be paid by Museums

Collaborative. If the organization was authorized to hold a voucher worth \$1,000. in services, they would have to deposit \$800. with MC, Inc. before they could contract for \$1,000. worth of services. On the other hand, a poorer community organization might have a discount rate of 90 percent, so that for every \$1,000. worth of voucher services they purchased, they would have to pay the Collaborative \$100. In some cases, organizations would receive complete subsidies -- a 100 percent discount -- so that they would pay nothing for their voucher. In other cases, organizations that had sufficient resources to pay their way would be allowed to purchase vouchers at zero percent discount, i.e., they would have to pay the full value of the services that they receive from the institutions.

Note that this system builds upon a past policy of giving different size vouchers to different organizations, but it adds a second feature in that organizations are subsidized according to their need, regardless of the size of their voucher.

The impact of using differential discount rates, instead of the current 100 percent subsidy arrangement, depends upon (1) the average discount rate, (2) the number of voucher holders, (3) the value of each voucher, and (4) the size of the voucher pool. Obviously, all of these factors are inter-related. The value of the average voucher is determined by Equation 1,

$$\left(\frac{1}{DR}\right) \frac{P}{N} = V \quad (\text{Eq. 1})$$

where P is the voucher pool available, DR is the discount rate, N is the number of organizations receiving vouchers, and V is the value of the average voucher.

For convenience, assume that the voucher pool (P) is \$100,000. (rather than the current pool of \$90,000.). Figure 3 shows how the number of voucher holders (N) trades off against the value of each voucher (V), given different average discount rates (DR). The solid curve represents the current situation, in which every organization is fully subsidized (i.e., DR = 1.0). This curve shows that, given a pool of \$100,000., it is possible to give 10 groups vouchers worth \$10,000. each, or 30 groups vouchers worth \$3,333.33 each, and so on. If the voucher system appears to doubling the current 15 community organizations to a total of 30 organizations, a DR rate of 1.0 would allow each organization to receive a voucher worth only \$3,333.33; but using an average rate of .5 would allow the same number of people to receive vouchers worth \$6,666.66, and using a DR = .25 would give each of the thirty voucher holders a voucher worth \$13,333.33. This illustrates how the number of voucher holders, the value of the vouchers, and the average discount rate are interrelated.

The term "average discount rate" does not imply that all groups receive exactly the same DR. For example, an average, systemwide DR of .5 may be maintained by having one organization at DR = 0.0, for every organization that has a complete subsidy of DR = 1.0. Other combinations of discount rates are feasible, and this one is offered only for illustration.

Implementing a discounting policy will raise some difficult, but tractable, problems in the short run. The most obvious difficulty will be to assign fair discount rates to the various organizations. In the past, the Advisory Board had trouble allocating differential vouchers to organizations, and surely the same problems would arise again if discount rates were

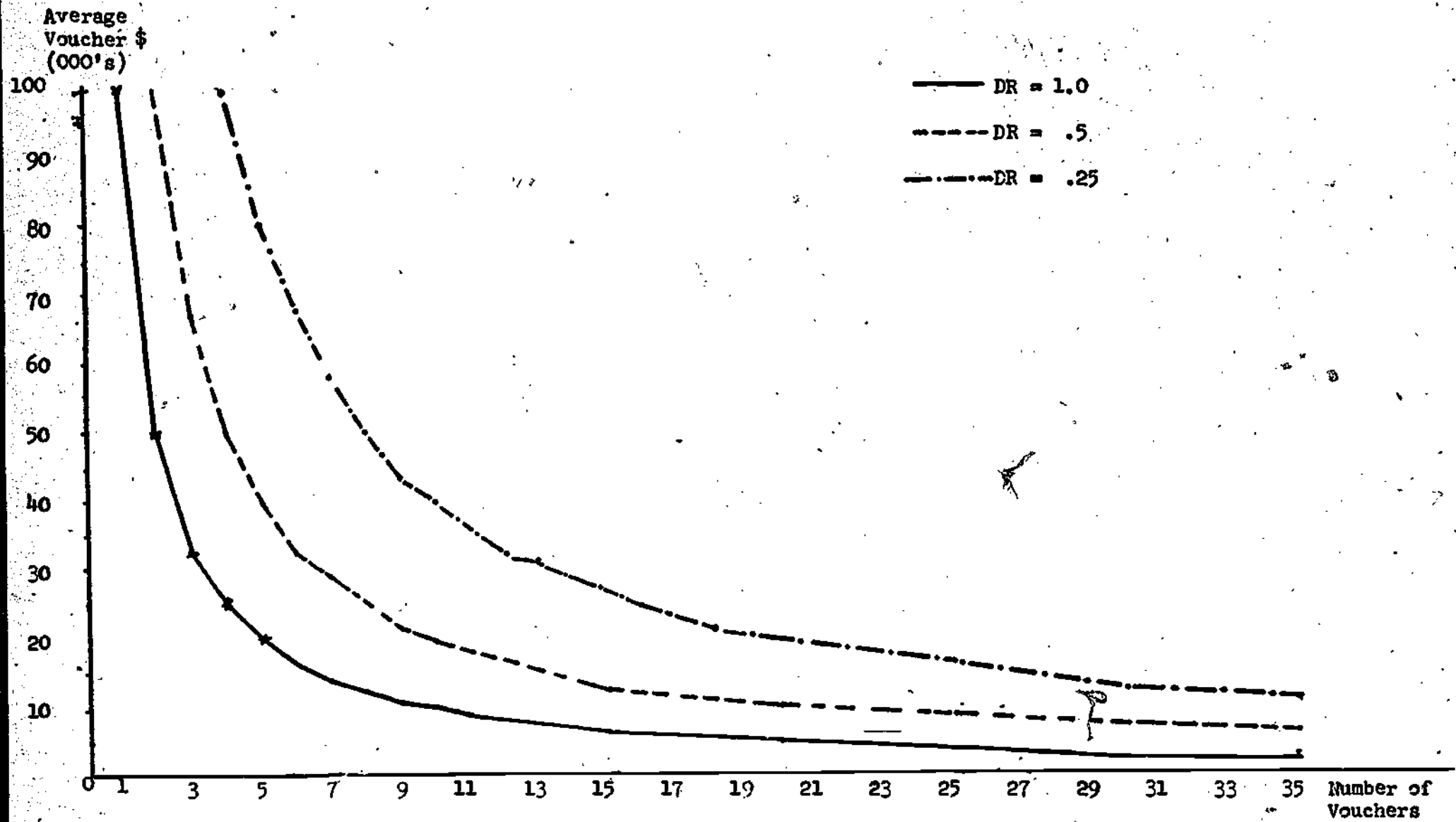


Fig. 3 - Relationships between Voucher Values and Number of Organizations, Assuming a Fixed Voucher Pool of \$100,000. and Varying Discount Rates.

assigned. The problem is one of specifying criteria and assessing applicants in terms of these criteria. Among the possible criteria are (1) organization size, (2) geographical location, (3) performance record in earlier voucher transactions, (4) potential for effectively using voucher dollars, (5) "social significance" of the populations served by the organization, (6) administrative effectiveness of the organization, (7) ability to pay, and (8) willingness to tax themselves for cultural activities.

One way to reduce the problems of assessment is to let the organizations assess themselves to some degree. This can be done by publishing the criteria, and then asking community organizations to place themselves in a DR category (e.g., 1.0, .9, .5, and so on). They would compete for vouchers only with other applicants in this category. The competition would be toughest in the DR = 1.0 category, so groups that thought they were less needy than other organizations would have incentives to place themselves in the category where they thought they had the best chance. Despite short term difficulties in implementation, the discounting idea is probably worth trying for a trial period.

Adoption of a discounting system implies that the composition of the current voucher system will be modified somewhat. Few of the community organizations in the current voucher project could afford lower discount rates than DR = .9, and hence to maintain an average DR rate below this figure would require the addition of several groups at lower discount rates.

C. Liaison Stipends

Where do community organizations get their ideas about the services

they can buy with their vouchers? A directory of services -- the so-called "Yellow Pages" -- provides some information, but what the organizations really need is a personal contact in each institution. To meet this need, each institution was awarded a stipend to pay for the services of a liaison person. Four institutions received stipends of \$12,100. per year for full-time liaisons, two museums received stipends of \$7,260. for part-time liaisons, and one recent arrival received \$6,600. for a part-time liaison. The total Year 2 budget for liaison stipends was \$69,520. or 23 percent of the total project budget.

At the outset of the voucher demonstration, it was thought necessary to provide incentives to the museums in order to attract their support and participation. The liaison stipends guaranteed that institutions would not lose money by participating, even if they failed to attract voucher dollars. But the voucher concept has proved viable, and it may no longer be necessary or desirable to give guaranteed stipends to the institutions.

One alternative would be to eliminate the guaranteed stipends and instead deposit the funds in the voucher pool for the use of the community organizations. These groups would have more to spend, but institutions would have to raise their prices in order to cover liaison's salaries which are currently covered by guaranteed stipends. The chief virtue of this arrangement is that institutions are rewarded in direct proportion to their actual service to organizations. Unproductive institutions would not have guaranteed liaisons, as they do now, and hence they would have to improve their productivity or pay their liaisons with their own institutional funds. The latter solution is unlikely to continue for long; therefore, over a period of time, unproductive institutions would be pushed out of the voucher program.

The possible disadvantages of this system are (1) some small institutions may suffer cash flow difficulties (i.e., liaison's salaries precede income from voucher transactions), and (2) total costs of services may be inflated by institutions overcharging for administrative overhead. In principle, total costs of services rendered should be exactly what they are now, i.e., the pooled stipend and voucher funds should buy exactly the same amount as they do now under separate budgets.

Of course, there is no reason why this has to be an all or nothing situation. Stipends could be maintained but at a reduced level, so that some minimum floor was provided. Also, stipends could be "loaned" to institutions with the understanding that they had to be repaid; this would obviate the cash flow problem for smaller institutions.

The idea of eliminating stipends and putting the money into the voucher pool is certainly consonant with the basic principle of vouchers; institutions should be rewarded only to the degree that they actually supply services to voucher holders. The current system of giving guaranteed income to each institution is in violation of this basic voucher principle, but in the early stages of the demonstration, it was a necessary deviation from voucher theory. It will probably be impossible to remove or seriously reduce the stipends until the amount of money in the voucher system increases greatly. Without this increased flow of funds, institutions will not invest their own funds in liaisons, because the potential rewards under the current voucher system are largely symbolic rather than financial (e.g., the largest earner in the current voucher system earned about \$28,600. in voucher funds and \$23,100 in salary stipends in two years).

VI. CONCLUSIONS

By the standards of traditional summative evaluations, the New York City Cultural Voucher Program was a success, because its two primary goals were achieved with measurable success. The audiences for cultural institutions were broadened, and they were highly positive in their evaluations of their voucher-funded contact with the cultural institutions. Moreover, the cultural institutions broadened their offerings, so that voucher holders had access to services which were not routinely offered to visitors.

In achieving these project goals, the New York City Cultural Voucher Program fulfilled certain intermediary objectives. A viable management system was implemented, an administrative staff was recruited, tasks were allocated, and the project survived organizational disruptions caused, at least in part, by the rapid expansion of the Voucher Program relative to its parent organization, Museums Collaborative, Inc. Museums competed for voucher dollars, although for most institutions the value of the vouchers was as much symbolic as monetary. Voucher holders increased their demand for cultural services, and they now appear willing to pay for continued access to cultural services. And finally, the Program was able to secure funding from diverse private and public sources, and this indicates a certain degree of public acceptance of the Cultural Voucher Program.

The tendency in summative evaluations is to declare a project a "success" or "failure," but this is incorrect, and current evaluation strategies recognize that (1) the outcomes of a project are multidimensional and a project can succeed on some dimensions while failing on others, and (2) cost:benefit ratios are important in interpreting the policy implications of successful innovations.

The New York City Cultural Voucher Program, as operated during 1976-77, appears to have accomplished its twin goals, but one might question details of the process by which these goals were obtained. If the project can be criticized on any grounds, it would probably be that (1) museums' interests were placed before voucher holders' interests in some conflicts, (2) no formal procedures for adjudicating disputes were developed, and the few conflicts which did occur were handled on an ad hoc basis, and (3) administrative intensity was high, although no higher than estimated in the initial grant proposal.

Whether these are serious shortcomings or not depends upon one's values and expectations. The issues are not clear-cut technical issues, and one can argue various viewpoints on all three issues. It can be argued, for instance, that cultural institutions' interests had to come first during Year 2 of the demonstration, because their continued participation was more problematic than the community organizations' participation. Similarly, the lack of formal procedures for solving disputes may be viewed as a healthy sign in that it reflects a small need for these rules. And finally, in the absence of experimental variations in the administrative process (i.e., different voucher projects using different administrative plans), no one can argue that the program's administrative intensity was unnecessarily heavy.

The apparent success of the New York City Cultural Voucher Program leaves certain questions unanswered. Could the same results or similar results have been obtained at less cost? Will the voucher idea work in suburban and rural areas where cultural resources are scarce, and it may

be difficult to amass enough voucher holders to attract cultural services into the market place? Can the Voucher Program operate with less administrative resources, that is, at a lower level of administrative intensity, or is the system so complex that heavy administrative involvement is imperative? These questions must be answered if the cultural voucher concept is to be generalized beyond the unique cultural environment of New York City. The Year 2 results of the New York City Cultural Voucher Program appear to justify continued exploration of the cultural voucher concept.

APPENDIX A

Voucher Tracking System

Step 1. Each community organization is authorized to spend a certain amount of money, as long as they follow the rules established by Museums Collaborative.

Step 2. A community group and a cultural institution agree upon a service the cultural institution will provide and the approximate cost of this service. At this point, the cultural institution's liaison person completes a SERVICE REQUEST FORM (See Figure A-1). and sends it to the community group who indicates acceptance and forwards the form to MC, Inc.

Step 3. The services are supplied and the liaison person completes a SERVICE REPORT FORM (See Figure A-2) which is then mailed to the community organization for approval. This form contains a description of the services rendered and the costs of these services, and when approved by the community organization, it is forwarded to MC, Inc.

Step 4. At the same time the liaison person completes the SERVICE REPORT FORM, he or she also completes a confidential EVALUATION FORM (See Figure A-3) This form, which goes directly to MC, Inc., provides some idea of how the cultural institution's staff felt about the interaction with the community organization. Would they do it again? Would they offer the same services to other groups? Which other groups?

Step 6. When the community organization sends the completed SERVICE REPORT FORM TO MC, Inc., it also encloses a confidential EVALUATION FORM (See Figure A-4). This

form describes the number and distribution of members who used the services (e.g., how many men? women? what ages? what ethnic backgrounds?), and it also gives the community group a chance to indicate how satisfied or dissatisfied they were with the cultural institution's services.

Step 7. Upon receipt of the completed SERVICE REPORT FORM (See Figure A-2). MC, Inc., debits the community organization's account and credits the cultural institution's account. Notification of these debits/credits are sent to the respective organizations, and the community organization is also advised of the remaining value of their voucher. At the end of the month or billing period, MC, Inc. sends a single check to each cultural institution to cover the amount due them from all community organizations.

Community groups and cultural institutions may continue to transact exchanges in this manner until the community organization's funds are exhausted. (The SERVICE REQUEST FORMS provide a safety mechanism, whereby MC, Inc. can detect a pending transaction which would exceed the community organization's budget; in this case, MC, Inc. can intervene by calling the cultural institution to stop the transaction. Thus, the SERVICE REQUEST FORM represents both a tangible record of events--which the evaluation team will analyze--and a management device for controlling expenditures).

A flow chart which summarizes these procedures is shown in Fig. A-5.

SERVICE REQUEST FORM

DO NOT WRITE IN THIS SPACE

1

c1-3, 4

c5-6

c7-8

1. Community Organization: _____

2. Cultural Institution: _____

3. Please describe the services to be supplied to the community organization and itemize costs where possible:

4. On what dates will these services be supplied?

c9-14

c15-20

5. Estimated Total Costs? \$ _____
dollars cents

c21-26

6. About how many times did you talk - in meetings or phone calls - before this service was formally requested _____

c27-28

7. Cultural Institution, Liaison Person: _____ Date _____

8. Community Organization, Officer _____ Date _____

c29-34

c35-40

IF ACCEPTABLE, COMMUNITY ORGANIZATION SHOULD SIGN AND SEND TO MUSEUMS COLLABORATIVE

Fig. A-1

SERVICE REPORT

WRITE
IN THIS
SPACE

1. Community Organization: _____
2. Cultural Institution Supplying Service: _____
3. Please Describe the Services Provided, and Itemize Costs Where Possible:

									2
c1-3, 4									
								c5-6	
									c7-8

- dollars Cents
4. Total Cost

--	--	--	--	--	--	--	--	--

 (This is the amount which will be charged to the Community Organization's Account, when authorizing signatures are affixed.)

c9-15

5. Cultural Institution, Liaison Person: _____ Date _____
6. Community Organization, Officer _____ Date _____

c16-21											

CULTURAL INSTITUTION, SEND THIS FORM
TO THE COMMUNITY ORGANIZATION LISTED.

WHEN COMPLETED, COMMUNITY ORGANIZATION
SHOULD FORWARD TO MUSEUMS COLLABORATIVE

c22-27

Fig. A-2

Confidential

SERVICE EVALUATION FORM - CULTURAL INSTITUTION

IN THIS SPACE

									3
									c1-3, 4

Community Organization Served: _____

--	--

Cultural Institution: _____

c5-6

Name of Person Completing This Form: _____

--	--

c7-8

Date: _____

--	--	--	--	--	--	--	--	--	--

c9-14

Overall, how satisfied were you with this exchange? (circle answer)

Very																	Very
Dissatisfied	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	Satisfied	
	neutral																

c15-16

Would your institution be willing to supply the same services to this Community Organization in the future? (circle answer)

Definitely Would Not.....	1
Probably Would Not.....	2
Undecided.....	3
Probably Would.....	4
Definitely Would.....	5

c17

Would your institution be willing to supply the same services to other Community Organizations in the future? (circle answer)

Definitely Would Not.....	1
Probably Would Not.....	2
Undecided.....	3
Probably Would.....	4
Definitely Would.....	5

c18

Your comments and observations would be appreciated:

c19

)=yes
0=no

MAIL TO MUSEUMS COLLABORATIVE, INC.

Fig. A- 3

WRITE IN
THIS SPACE

SERVICE EVALUATION FORM - COMMUNITY ORGANIZATION

			4
--	--	--	---

c1-3, 4

Community Organization Served: _____

Cultural Institution: _____

		c5-6
--	--	------

Name of Person Completing This Form: _____

		c7-8
--	--	------

Date: _____

--	--	--	--	--	--

c9-14

Overall, how satisfied were you with this exchange? (circle answer)

Very Dissatisfied 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 Very Satisfied

Neutral

c15-16

Knowing what you know now, would you have sought these services?
(circle answer)

Definitely Would Not..... 1

Probably Would Not..... 2

Undecided..... 3

Probably Would..... 4

Definitely Would..... 5

c17

Would you recommend this Institution to other Community Organizations? (circle answer)

Definitely Would Not..... 1

Probably Would Not..... 2

Undecided..... 3

Probably Would..... 4

Definitely Would..... 5

c18

Your comments and observations would be appreciated:

c19
1=yes
0=no

Fig. A - 4



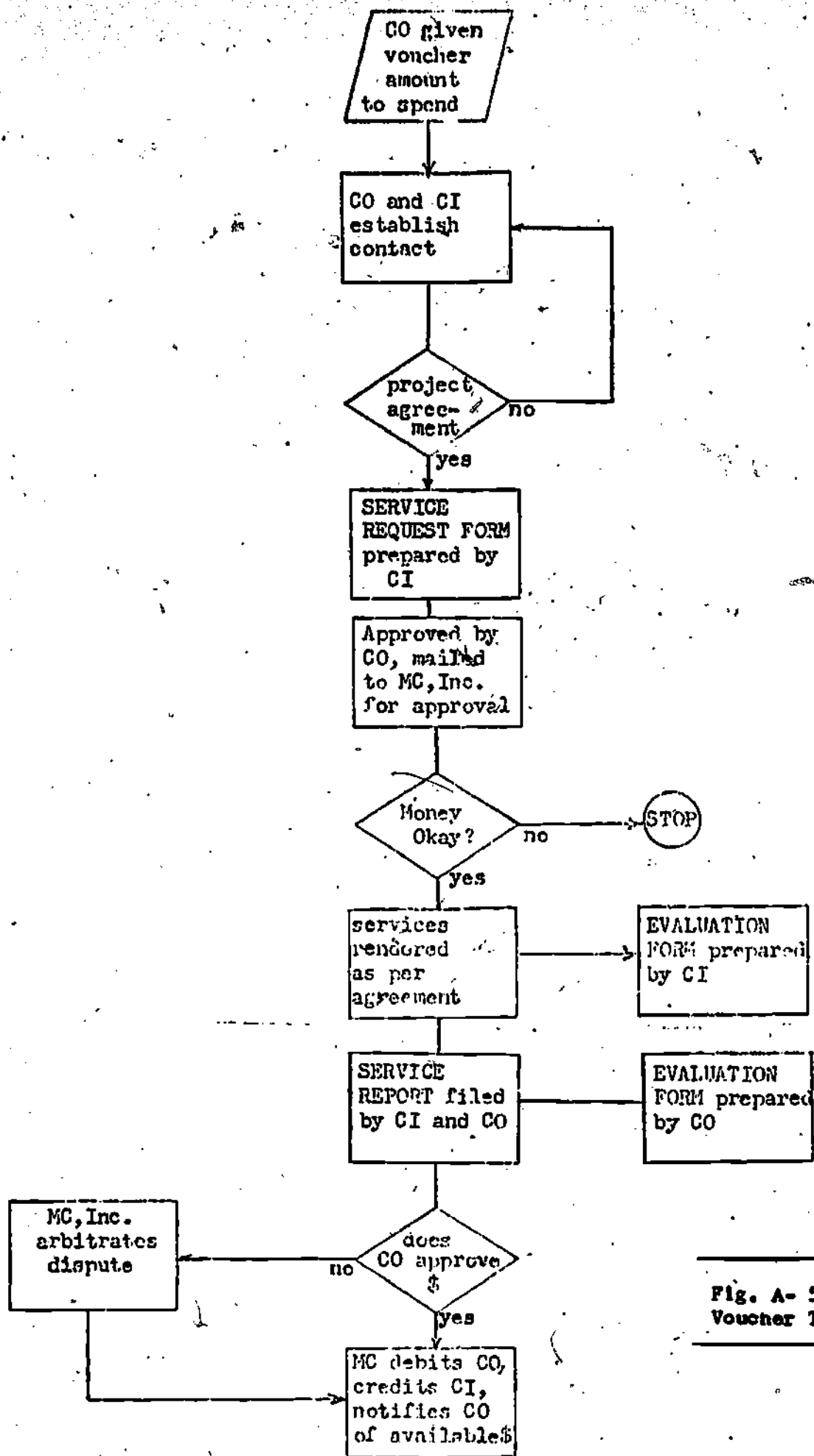


Fig. A-5
Voucher Tracking System

APPENDIX B

Programs Used in the Voucher Tracking System

File Structure

The data are organized into working files, and the basic organizing unit is the transaction. A transaction occurs each time a community organization (CO) asks a specific cultural institution to supply a specific service. The details of the transaction (whether or not it is ever completed) are recorded on six punch cards according to formats described below.

DATA PROCESSING & FILE STRUCTURE

SERVICE REQUEST FORM

¢1-3 Transaction Identification
¢4 1, indicates this is a Service Request Form, and
this will also serve as a Card Number
¢5-6 Community Organization Identification Number
¢7-8 Cultural Institution Identification Number
¢9-14 Date service begins
¢15-20 Date service ends
¢21-26 Estimated Total Cost
¢27-28 Number of Contacts before agreement reached
¢29-34 Date Cultural Institution signed off
¢35-40 Date Community Organization signed off

SERVICE REPORT FORM

¢1-3 Transaction Identification (Sequentially Numbered)
¢4 2, indicates this is a Service Report Form, and
this will also serve as a Card Number.
¢5-6 Community Organization Identification Number
¢7-8 Cultural Institution Identification Number
¢9-15 Amount of transaction
¢16-21 Date CI signed off (day-month-year)
¢22-27 Date CO signed off (day-month-year)

SERVICE EVALUATION FORM-CULTURAL INSTITUTION

¢1-3 Transaction Identification
¢4 3, indicates Service Evaluation Form completed by
Cultural Institution, also serves as Card Number.
¢5-6 Community Organization*
¢7-8 Cultural Institution ID (*use as internal check to
make sure service reports, requests and evaluation
have been properly linked for each transaction).
¢9-14 Date (day-month-year)
¢15-16 Overall Evaluation (0=Very Dissatisfied, 14=Very Satisfied)
¢17 Would provide same services to this
Community Organization (1=definitely not; 5=definitely
would)
¢18 Would provide same services to other organizations
(1=definitely would not, definitely would)
¢19 Comments (1=Yes, 0=No)

SERVICE EVALUATION-COMMUNITY ORGANIZATION

- ¢1-3 Transaction Identification
- ¢4 4, indicates Service Evaluation Form completed by Community Organization; also serves as Card Number
- ¢5-6 Community Organization
- ¢7-8 Cultural Institution
- ¢9-14 Date (day-month-year)
- ¢15-16 Overall Evaluation (0=very dissatisfied, 14= very satisfied)
- ¢17 Knowing what you know now, would you have sought these services?
- ¢18 Would you recommend this institution to other Community groups?
- ¢19 Comments (0=No, 1=Yes)

CODING FOR SERVICE REQUEST FORM

- ¢1-3 Transaction Identification
- ¢4 5, indicates this card carries the coded description of the services to be rendered.

CODING FOR SERVICE REPORT FORM

- ¢1-3 Transaction Identification
- ¢4 6, indicates this card carries the coded description of the services actually rendered.

APPENDIX C

SUMMARY OF TRANSACTIONS AND COSTS FOR ALL
TRANSACTIONS REPORTED THROUGH 1 JANUARY 1977

American Museum of Natural History

	Period I	Period II	Period III	Period IV
American Indian	Staff training - \$350. Visits-\$105 Dance Perf. - \$15.	Films-\$10.	Visit-\$25.	
Elm-Cor	African Cult. Classes-\$545. Magazine-\$10. Admin. - \$100.		African dance cl.-\$160	\$525. Lectures-\$115. (ocean/minerals)
GLIE	African cult., dance, music - \$1,000.			
HANAC			Visit Planetarium-\$153.	Printing-\$400. Materials - \$300 Admin.-\$25.
Hts. & Hill				Slides and lectures-\$200.
Jamaica	Visit-\$75. Refreshments-\$62.	Lectures-\$200. (geol., flora, fauna, peo.) Silk screen course-\$240. Origami class - \$40.	Yearbooks - \$1,000. Origami-\$80. Supplies-\$25. Visit-\$35.	Weaving class - \$150. Materials - \$100. Textile design - \$375. Photo wkshop. \$485.
Manhood	-	-	-	-
Mobilization for Youth			Program on Man in nature - \$30. Visit - \$33.	
Northside	how to use museum-\$490 Classes (mus'm, NY, planets) - \$357. Visit - \$30.	Classes-\$360 Admin.-\$50. Photo wkshop. - \$180.	Photo wkshop. - \$300.	Classes (environ, aqua-life, plains Indians, Africa) - \$225. Materials - \$100. Visit - \$60. African dance - \$65.

American Museum of Natural History - 2

	Period I	Period II	Period III	Period IV
TIP				Creative writing and art wkshop. - \$1,500. (into Jan.
Project Return				Photo wkshop. - \$2,000.
Casita Maria				Visits - \$150. (into Jan.) (small animals planetarium)
Bethany Family Circle				Photo workshop - \$700.

Brooklyn Museum

	Period I	Period II	Period III	Period IV
American Indian	Graphics-\$350 Printing-\$50. Directory - \$250. Consulting - \$910. Materials-\$150 Food - \$100. Admin.- \$190.	Gallery Project-\$150. → \$150.		Construction costs on Gallery project - \$1,566.
Elm-Cor	Art workshops - \$400. → \$405. Supplies-\$140 → \$ 50. Admin. - \$54. → \$ 40.50	Media train'g workshop-0	Sr. Citizens Day - 0 Printing flyers-\$350.	Cult'l Arts Training Prgrm - \$850. Drama (into Jan.) \$485. Travel - \$75. Admin. - \$56.
GLIE				Perf'g. Arts wkshop - \$600. Instruments-\$170. Books - \$23. Transp. drums-\$25. Admin. - \$80.
HANAC	Exhibit-\$1,200 Curator time - \$55.14 Cur. overhead - \$5.51 Materials-\$50. Admin.-\$131.	Media training workshop-0 Gk.-Amer. Artists Interns-\$500 → \$1,000. Vol. wkshop \$33. → \$67. Supplies-\$66. → \$134. Postage-\$100. → \$200.	Sr. Citizens Day - 0	
			Art wkshop-\$270. Wall Mural Project-\$124.	
Hts. & Hills	B'klyn Cult. \$300. Food - \$350. Gallery shop -\$250.30 Catalog-\$10. Slides -\$50. Admin.- \$96.03		Sr. Citizens Day - 0 Photo print'g - \$80.	Landmark tours - \$480. Exhibit instal- lations - \$500.

Brooklyn Museum - 2

	Period I	Period II	Period III	Period IV
Jamaica	Tour - \$100 Poster/publi- cations-\$40. Food-\$50. Admin.-\$19	Exhibit workshop-\$50 Bazaar wkshop. - \$30. Tour-\$102.50 Admin.-\$18.25 Jewelry making - \$45. Travel - \$3. Supplies-\$25.	Tour - \$50. Admin.-\$5. Media training-0	Conductor for jazz band - \$300. Music - \$450. Musicians - \$120.
Manhood	Animation film prog. - \$400. Supplies-\$1,000. Travel-\$150. Admin.-\$150.	Video training-0		Graphics design - \$690. Supplies - \$464.10 Admin. - \$54.
Mobilization for Youth			Day care visits-\$20. Theater group trip - \$60.	
Northside	-			
TIP	Printing flyer - \$60.			
Project Return	-			
Casita Maria	-			
Henry Street	-			
Bethany Family Circle	-			

El Museo

	Period I	Period II	Period III	Period IV
American Indian	-			
Elm-Cor				Broadcasting workshop-\$600.
GLIE	Puerto Rican music - 0			
HANAC	-			
Hts. & Hills			Arts & crafts slides - \$200. Dance workshop - \$600. → \$120. Materials-\$50 → \$50.	
Jamaica	-			
Manhood	-			
Mobilization for Youth		Puppet theater workshop-\$2,000.		
Northside		Poster collection - \$8. Art workshop-\$600 Puerto Rican Cult. lectures - \$75.		Percussion instruments wkshop-\$200. Materials - \$255.
TIP	-			
Project Return	-			
Casita Maria				Workshops - \$700. (music/art/ceramics) Materials - \$124.

Museum of Modern Art

	Period I	Period II	Period III	Period IV
American Indian	Public relations workshop - \$30.			
Elm-Cor	2 to forum-\$10. Public relations workshops-\$30.	Proposal writing-\$30. Visit-books - \$10.24 Food - \$7.99 Admissions-\$8.25 Admin.- \$2.65		Mixed media workshop-\$450. Supplies-\$200. Admin.- \$65.
GLIE				Art supplies for one kid - \$75.
HANAC	Public relations workshop-\$30. Museum training program - \$400.	Proposal writing-\$30. Workshop on cataloging-0	Curatorial mtgs.-\$250. 2 visits-\$10. Admin.-\$26.	
Hts. & Hills	Public relations workshop - \$30.	Proposal writing - \$30.		Films - \$360. Lectures - \$300. Admin. - \$60.
Jamaica	Lectures-\$54. Overhead-\$5.40 Public relations workshops-\$30. Tour-\$192.40	Movie admissions - \$27.75.		Lectures, film on photo. - \$50. Workshop, slides - \$600. Visit-guide - \$107.50 Admin. - \$74.50
Manhood	1 to forum - \$5. Public relations workshop-\$30.	Proposal writing - \$30. Planning Meeting - \$37.50		
Mobilization for Youth	-			
Northside	Public relations workshop - \$30.	Proposal writing - \$30.		Intermedia Arts workshop - \$240. Materials - \$50. Boards - \$10.42 Lecture - \$50. Admin. - \$35.

Museum of Modern Art - 2

	Period I	Period II	Period III	Period IV
TIP --	Project Return --	Henry Street --	Bethany --	
Casita Maria				Visit - 0 Guide - \$15.

New Muse

	Period I	Period II	Period III	Period IV
American Indian	-			
Elm-Cor		Arts Prgrm - \$10.	Art workshop-\$360. Music perf-\$150 Travel-\$100. Music scores-\$45. Materials-\$60. Transp. - \$6. Production expenses-\$160. Copyright permission - \$1,000. Admin. - \$26.	
GLIE	Music les- sons-\$237. Instruments - \$133.25 Books - \$22 Admin.-\$105	Creative writing - \$972. Mural work- shop-\$210 Travel-\$20. Supplies - \$270. Admin.-\$98.50	Creative writing - \$150. Music workshop - \$495 Books - \$59. Mural workshop - \$45. Modern dance - \$90. Supplies-\$20. Travel-\$39. Admin.-\$70.50	
HANAC	-			
Hts. & Hill	-			
Jamaica	Music slide show-\$20. Food-\$25. Needlecraft demo-\$20. Live animals - \$20. Videotapes made-\$150. Supplies-\$50. Technician - \$50.	Workshop (needlecraft, textiles) - \$200. Travel-\$26. Tour, lecture - \$25. Booklets-\$4.40 Soda-\$14. Drama workshop - \$150. Admin.-\$31. (450.40)	Drama workshop - \$400. Travel-\$22. Macrame-\$112.50 Materials-\$21.50 Admin. - \$40.	
Manhood		Printmaking, silkscreening - \$525. → \$485. Admin. - \$30. Supplies-\$40. Travel-\$75. → \$15.		

New Misc - 2

	Period I	Period II	Period III	Period IV
Mobilization for Yourth	Puppet wksshop-\$2,000			
Northside		Workshops (needlecraft) - \$900. Supplies-\$207.65 Travel-\$31. Admin.-\$112.		
TIP		African dance - \$810. → \$450. Drummer-\$225. Travel-\$9. Admin.-\$45. Drama class-\$53.50		
Project Return --	Casita Maria --	Henry Street --	Bethany --	