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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
SPIRIT SQUARE
CENTER FOR THE ARTS,
CHARLOTTE, NC, SPRING, 1989

An Internship Paper
Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Masters of Arts in Arts Administration

by
Cynthia Lynn Jetter
August 1989

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CHAPTER I.

SPIRIT SQUARE CENTER FOR THE ARTS

History

Spirit Square Center for the Arts is a total arts center located in the heart of Charlotte's uptown cultural district. Spirit Square offers a wide range of performances in music, dance, and theatre; four galleries exhibiting regional and international artists; and a multitude of classes in virtually all arts mediums. The Center also houses the rehearsal space for several theatre groups, a small restaurant, and office areas for other arts organizations.

Spirit Square is a product of a cultural action plan developed by community leaders that recommended Mecklenburg County purchase the historical Baptist Church and surrounding buildings for use as a center for the arts. In 1975, the county allocated funds of \$350,000 to purchase the property. To complete Phase I, leading corporations contributed an additional \$350,000. On October 2, 1976, Spirit Square opened its doors to provide studios, classrooms and office space to local arts groups for a nominal fee.

Phase I was initiated with the passage of a \$2.5 million bond referendum by the City of Charlotte to fund the

renovation of the sanctuary, which is listed in the National Register of Historic Sites. The renovation allowed for the conversion of the sanctuary into a 780 seat theatre, known as Performance Place; the creation of a central lobby, called People Place (which houses the Box Office); and Rehearsal Place. By 1978, inflation had badly eroded much of the capital budget for this phase which prompted leading individuals in the community to assist in raising \$1 million from corporations and private donations. In 1979, Performance Place opened changing Spirit Square's primary role as a landlord for amateur groups to a professional level presenting organization. Noted for its diversity of quality programming, Performance Place offers jazz, classical, folk, pop and country music, dance and theatre during a nine month performance season. Entertainment Place, a smaller theatre seating 150, offered experimental theatre.

As growth continued, supporters pressed to raise over \$1.1 million to build the Knight Gallery in Phase III giving the visual arts program a great boost. Knight Gallery, which opened in 1983, houses changing exhibitions of work by visual artists with regional, national and international acclaim. Three additional galleries complete the visual arts exhibition space focusing on work by artists living in the region.

In Spring 1988, Spirit Square moved its programming to satellite locations, closing its doors for a fourth and final phase of physical plant renovation. When construction

is completed in 1989, the aging Sunday School buildings will be renovated to offer improved and expanded space for the visual and performing arts education programs which have been developing almost since Spirit Square's inception. Classes and workshops are taught by professional artists year round offering subjects in dance, clay, fibers, photography, and printmaking.

As Spirit Square completes this final renovation phase, it will offer a physical space that is unique in this country for its flexibility and adaptability. At its inception, Spirit Square sheltered various organizations, many of which have outgrown the space and moved to other locations. Previously, the Performing Arts and Visual Arts departments have relied almost completely on importing products. Now with the completion of the physical complex, Spirit Square plans to become involved in its own artistic productions as well. Through this step, the Center will explore connections between its performing arts and visual arts activities.

Mission/Purpose

As adopted by the board of directors on January 25, 1978, and revised on May 10, 1987, the Statement of Purpose and Policies for Spirit Square Center for the Arts indicates the Center's aims are:

- A. To provide cultural and educational programs in the arts for all people in the Charlotte/Mecklenburg community

- B. To promote creativity and ideas
- C. To encourage community participation and commitment to these purposes
- D. To provide performing spaces, studios, offices, classrooms and other facilities for organized arts groups and individual artists.

Throughout its history, Spirit Square has addressed these principles as a multi-disciplinary facility. Now, with the pending completion of renovation, the Center is focusing on a more interdisciplinary mission by uniting the visual and performing arts programs especially through its education component while maintaining separate activities in each discipline.

Performing Arts Program

The performing arts department presents a wide range of performing art activities including theatre, classical music, ballet, modern dance, sacred music, jazz, folk, and children's performances.

Originally concentrating on popular music and jazz offered through single tickets, the department has shifted emphasis to the fine arts series, each series aimed at capturing a specific constituency.

With the reopening of the Center in 1990, the performing arts department plans to become more active in producing and commissioning its own works versus strictly presenting touring companies.

Visual Arts Department

The visual arts department presents the finest work in contemporary art, with an emphasis in interpretation and education in order to create an informed public. Upon completion of the renovation, four galleries will reopen housing shows featuring artists of regional and national acclaim. Meanwhile, the department has focused on the "Gallery Without Walls" program which commissioned artists to create temporary site-specific works in windows and lobbies throughout the uptown area. Due to its success and the need to educate the Charlotte public about public art, this program will be expanding into more populated areas such as the airport and shopping malls in the coming season.

Education Department

The education department functions to bridge the gap between the visual and performing arts programs. It is set up to educate the public about the exhibitions and programs that the Center presents. Its many activities include lectures, symposiums, workshops, classes for adults and children, "Art Around" - a summer multi-arts camp for K-6, "getting smART" - a field trip program involving more than 6000 fifth graders in activities at Spirit Square, and "Moll" - an outreach program about Shakespeare currently touring local high schools. The education department also assist in the publication of educational literature designed to stimulate the viewer's knowledge of the art he/she experiences at the Center.

Management Structure

Board of Directors

The board of directors is composed of 26 members:

twelve members appointed by Spirit Square;
six by the Board of County Commissioners;
four by members of the City Council;
two by the mayor of Charlotte;
the president of the Spirit Square Auxiliary;
the president of the Free Spirits.

They are legally and fiscally responsible for the artistic purposes and goals of Spirit Square Center for the Arts.

Board Officers/Committee Chairman

I. President

Chairman, Executive Committee

Oversees the general activities of the board of directors

II. Vice-President - Annual Fund Drive

Chairman, Annual Fund Drive Committee

Responsible for planning, coordinating, and conducting the Annual Fund Dive in cooperation with the Center's Development Department

III. Vice-President - Corporate Sponsors

Chairman, Corporate Sponsors Campaign Committee

Responsible for planning, coordinating and conducting the Corporate Sponsors Campaign in cooperation with the Center's Development Department

IV. Vice-President Board Development

Chairman, Nominating Committee

Coordinate the assembling of a list of board candidates

V. Vice-President - Long Range Planning

Chairman, Long Range Planning Committee

Coordinates the Center's goals and objectives, and

insures planning keeps with the spirit of Spirit

Square's mission

VI. Vice-President - Physical Plant

Chairman, Building Committee

Ensures proper operations of Center's facilities

VII. Treasurer

Chairman, Finance Committee

Oversees all the funds of the Center, evaluates budget

proposals submitted by the executive director

VIII. Secretary

Chairman, Education Committee

Keeps minutes of all meetings, develops ongoing

education and orientation programs for the Board

The board officers make up the executive committee and are responsible for overseeing the day to day activities of the Center when the board is not in session.

Executive Director

The executive director is responsible for all artistic and administrative functions. He serves at the pleasure of the board and reports to and is accountable to the executive committee.

Staff

I. Deputy Director for Arts and Education

Responsible for the activities of the performing arts and visual arts departments and the coordination of interdisciplinary activities

- A. Performing Arts Director
- B. Visual Arts Director
- C. Education Coordinator

II. Deputy Director for Administration

Responsible for administrative and support functions of Spirit Square

- A. Finance Director
- B. Marketing and Public Relations Director
- C. Development Director
- D. Telemarketing Manager

III. Deputy Director for Special Projects and Property Manager

Responsible for the operation and security for the physical plant

This pyramid organizational structure was instituted in 1988. Prior to the reorganization, the structure was more horizontal and all directors reported directly to the executive director. It is the intent of this structure to group similar programs together so as to make the interdisciplinary concept more accessible.

Management Style

Management style at the Center has taken a sharp change with the arrival of the current executive director. A very authoritarian manager, he rarely seeks the advice or opinions of his staff and is often criticized by staff, board, and the community. This came to the general attention of the public in a recent article in the Charlotte Observer (See Appendix I).

Most staff interactions are conducted through the appropriate deputy director. Communication among departments is often poor. This is due, in part, to the discontinuance of weekly or monthly staff meeting which have been replaced with a monthly "social hour." As a result, staff often resort to the "grapevine" to provide information meanwhile developing a bad attitude about their work situation.

Statement of Personnel Policies

Spirit Square maintains a fairly comprehensive statement of personnel policies as formulated by the personnel committee and theoretically reviewed annually. It identifies compensation at three levels: permanent, part-time, and temporary as well as pay periods, overtime, job expenses, working hours, holidays, annual vacations, sick leave, leave of absence, outside employment, security provisions, social security, North Carolina unemployment act, medical insurance, resignations, dismissals, and grievance procedures.

Personnel Evaluations

Spirit Square keeps job descriptions for all positions related to the corporation. They are used as references during hiring procedures and evaluations.

An initial evaluation is conducted by the executive director or designee after 90 days of employment. In addition, an annual performance review is conducted with each employee and filed in the employee's personnel record. Generally, the appraisals take place in June prior to the next fiscal year in order to determine merit raises. The supervisor completes performance evaluations using a traditional Graphic Rating Scale on each of his subordinates. In turn, each staff member is asked to complete a performance summary. Finally, the supervisor and employee meet for an interview following which the supervisor joins the executive director to discuss recommended pay increases. Depending on the supervisor's emphasis, the evaluation interview may also include discussions of future goals for the employee relevant to current job performance.

Salary Compensation

Salary compensation is based on a study conducted in 1986 by Ernst & Whitney as commissioned by Spirit Square. Taking into account current job descriptions, the study groups jobs with comparable duties, responsibilities, qualifications and salaries to establish eight grades. Marketing research was conducted to determine an average salary and range for each grade culminating in salary minimums,

midpoints, and maximums. Based on these findings, the ranges have been upgraded 5 percent each year and are referred to during yearly evaluation and employment decisions.

Financial Highlights

Spirit Square's finances are maintained in the standard fund accounting method based on a fiscal year beginning July 1, ending June 30. The Center's operating budget is made up of two components: earned income and contributed income. Earned income makes up about 45 percent of total revenue. Its principal sources include ticket sales, rentals, tuition and fees, parking fees, and interest. The balance of Spirit Square revenues, about 55 percent, comes from contributed income. The largest contributor is Mecklenburg County, providing about 30% of the total operating funds. Grants funding is sought annually from the National Endowment for the Arts, the North Carolina Arts Council, the Arts and Science Council (Charlotte), and a variety of other foundations. The remainder of contributed funds are raised through the Annual Fund Drive, a newly instituted corporate program, and special events.

Below is a table revealing actual ratios of support and revenue items to total expenses for the fiscal years 1986, 1987, 1988. Totals are not yet available for 1989. Accompanying notes explain the more dramatic changes in ratios.

TABLE 1

| RATIO OF SUPPORT & REVENUE ITEMS TO TOTAL EXPENSES | | | | |
|--|------|------|------|-----|
| | 1988 | 1987 | 1986 | |
| Ticket Sales | 16.9 | 15.3 | 16.1 | (a) |
| Tuitions and Fees | 1.6 | 3.8 | 3.3 | (b) |
| Rentals | 5.3 | 17.0 | 16.8 | (c) |
| Other income | 6.0 | 6.5 | 5.2 | |
| Advertising | 4.0 | 3.4 | 3.8 | |
| Arts & Science | 11.4 | 11.1 | 10.6 | |
| County Grant | 35.6 | 30.1 | 27.1 | |
| Grants (general) | 3.8 | 3.5 | 5.5 | (d) |
| Annual Fund Drive | 5.3 | 8.2 | 12.2 | (e) |
| Corporate Sponsors | 4.8 | - | - | (f) |
| Special Events | .8 | 2.3 | 1.6 | (g) |

(a) 1987 was the first year that subscription sales were held versus previous single tickets sales.

(b) A majority of classes were temporarily discontinued with the closing of the facility for renovation.

(c) Rental organizations had to find temporary quarters with the closing of the facility for renovation.

(d) Fewer grants were awarded to Knight gallery exhibitions with the departure of the visual arts director (not yet replaced).

(f) 1988 was the first year a corporate fund drive was incorporated into the fundraising strategies.

(g) The major special events are conducted by the two volunteer auxiliaries and vary from year to year with their success depending on their leadership.

Daily financial operations are conducted by the director of finance. It is his/her responsibility to provide weekly and monthly reports for each department and monthly statements for the finance committee, which conducts reviews and makes recommendations concerning the overall operational budget. An annual audit is conducted by a public accounting firm each June. (A copy of the Center's Annual Report is located in Appendix I.)

CHAPTER II.

INTERNSHIP

The intern served as acting assistant director of development during a 13 week residency at Spirit Square Center for the Arts. In this position, she performed such duties as necessary to assist the director of development in the successful implementation of the comprehensive development program.

Responsibilities

Principal responsibilities included:

1- Assisting the director of development formulate goals and objectives for the development department as well as annual income and expense projections

2- Working with appropriate program directors in the design, planning, application, submission, and evaluation of all funding programs; insuring that all required materials were submitted in a timely manner

3- Representing Spirit Square at all board meetings of the volunteer organizations; assisting volunteer organizations on special projects as required

4- Assisting in the timely acknowledgment of all contributions.

Tasks

The intern's primary assignment was grants writing. In the initial weeks of the internship, she researched a variety of potential funding sources to determine deadlines, current guidelines, and general requirements. She then held a meeting with all of the arts and education departments and the development department to showcase funds available and to get an idea of what projects needed funding. Following the meeting, the intern developed a grants deadline calendar that highlighted important dates. Emphasis was placed on the department deadline 10 days prior to the actual grant deadline. On this date, the proper department was responsible for submitting the requested materials (specifically, a brief narrative of the project and an itemized budget of expense and income) to the development department. The initial reaction to the calendar was very positive, it was quickly overlooked by the relevant parties. The intern then tried the direct memo approach listing upcoming grants, development deadlines, and mail deadlines as well as additional notes as needed. It seemed to get a greater response and many memos got pinned up on bulletin boards.

After members of the arts and education staff had mentioned interest in various projects and grants, the intern spent time gathering the necessary information from various departments, completing budgets, and contacting the proper granting agency. She supervised the submission of 22 grants

during her residency, writing the majority of the narratives and budgets. It was her practice to submit a completed draft of the grant including required narratives and budgets to the proper director for proofing and suggestions. On return, the intern made corrections and submitted a final version to the executive director for approval and signature. At this stage, some grants were returned for additional changes, others were signed ready for immediate submittal.

The bulk of grants prepared went to various departments and programs at the North Carolina Arts Council, i.e. music, theatre, visual arts, community development, national touring and North Carolina touring. Grants were also submitted to the National Endowment for the Arts' Arts in Education and Theatre programs, the Foundation of the Carolinas, and the Southern Arts Federation. (Samples of submitted grants and other documents produced by the intern may be viewed in Appendix II.)

The intern designed and implemented the usage of a simple in-kind donor contract after discovering that there was no standard tracking devise for in-kind donations and suggesting the need for such at a development staff meeting. It was instituted in all departments as well as the two volunteer organizations affiliated with Spirit Square. (A copy is included in Appendix II.)

The intern was actively involved in the analysis of the annual fund drive and corporate fund drive for the past year

and made suggestions for the coming year. The initial meetings with development staff emphasized the highlights of the past years drives; problems and praises of each program were described. The intern reviewed various income and expenses for each program, various membership ratios, and benefits received by the members. In additional meetings with development staff, discussions were held about current benefits and recommended changes. After outlining the proposal, a meeting was held with arts and education, marketing and public relations, and development. The current benefits and next years proposal were reviewed in order to determine if the affected department would be in agreement to the benefits promised and which departments would be responsible for the various actual costs. After minor changes and general agreement, the benefits were outlined for submittal to the executive director.

The intern also dealt with daily operational tasks working in close cooperation with development staff. She assisted in mailing benefits and acknowledgments for donations in a timely manner, attended board meetings of volunteer groups, assisted in various volunteer group special events such as the Free Spirit's monthly membership meetings and the Auxiliaries' "Unveiling" cocktail party, and assisted in membership events. She also answered general membership questions, submitted grant application intent to apply forms, attended weekly arts and education staff meetings, and met periodically with the deputy

director of administration to advise on status of programs in development.

CHAPTER III.

THE ANNUAL FUND DRIVE AND CORPORATE CAMPAIGN

The Annual Fund Drive was initiated in 1981 when 700 people joined Spirit Square Center for the Arts. In the following years, membership has fluctuated with changes in programming, benefits, and the Center's "vision." Following is a look at the Annual Fund Drive, the accompanying Corporate Campaign, and an analysis of the current 1988-1989 program.

Annual Fund Drive Program

As of March 15, 1989, the membership level had reached 1627. Growth in membership since 1983 is reflected in the following table:

TABLE 2

MEMBERSHIP GROWTH

| CATEGORY | AMOUNT | 83-84 | 84-85 | 85-86 |
|---------------|--------|-------|-------|-------|
| Donor | \$ 30 | 717 | 848 | 901 |
| Contributor | \$ 75 | n/a | n/a | 144 |
| Patron | \$ 150 | 132 | 185 | 148 |
| Sponsor | \$ 250 | 39 | 46 | 48 |
| Associate | \$ 500 | 20 | 25 | 22 |
| Benefactor | \$1000 | 15 | 23 | 16 |
| Silver Circle | \$2500 | 2 | 3 | 2 |
| Golden Circle | \$5000 | 2 | 1 | 2 |
| TOTAL | | 927 | 1131 | 1283 |
| % increase | | 32% | 22% | 13% |

TABLE 2 (continued)

| CATEGORY | AMOUNT | 86-87 | 87-88 | 88-89 |
|---------------|--------|-------|-------|-------|
| Donor | \$ 30 | 1006 | 882 | 1120 |
| Contributor | \$ 75 | 145 | 187 | 229 |
| Patron | \$ 150 | 149 | 141 | 187 |
| Sponsor | \$ 250 | 47 | 53 | 58 |
| Associate | \$ 500 | 22 | 21 | 20 |
| Benefactor | \$1000 | 12 | 8 | 13 |
| Silver Circle | \$2500 | 4 | 2 | - |
| Golden Circle | \$5000 | 1 | 1 | - |
| TOTAL | | 1386 | 1295 | 1627 |
| % increase | | 8% | -7% | 26% |

The Annual Fund Drive seeks major gift prospects and general campaign donors. Lower level members are sought by the development department; the board's annual fund drive committee solicits individual prospects.

Lower Level Campaign

General fund donors contribute between \$20 and \$500. They are sought through direct mail and telemarketing campaigns. In 88-89, 23,000 names were used to generate 1594 donors, who gave a total of \$93,325 towards a goal of \$100,000, or 93% of the lower level campaign goal. It was established that direct mail should obtain 50% of this goal and telemarketing the remaining 50%. The actual percentage attributed to each drive is difficult to determine since the lists were shared and no coding system was maintained.

Two lists were used, the in-house list and a purchased list. The in-house list consisted of 13,000 names that represented current donors, lapsed donors, subscription holders, individual ticket buyers, Center students and persons inquiring about Spirit Square in general. The

purchased list of 10,000 names cost \$845 and had a low return.. The intern is not sure what demographics were observed in choosing the list.

It is generally accepted that direct mail should have a 1 - 2% return from a good list. Coupled with a telemarketing campaign that does follow-up, the return should increase to 15%.¹ Based on these facts, it would be expected that using a strictly direct mail campaign would have resulted in only 230-460 members (this is disregarding renewal members, which should join at a higher return rate). When combining the direct mail campaign with telemarketing, a 23,000 name list should have a return of 3450 members, a dramatic increase. This is 1856 members short of the 1988-1989 campaign membership. Actual return from the lists was about 7% with an average donation of \$58.50. Assuming that the lists had produced expected results at the average donation rate, the joint direct mail/telemarketing campaign would have yielded \$201,825, a 116% increase over actual income.

The loss can be attributed in part to a bad purchase list. Subtracting out those 10,000 names, the expected return would contribute 1950 members, which at an average gift level of \$58.50 would gross \$114,075. The additional gap in expected income based on the given statistics can be

¹Richard Koonce, "Telemarketing/Direct Mail: A Powerful Synergy," Fundraising Management (September 1988), p. 37.

attributed to multiple change-overs in telemarketing management during the Fall 1988 and a major communication gap when telemarketers failed to contact prospects in a timely manner in relation to the direct mail piece.

The development department oversaw the direct mail aspects of the Annual Fund Drive. The campaign began with a first mailer that contained a two page letter, a four color pamphlet, a response card, return envelope, and outer envelope. A reminder letter followed, again including a response card and return envelope. Following, a postcard with no response mechanism was sent announcing that a friend of Spirit Square Center for the Arts would be calling within a week. At that time, lists were turned over to the telemarketing department.

There was no lists segmentation other than renewals for the campaign. A renewal letter indicating the amount donated by current members and a suggestion for upgrading was to be sent to members prior to the generic mailer sent to all prospects. Unfortunately, it was sent after this first mailing. Renewals were not segmented out of the in-house list used in the mailing. It is uncertain what if any affect this had on the renewal campaign.

Neither letter employed a P.S. as recommended by many consulting firms. Several studies have shown that the P.S. gets read and often first.² When analyzing the content of

²Becky Smith, "How To Raise the Money You Need," Lake Charles, LA, 1984, p. 9.50. (Typewritten.)

the letters, there are a variety of recommended inclusions. Among the most important contents of a letter are the organization's history of good work, the fundraising goals for the year, the benefits, and the request. In addition, it is recommended that a renewal letter offer an extended thank you.³ Spirit Square's renewal letter includes the thank you, the benefits, and the request, however, it does not explain the accomplishments of the past year, the plans for the upcoming year, and the actual fundraising goal. The new prospect's letter follows the prescribed format more closely and is generally a more enthusiastic letter. For a little more punch, the last paragraph may have worked better reworked as a P.S. (Copies of both letters may be reviewed in Appendix III.)

Actual cost per member is not available. The intern was unable to obtain complete current information on actual expenses especially in relation to the telemarketing department. Based on various sources, the estimated cost of the lower level annual fund drive is as follows:

³Dr. Jeffrey Lant, Development Today: A Fund Raising Guide for Nonprofit Organization (Cambridge: JLA Publications, 1986), p. 240.

| | | |
|-------------------------------|---------|---|
| AFD Part Time Staff | \$1300 | |
| Direct Mail Postage | \$1500 | |
| Mail House | \$1000 | |
| Printing | \$9500 | |
| Telemarketers | \$16000 | * |
| Phone | \$800 | |
| Telemarketing Postage/Copying | \$1300 | |
| Telemarketing Advertising | \$400 | |
| List Purchase | \$845 | |
| | ----- | |
| Total AFD Expenses | \$32645 | |

* Based on 10 telemarketers x \$5/Hour x 20 hour/week x 16 weeks = \$16,000. Telemarketers did receive commissions on a percentage basis that is not accounted for in these totals.

Based on these findings, it can be determined that the average cost for obtaining a member is \$20.50 (Total AFD Expense/Number of members = \$32,645/1594). In addition, it should be noted that an average of \$2.85 were generated for every dollar spent (Dollars Received Total Expenses = \$93,325/\$32,645).

Separate cost per renewal cannot be determined with the available data due to the method of solicitation. However, other statistics concerning renewals can be determined and prove to be of positive concern to the Center. In the 1987-1988 campaign, there were 640 renewals representing 54% of the overall lower level membership. In the 1988-1989 campaign there were 644 renewals out of 1594 members, while representing only 40% of the overall lower level membership, this represents a 54% retention rate compared to a 48% retention rate from the previous year.

Upper Level Campaign

The upper level campaign was the responsibility of the board committee. However, due to poor leadership, most of

the work was done by development, and the staff had to constantly prompt the board to take further action.

Names for solicitation were collected by the development staff and consisted of people who had donated to Spirit Square before at these level (86-87 and 87-88 Annual Fund Drive contributors), board members from 87-88 and 88-89, people interested in Spirit Square or a similar organization (Arts and Science Council Major gifts and Symphony Major Gifts) and people of high wealth in the Charlotte area according to the Chamber of Commerce listing of Highest Paid Executives. For each name selected, a profile provided name, phone, address, giving history and assessment of potential gift. Suggested methods of contact included personal contact, telephone solicitations and personalized mail. Each board member on the committee was assigned several names and asked to contact them. In January, when some individuals still had not been solicited a quickly organized phonathon was conducted by board members in order to try to achieve the upper level goal of \$50,000. Only about \$23,000 has been raised from individuals at the upper level between \$500 and \$5000, 46% of the goal.

Annual Fund Drive Benefits

Benefits for lower level members are focused on financial rewards as recommended in the Membership Development Handbook.⁴ The \$30 donor receives a lot for his

⁴Chip Weigand, Membership Development Handbook: How to Build A Powerful Program (Washington: The Taft Group, 1986), p. 10.

money: discounts on classes, discounts at frameshops, a subscription to the full color Spirit Square Magazine, priority purchase privileges to Center sponsored events, and a decal. The general membership should offer a sampling of all the aspects of the organization to completely involve the active member. Discounts on classes and purchase privileges to Spirit Square performances address two areas, but there is nothing specifically addressing the visual arts component at the Center. The discount to frame shops and galleries seems a bit unrelated and did not prove beneficial to the many shop owners that participated. The Spirit Square decal consists of the Center's logo, a very mundane business design in maroon, failing to collect much enthusiasm or interest. The magazine highlights all the arts at the Center as well as events throughout the Carolinas and is intended to be an educational device.

The \$75 Contributor does not receive much more for his money. There is nothing to prompt an increase in the donation from the \$30 level. The only additional benefits include invitations to special classes and workshops as well as four concession coupons. Although actual workshops and classes were offered in order to fulfill the benefits promised, the attendance to both was small. They seem too selective for a broader based membership not interested in the educational component of the Center for themselves.

The \$150 patron receives benefits address both the lower level donors' financial requirements and the upper

level donors' recognition requirements. This level offers two free tickets to attend one performance of the patron's choice and his/her name listed in the quarterly magazine.

As we review the upper level donor benefits the emphasis switches to the recognition status.⁵ At the \$250 level, the Sponsor receives an invitation to the Center's Annual Opening Night Gala that kicks off the performance season in October, traditionally a well attended event. In addition, these members also receive a 10% discount on their tickets.

The Associate at the \$500 level gets recognized in the Spirit Square lobby and receives invitations to receptions honoring the various performing and visual artists. The \$1000 level Benefactor is invited to be part of the Center Club, a currently defunct organization due to lack of facilities (because of Renovation.) The Center Club offers a private "Green" room for special members to use before a performance and during intermission for intimate gatherings and cocktails. It is scheduled to be reinstated with the reopening of the renovated space. The Benefactor also receives invitations to the President's reception and world premiere parties and a year's subscription to Horizon magazine plus free parking privileges.

⁵Ibid.

The Silver Circle, donations of \$2500, provides four tickets to five performances of the members choice (on a seat available basis). They are also invited to dine with the executive director.

The development department has been careful to honor all benefits as described for the current year 88-89 although some functions were better attended and received than others. Invitations were sent out to the proper parties for each function whether gallery opening, reception, or workshop. Membership events were also published in the Spirit Square Magazine either as announcements of coming events or reports on past events.

The department was also careful to record and acknowledge all memberships within the week they were received. Daily and weekly income reports were prepared by the assistant director. Actual deposits were submitted to the finance department by the campaign assistant to maintain a system of checks and balances. In addition, the campaign assistant recorded the gifts in the Annual Fund Drive data base and saw that the correct membership packages were forwarded to the proper persons in a timely fashion. Standard membership packages contained a Thank You/ Membership Card, a listing of benefits, a volunteer information card, and any additional benefit material as required for a given level. At the \$500 and above levels, a personalized thank you note signed by the executive director was also enclosed.

Corporate Campaign

In 1987 a corporate program was developed as an expansion of the Annual Fund Drive aimed at corporations and big businesses that could contribute the larger dollar. The first year, the program design was extremely complex allowing for a variety of different benefits for preparing a package that offered equal value to the corporation. The program was too expansive for the Board members trying to secure the funds and too complex and time consuming to be well received by the business. This past year, 1988-89, the program was streamlined to a single Corporate Roundtable at a \$5000 or greater gift. The goal of the program was \$70,000 of which \$68,000 has been raised. Eleven companies sat on this year's Roundtable. Seven other companies participated in the corporate program. The major problem arose when companies wanted to donate funds but could not give at the \$5000 level. No specific program for businesses at a lower level was outlined, so the development department had to adapt the Annual Fund Drive package and reduce the Corporate Roundtable bonuses for each individual case.

Several other problems prevalent in this years program included the lack of leadership from the board's corporate committee. The co-chairmen were always "too busy" to deal with the various requirements of the program. In addition, of the eight members on the committee, only three solicited funds. Another difficulty arose when the

executive director awarded in-kind donors a seat on the Corporate Roundtable before consultation with the corporate committee or the development staff. This caused bad relations with some of the other in-kind donors that had not been included. Case in point, the Charlotte Observer, one of the major media sources in the area, was granted Corporate Roundtable status. In turn, WBTV, WSOC and several other radio stations, were considered media sponsors and the responsibility of the marketing and public relations department. They had no interaction with the Corporate Roundtable program in development.

The committee was given an opportunity to attend several training sessions that included the following: identifying prospects, understanding scripts provided for presentation, covering sales materials, describing benefits and offering pointers on closing a sale. The solicitors were then to call on the prospective sponsors in-person, to follow through, offer thank yous, and collect funds.

Corporate Sponsor Benefits

The corporate sales package included a definition of Spirit Square, an offer to "Join the Club," specific "Corporate Benefits," a description of sponsorship opportunities and comments from the previous year's sponsors. In addition, a copy of the Annual Report and several press releases were enclosed in a glossy white folder. This years benefits package included:

* Corporate Public Relations - corporate name listed with appropriate prominence in a variety of Spirit Square pieces.

* Special Receptions for the Corporation - this benefit was never clearly defined as to whether Spirit Square just organized and hosted the event or also absorbed the cost. Adjustments were made case by case but this needs clarifying in the future.

* Corporate Credits to be used towards tickets to Spirit Square sponsored performances.

* Collector's gift of an original piece of art work executed by one of the Center's resident artists. This benefit caused some dissension among the resident artists who originally said they would provide the work for free and when actually asked to submit the work wanted to be reimbursed by the Development department.

* Corporations could also get a 20% discount on resident artists works, and receive 10% discounts on classes, workshops, and single tickets for their employees.

* The chief executive officer received invitations to four social events a year honoring performing and visual artists and two complimentary tickets to the Opening Night Gala.

* A Roundtable dinner with special guest speaker to offer fellow sponsors an opportunity to meet each other in a social setting.

* Subscription to the Spirit Square magazine.

Arts and Science Council

It is important at this time to note that the Center's annual fund drive and corporate campaign must be within the guidelines of the Arts and Science Council Fund Raising Policies as updated October 21, 1987. The Arts and Science Council's Annual Fund Drive begins the last week of January and continues through the first week of March of each year. During this time, the "blackout period," no member or auxiliary may carry out, announce, or promote any fund raising efforts on its own. The Arts and Science Council seeks the support of corporations, businesses, foundations, employees, and the public at large. In order to maximize its campaign, its membership organizations are not allowed to solicit general operating support from businesses and corporations in the Mecklenburg area. Special solicitation of funds from these constituents may occur under approval of the Council as indicated in the following excerpt from the Arts and Science Council Membership Handbook:

- III. All requests by member organizations for support from Corporations within Mecklenburg County require review by the Arts and Science Council.
 - A. The Membership Committee will review all corporate support received by annually funded members each year and their plans for the succeeding year...
 - B. Special Offerings require prior review and approval. No member or its auxiliaries may solicit corporate support for special performances, memberships, sponsorships, underwriting, benefits or other programs that offer "goodwill" or public relations value as part of the benefits provided the sponsor

unless such programs have been reviewed and approved in advance by the Arts and Science Council.⁶

In general, it is expected that corporations and businesses will receive a one to one value for their dollar. This is often difficult to determine when setting a dollar value on public relations exposure. To overcome this problem, value is set at a general range for each giving level of the corporate campaign. These questions do not arise in the individual membership program.

⁶Arts and Science Council, "Arts and Science Council Member's Handbook," Charlotte, 1988, pp. 63-64. (Typewritten.)

CHAPTER IV.

PROPOSED 1989-1990 ANNUAL FUND DRIVE

The following chapter will offer a complete Annual Fund Drive program, consisting of a upper level committee campaign and a lower level direct mail/telemarketing campaign, a Corporate campaign inclusive of the Corporate Roundtable program and a newly recommended lower level Business program. Suggestions by the intern are based on her observations of the Center's programs and trends elsewhere.

Annual Fund Drive

To begin, it should be noted that to effectively increase membership a marketing approach should be employed to construct a solid membership marketing plan and proper marketing mix. One must define the target audience before designing the membership appeal and direct the appeal to the audience. The organization must use a determined marketing mix to make the offer known and then follow through on the offer. It must always determine ways to track results so a complete evaluation can assist in upgrading the program.⁷ Throughout the process it is important

⁷Chip Weigand, Membership Development Handbook: How to Build a Powerful Program (Washington, D.C.: The Taft Group, 1987), p. 2.

to produce an organizational consensus by involving staff participation, thus unifying goals and objectives and creating orderly activities.⁸

In an attempt to follow these directives, the following information and recommendations are offered. However, all the best proposed plans will be less effective unless the organization has adequate leadership. It is vital to have the support of the chairman, and that he be "prepared to assume personal leadership in the cultivation and solicitation of large and important gifts."⁹ In addition, the Annual Fund Drive committee must understand and participate in the overall solicitation strategy when soliciting upper level donors, observing several key points as adapted from the brochure "How to Ask" as cited in "Guide to Successful Fundraising Workshop":

- 1 - Be informed about the campaign
- 2 - Work with the Development Staff
- 3 - Be familiar with and follow the Campaign calendar
- 4 - "Know your prospects"
- 5 - Start with the best prospects, the sure things.
- 6 - Meet the prospect in person
- 7 - Respect the prospect
- 8 - Correlate campaign needs and donor interest
- 9 - "Handle Objections positively"
- 10 - "Bring a pledge card and ask for commitment"
- 11 - Follow-up with phone call if there wasn't firm commitment or denial
- 12 - Attend committee meetings¹⁰

⁸Ibid, P. 7.

⁹William Grasty and Kenneth Sheinkopf, Successful Fundraising, (Charles Scribner Sons, 1982) cited in "The Annual Fund," The Grantmanship Center News, (September/October 1983), p. 11.

¹⁰Haas, Cove, and Alexander, "Guide to Successful Fundraising Workshop," Workshop notes presented at the Duke

To clarify point 4 (know your prospects), a report should be available for each top prospect, possibly on a 4x6 index card for easy reference. Once a list of top prospects are formulated, the Development department should complete a profile on each including name, home address and telephone, business position and address, business telephone, previous donation information, donor interest, and suggested level of contribution. In turn, the solicitor should complete information including when the prospect was approached, the actual amount requested, the prospect's response, whether a pledge was secured, for how much, reason(s) for prospects decline, and any other notes from meeting.¹¹ (Illustration 1 offers a suggested format.)

With these sources at hand, the committee should meet to discuss additional information about prospects, review the mission of the Center, the "whys" for membership, and the benefits. Then each member should select eight to ten prospects to personally solicit. If they can not meet each prospect in person, they should at the very least telephone the prospects and update the development staff on progress in a timely fashion.

Endowment Series, Charlotte, NC, 21-23 October 1986, Exhibit "F." (Typewritten.)

¹¹Dr. Jeffrey Lant, Development Today: A Fund Raising Guide for Nonprofit Organizations (Cambridge: JLA Publications, 1986), p. 238.

ILLUSTRATION 1

SAMPLE UPPER LEVEL DONOR CARD

Front of 4x6 index card

| | | | |
|---------------------------------|---------------|------------------------------|--------------|
| 1989-1990 Prospect | | Solicitor: _____ | |
| Name: _____ | | Suggested Contribution _____ | |
| Spouse: _____ | | \$ _____ | |
| Home Address: _____ | | | |
| _____ | | | |
| Business Title: _____ | | | |
| Company Name and Address: _____ | | | |
| _____ | | | |
| _____ | | | |
| Business Phone: _____ | | | |
| Donations History: | <u>Amount</u> | <u>Year</u> | <u>Cause</u> |
| | _____ | _____ | _____ |
| | _____ | _____ | _____ |
| | _____ | _____ | _____ |
| Donor interest: _____ | | | |
| _____ | | | |

Back of 4x6 index card

| | | |
|---------------------------------|-----------------|------------|
| Dates contacted | _____ | _____ |
| Meeting Date | _____ | _____ |
| Location | _____ | |
| Follow-up Dates | _____ | _____ |
| | _____ | _____ |
| Amount requested \$ | _____ | |
| Prospect Response | _____ | |
| If denied, reasons: | _____ | |
| | _____ | |
| If Pledge, AMOUNT | _____ | Date _____ |
| | Date Receivable | _____ |
| Additional Meeting Notes: _____ | | |

Lists

The lower level campaign can be more structured and efficient, and more predictable in contrast to the upper level campaign which relies heavily on the commitment of committee members. When planning, don't forget one of the most important facets of a membership program - the list. When analyzing the in-house list or looking at outside lists it is important to consider several points, including size, format, segmentation, average donation per name, source of names, maintenance of list, average number of mailings, and who else has used the list.¹²

In determining the number of names that will be required for the Center's 1989-1990 goal of \$125,000, tables 3 - 7 will be of assistance. In assuming a 10 percent increase in membership with a predicted income of \$125,760, approximately 900 members are expected to renew, requiring an additional 900 members to reach the membership goal. Based on the 89-90 7% return, 12,858 names would be required to acquire the needed members. However, if the program proved an efficient 15% return, the membership could boast a giant increase in membership at a substantially reduced cost per member since only 6000 names would be required at a 15% return for 900 members.

¹²Arts and Science Development Service, How To Find New Patron to Support The Arts (East Meadow, NY: Arts and Science Development Service, 1984), p. 19

TABLE 3

RENEWALS/NEW MEMBERS 1988-1989

| Level | Total Members | New Members | % of Members | Renewals | % of Members |
|------------|---------------|-------------|--------------|----------|--------------|
| \$30 | 1120 | 706 | 63% | 414 | 37% |
| \$75 | 229 | 101 | 44% | 128 | 56% |
| \$150 | 186 | 85 | 45% | 102 | 54% |
| \$250 | 58 | 16 | 27% | 42 | 72% |
| \$500 | 20 | 9 | 45% | 11 | 55% |
| \$1000 | 13 | 8 | 61% | 5 | 38% |
| Total | 1627 | 925 | | 702 | |
| % of Total | | 56% | | 47% | |
| Ave. % | | | 47% | | 47% |

TABLE 4

RENEWALS FROM 1987-1988

| Level | Total Members 1987-1988 | Renewals in 1988-1989 | % |
|-----------|----------------------------|--------------------------|-----|
| \$30 | 742 | 414 | 56% |
| \$75 | 187 | 128 | 68% |
| \$150 | 141 | 102 | 72% |
| \$250 | 53 | 42 | 79% |
| \$500 | 21 | 11 | 52% |
| \$1000 | 8 | 5 | 62% |
| Total | 1152 | 702 | |
| Average % | | 61% | 65% |

TABLE 5

ESTIMATED 1989-1990 MEMBERSHIP
Assuming 5% Increase

| Level | Total Members | Renewals as 50% of 89-90 Totals | Renewals as 60% of 88-89 Totals |
|--------------------|---------------|------------------------------------|------------------------------------|
| \$30 | 1176 | 588 | 672 |
| \$75 | 240 | 120 | 137 |
| \$150 | 195 | 98 | 112 |
| \$250 | 61 | 30 | 35 |
| \$500 | 21 | 10 | 12 |
| \$1000 | 14 | 7 | 8 |
| Total | 1707 | 824 | 976 |
| New Mem. Needed | | 883 | 731 |

TABLE 6

ESTIMATED 1989-1990 MEMBERSHIP
Assuming 10% Increase

| Level | Total Members | Renewals as 50% of 89-90 Totals | Renewals as 60% of 88-89 Totals |
|--------------------|---------------|------------------------------------|------------------------------------|
| \$30 | 1232 | 616 | 672 |
| \$75 | 252 | 126 | 137 |
| \$150 | 206 | 103 | 112 |
| \$250 | 64 | 32 | 35 |
| \$500 | 22 | 11 | 12 |
| \$1000 | 14 | 7 | 8 |
| Total | 1790 | 895 | 976 |
| New Mem. Needed | | 895 | 814 |

TABLE 7

ESTIMATED 1989-1990 MEMBERSHIP
Assuming 15% Increase

| Level | Total Members | Renewals as 50% of 89-90 Totals | Renewals as 60% of 88-89 Totals |
|--------------------|---------------|------------------------------------|------------------------------------|
| \$30 | 1288 | 644 | 672 |
| \$75 | 263 | 132 | 137 |
| \$150 | 215 | 108 | 112 |
| \$250 | 67 | 34 | 35 |
| \$500 | 23 | 12 | 12 |
| \$1000 | 15 | 8 | 8 |
| Total | 1871 | 938 | 976 |
| New mem. Needed | | 933 | 895 |

TABLE 8

EXPECTED INCOME 1989-1990
From the Annual Fund Drive

| Level | 5% Increase | Income | 10% Increase | Income | 15% Increase | Income |
|--------------|----------------|-----------|-----------------|-----------|-----------------|-----------|
| \$30 | 1176 | 35,280 | 1232 | 36,960 | 1288 | \$38,640 |
| \$75 | 240 | \$18,000 | 252 | \$18,900 | 263 | \$19,725 |
| \$150 | 195 | \$29,250 | 206 | \$30,900 | 215 | \$32,250 |
| \$250 | 61 | \$15,250 | 64 | \$16,000 | 67 | \$16,750 |
| \$500 | 21 | \$10,500 | 22 | \$11,000 | 23 | \$11,500 |
| \$1000 | 14 | \$14,000 | 14 | \$14,000 | 15 | \$15,000 |
| Total | | \$122,280 | | \$127,760 | | \$133,860 |
| Ave. Gift | | \$71.64 | | \$71.37 | | \$71.54 |

In any case, the intern suggests using a list of 15,000 names and has based projected expenses on this figure (Available in Illustration 3). The Center might acquire this number from the in-house list less current members as well as possibly sharing lists with the Symphony, Mint Museum, Discovery Place, the coming Performing Arts Center, and the Central Piedmont's Community Theatre. In addition

to selecting the lists, it is important to create some method for tracking prospects and then follow through with the analysis so as to improve list selection in the future. It may be a simple code system printed on the address label that would be on the returned response card, or a color coding system on each response card, recorded in a notebook. Either method must be recorded on the database as each new member is entered so patterns and trends can be reviewed and evaluated. For example, a name may be coded "88SUB" on a label referring that he was an 88-89 season subscriber, or the top circle of five in the corner of a response card may be colored red representing the same thing. On receiving a response card (either method), the new member should be tagged accordingly in the database, maybe in CODE 1:, as a 88SUB.

Solicitation

Once the list is chosen, consideration must be taken as to how each prospect should be solicited. Spirit Square has typically used a direct mail campaign aided by a telephone solicitation manned either by volunteers, or more recently, a telemarketing department. In view of this, the intern suggests a comprehensive direct mail/telemarketing campaign. The plan would involve sending a direct mail piece containing a letter, brochure, response device, and return envelope followed by a call from a solicitor in 5 to 7 days. By segmenting the list, segments could be sent on a planned schedule so each prospect would be contacted

promptly rather than mailing bulk to the entire list at the same time with the result that some prospects are not contacted for 6 to 12 weeks. After the initial call, follow-up calls should be made as needed for those undecided. Once a pledge is made via phone, a follow-up letter and pledge card would be sent to the donor for completion.

There are three advantages to sending a direct mail piece prior to the telephone solicitation:

- 1 - It prepares prospects for your call and gives them helpful advance information;
- 2 - It reduces the number of people your volunteers have to call, because some will give in direct response to the mailer; and
- 3 - It ensures that you will reach virtually everyone on your calling list.¹³

This is especially true when the P.S. concludes something like this, "In the event we are unable to reach you by telephone, a remittance envelope is enclosed for your convenience."¹⁴

Renewals would be solicited through a direct mail campaign sending renewal notices a month prior to the beginning of the Annual Fund Drive kick off, two weeks later, and during the middle of the campaign. Towards the end of the program, non-renewals would be turned over to the telemarketing department.

¹³ Paul H. Schneider, The Act of Asking: How to Solicit Philanthropic Gifts, (Ambler, PA: Fund Raising Institute, 1985), p. 60.

¹⁴ Ibid., p. 60.

When preparing the message, remember that well-conceptualized and well-communicated causes have enormous power to motivate people to act so keep the message simple and, above all, believable.¹⁵ The overall idea is to cultivate through an education process "with a consummate sense of salesmanship." It is not to offer a series of extravagant "bribes" to make the prospect feel obligated.¹⁶ In creating the copy for the direct mail packages, you want to consider the four Ps: "Picture the benefits...Promise reward...Prove by testimonial...Push for a close."¹⁷ It is also important to create an effective response device. When designing the form, consider what you want the donors to do, and what benefit will come to the prospect. The response piece is a "mini-appeal."¹⁸ Illustration 2 provides a sample response card.

¹⁵Ibid., p. 25.

¹⁶Ibid., pp. 34-35.

¹⁷Robert Hemmings, "Creating the Direct Mail Package," Fundraising Manangement, (January 1986), p. 39.

¹⁸Ibid., p. 38.

ILLUSTRATION 2

RESPONSE CARD

| | | | |
|---|---|----------------------------------|---|
| <input type="checkbox"/> | Yes! I would like to be a member of Spirit Square and take advantage of the many membership benefits at the level indicated below: | | ○ |
| <input type="checkbox"/> | Donor - \$30 | NAME _____ | ○ |
| <input type="checkbox"/> | Contributor - \$75 | ADDRESS _____ | ○ |
| <input type="checkbox"/> | Patron - \$150 | _____ | ○ |
| <input type="checkbox"/> | Sponsor - \$250 | CITY _____ STATE _____ ZIP _____ | ○ |
| <input type="checkbox"/> | Associate - \$500 | PHONE (Home) _____ | |
| <input type="checkbox"/> | Benefactor - \$1000 | (Business) _____ | |
| <input type="checkbox"/> | Enclosed is my check for \$ _____ made payable to Spirit Square. | | |
| <input type="checkbox"/> | Please charge me membership to | | |
| | <input type="checkbox"/> Master Card | <input type="checkbox"/> Visa | <input type="checkbox"/> American Express |
| | Card # _____ | Exp. Date _____ | |
| | Signature _____ | Amount \$ _____ | |
| <input type="checkbox"/> | I am eligible for a corporate matching gift from _____. | | |
| Mail to: Spirit Square Center for the Arts, 110 E. 7th Street, Charlotte, NC 28202 | | | |

Telemarketing

Foremost in the telemarketing campaign is training. The telemarketer is a representative of Spirit Square and the prospect will develop an opinion on the Center based on his/her relationship with the caller. So training should be simple, easy to learn, and nearly word-for-word like presentation.¹⁹

¹⁹Richard L. Bencin, "Starting an In-House Telemarketing Program," Fund Raising Management, (March 1988), p. 46.

When developing the training manual include:

- * Notes to Volunteers
- * Contribution letter
- * Contribution Script
- * Objections/questions and replies
- * Queries
- * Weekly summary reports
- * Prospect sheets
- * Payment procedures²⁰

The script should be easy to read with simple, direct sentences telling a story without being overly long. It should reinforce the direct mail letter. During the training sessions, telemarketers should practice mock calls, thus becoming familiar with the script and comfortable answering questions and asking for donations.

The telemarketer must be careful when closing the sale, asking for gift amounts that are too large can hurt the response rate affecting overall income. Remember, the objective is to maximize membership and income. If the prospect has a donor history, whether at the Center or another art organization, the telemarketer should mention the level of their highest gift and ask that they match it.²¹ If the prospect has no giving history, the solicitor should emphasize the benefits of the \$30 membership level to get the prospect in the door.

¹⁹Ibid., p. 46.

²⁰Ibid.

²¹Gary L. Taylor, "How Telemarketing Helps Membership Renewal", Membership Matters! (May 1988).

In addition to actual phone solicitations, telemarketers should complete a weekly summary report including calls completed, number of pledges, dollar value of pledges, and calls yet to be completed. Analysis of this data helps management estimate when the goal will be attained. It is also important that telemarketers send out follow-up correspondence to contributors so pledges can be verified and processed.²²

Acknowledgment

After the pledge, maintenance reverts back to the development staff, who must keep an accurate record system inclusive of additional names and codes, address changes, receiving, recording and acknowledgments.²³ Of the most immediate importance is the acknowledgment of receipt. Many organizations use printed thank-you forms...however, personalized letters from the head of the institution are recommended especially for...first-time contributors, regardless of size...contributor(s) increasing his or her gift... and donors of gifts \$1000 and up.²⁴ In addition to the thank-you letter, a membership card, description of benefits, short questionnaire, and reply envelope might also be enclosed. (See Appendix 4.)

²²Ibid., p. 50.

²³Grasty and Shinkopf, p. 24.

²⁴Ibid., p. 25.

Benefits

The intern was asked specifically to review membership benefits. In response, she requested membership information from a variety of arts groups. She examined the benefits offered at Spirit Square with those of the New York Shakespeare Festival, the Baltimore Symphony Orchestra, the Kentucky Center for the Arts, the North Carolina Museum of Art, the Southeastern Center for Contemporary Art in Winston-Salem, the New Orleans's Contemporary Arts Center, and the Staten Island's Snug Harbor Cultural Center. She also listened to the opinions of the arts and education, marketing and public relations, and development staff, before making the following recommendations. The estimated cost for each benefit is only suggested development expense; other costs are assumed budgeted in the relevant programs.

\$30 - DONOR

- * Membership card
- * 10% discount on classes
- * 10% discount in Center gift shop (minimum purchase of \$10)
- * Subscription to Spirit Square Magazine
- * Special notification of exhibition openings and Center sponsored performances.
- * Priority Purchase Privileges
- * Invitations to Members-Only events

Cost:

| | | |
|------------------|-------------|---------------|
| Preview party | | |
| Invitation | 80 | |
| Postage | 300 | |
| Mailhouse | 100 | |
| Refreshments | | |
| (500 x \$2) | <u>1000</u> | |
| | | \$1480 |
| Similar event | | |
| Assume same cost | | <u>\$1480</u> |
| Total | | \$2960 |

\$75 - CONTRIBUTOR

All of the above plus...

- * 10% discount on Single tickets to Center sponsored performances
- * Invitations to open rehearsals , special classes and workshops
- * Concession coupons

\$150 - PATRON

All of the above plus...

- * Two complimentary tickets to a Center sponsored performance (seat available basis)
- * Recognition in Spirit Square Magazine

\$250 - SPONSOR

All of the above plus...

- * Invitation to annual President's reception

Cost:

| | |
|--------------------|-------------|
| Invitations | 75 |
| Postage | 25 |
| Decorations | 100 |
| Refreshments | |
| \$25/person x 200) | <u>2000</u> |

\$2200

- * Recognition in People Place lobby

\$500 - ASSOCIATE

All of the above plus...

- * Membership in the Center Club including a gold membership card (includes private lounge privileges with complimentary cocktails)

Cost:

\$25 per performance x 80 \$2000

- * Complimentary copy of one exhibition catalogue

\$1000 - BENEFACTOR

All of the above plus...

- * Two additional tickets to a performance of choice (seat available basis)
- * Complimentary subscription to Horizon magazine

Cost:

14 x \$12/subscription \$ 168

- * Dinner for two with the Executive Director (includes private tour of the Center)

Cost:

14 x 4 persons x \$40/person \$2240

Total cost to development for benefits is \$9568.

ILLUSTRATION 3

PROJECTED EXPENSES/ANNUAL FUND DRIVE

| | | | |
|-----|----------------------------------|-------------|------------|
| I. | 15,000 Prospects | | |
| A. | Design/Copy/Typesetting | | \$2500 |
| B. | Direct Mail Piece * | | |
| | 1. Outer Envelope | \$250 | |
| | 2. Letter | 270 | |
| | 3. Brochure | 375 | |
| | 4. Response Card | 180 | |
| | 5. Return Envelope | 225 | |
| | 6. List | 500 | |
| | 7. Mail House | 300 | |
| | 8. Postage (2000@ .085) | <u>1275</u> | |
| | | | 3350 |
| C. | Telemarketers (First Call) | | |
| | 10 Telemarketers x \$5/hour x | | |
| | 20 hrs/week x 12 weeks ** | | \$12,000 |
| D. | Telemarketers (Follow-up calls) | | |
| | Assume 30% of 15,000 :4500 calls | | |
| | 10 Telemarketers z \$5/hour x | | |
| | 20 hrs/week x 4 weeks | | 4000 |
| E. | Follow-up Mail (Estimate 2000) | | |
| | 1. Outer Envelope | 30 | |
| | 2. Pledge letter | 36 | |
| | 3. "Bill"/Response card | 24 | |
| | 4. Return Envelope | 30 | |
| | 5. Postage (2000@.25) | <u>500</u> | |
| | | | <u>620</u> |
| F. | Total Expense | | \$22,470 |
| G. | Cost per Prospect | | \$1.50 |
| H. | Cost per 1000 Prospects | | \$1498 |
| I. | Cost per New Member | | \$24.97 |
| II. | 2000 Members | | |
| A. | Direct Mail | | |
| | Copy/Design/Typesetting | | \$1500 |
| B. | 1st Notice (2000) | | |
| | 1. Outer Envelope | \$30 | |
| | 2. Letter | 36 | |
| | 3. Renewal notice/Response card | 24 | |
| | 4. Reply Envelope | 15 | |
| | 5. Mail House | 50 | |
| | 6. Postage (2000@ .085) | <u>170</u> | |
| | | | 325 |
| C. | 2nd Notice (75% of 2000 = 1500) | | |
| | 1. Outer Envelope | \$22 | |
| | 2. Letter | 27 | |
| | 3. Renewal notice/Response card | 18 | |
| | 4. Reply Envelope | 12 | |

| | | | |
|----|-------------------------------|------------|------------|
| 5. | Mail House | 50 | |
| 6. | Postage (1500@ .085) | <u>130</u> | |
| | | | 259 |
| D. | 3rd Notice (80% 1500 = 1200) | | |
| 1. | Outer Envelope | \$18 | |
| 2. | Letter | 22 | |
| 3. | Renewal notice/Response card | 14 | |
| 4. | Reply Envelope | 10 | |
| 5. | Mail House | 50 | |
| 6. | Postage (1200@ .085) | <u>102</u> | |
| | | | 216 |
| E. | Telemarketers (1200) | | |
| | 10 Telemarketers x \$5/hour x | | |
| | 20 hr.week x 1 week | | 1000 |
| F. | Follow-up Mail (500) | | |
| 1. | Outer Envelope | 7 | |
| 2. | Pledge letter | 12 | |
| 3. | "Bill"/Response card | 6 | |
| 4. | Return Envelope | 7 | |
| 5. | Postage (500 @.25) | <u>125</u> | |
| | | | <u>157</u> |
| G. | Total Expenses | | \$3300 |
| H. | Cost per Member | | \$1.65 |
| I. | Cost per 1000 Members | | 1650 |
| J. | Cost per renewal | | \$3.67 |

III. Additional Expenses

| | | | |
|----|-------------------------------|------------|-------------|
| A. | Acknowledgment Mailers (2000) | | |
| 1. | Outer Envelope | 30 | |
| 2. | Thank-you Letter | 36 | |
| 3. | Interest Survey | 24 | |
| 4. | Membership Card | 30 | |
| 5. | List of Benefits | 30 | |
| 6. | Reply Envelope | 30 | |
| 7. | Postage (2000 @ .25) | <u>500</u> | |
| | | | 1180 |
| B. | Processing Cost | | |
| | \$2 per name | | 4000 |
| C. | Return Postage (2000 @ .30) | | 600 |
| D. | Premiums | | <u>9568</u> |
| E. | Total Expenses | | \$15,348 |

NOTES:

General overhead is ignored in the above figures.

* The figures used for each direct mail piece are based on Package Cost Parameters as projected in Daniel Lynn Conrad, Successful Fundraising Techniques, (Public Management Institute, 1977), p. 92.

** Statistics project that on average a person can complete seven calls per hour. Mark Arnold, "Telephone Campaigns, quoted in Joseph V. Melillo, ed., Market the Arts, (New York: FedApt, 1983), p. 184.

Corporate Program

The intern suggests maintaining the Corporate Roundtable program as is with a few minor changes in the promotion material and a more take charge attitude from the Board. It is her understanding that this is already happening as the 1989-1990 corporate campaign chairman has assigned two of his employees to oversee the Corporate Roundtable campaign.

In addition, she recommends adopting a more inclusive business/corporate friends program to help fill the void between the Center's base of support from the individual donors and the larger gifts from the corporations. By offering this more inclusive program, the Center would be able to secure financial funding that is currently falling through the cracks. She also recommends keeping in-kind donors separate and distinct from the paid donors, thus eliminating controversy and questions of actual value versus actual expense.

Lists

The development department compiled a list of the 1000 top businesses in Charlotte in 1988 from a variety of sources including the Chamber of Commerce membership roster, Standard and Poor's Register of Corporations, Directors and Executives and board recommendations. They then selected the top 100 as prospects for the Corporate Roundtable and submitted them to the committee. Few of the 100 corporations were ever contacted. Therefore, the intern

recommends updating and possibly increasing the list to 1250 names, with the top 100 becoming solicitation prospects for the Corporate Roundtable program. The remaining names would be used in the new corporate/business friends program.

Based on a 5% return from the list, Table 9 presents projected membership and income from the corporate/business friends program inclusive of the Roundtable. The actual campaign would be a combination of direct mail solicitation and follow-up telemarketing calls. Projected expenses are represented in Illustration 5.

TABLE 9

PROJECTED CORP/BUS MEMBERS & INCOME

| Level | 1988-1989 | | Projected 1989-1990 | |
|--------|------------------|--------|---------------------|---------|
| | Business Members | Income | Business Members | Income |
| \$150 | 6 | 900 | ---- | ---- |
| \$200 | ---- | ---- | 16 | 3200 |
| \$250 | 2 | 500 | ---- | ---- |
| \$500 | 5 | 2500 | 10 | 5000 |
| \$1000 | 5 | 5000 | 10 | 10,000 |
| \$2500 | 5 | 12,500 | 10 | 25,000 |
| \$5000 | 11 | 55,000 | 20 | 100,000 |
| Total | 34 | 76,400 | 66 | 143,200 |

NOTE:

The numbers indicated for 1988-1989 were collected from the Annual Fund Drive representing the business members already actively involve in the Center. Since this would be a new program, the intern randomly choose to double this number for the first Corporate/Business program.

Solicitation Materials

Corporate Roundtable

In keeping with the same basic format as used in the past program, Illustration 4 indicates a possible graduated page breakdown. Starting on the first page, it is important to give the vitals of the Center and the economic impact it has had on the revitalization of the uptown area. The second page might address the overall performing arts, visual arts, and education and outreach programs of the Center rather than listing each individual project as a "Sponsorship Opportunity," the sponsorship opportunities might be better served as a simple typed listing included in the folder that can be updated as needed and not so quickly outdate the overall Corporate Roundtable package.

Corporations generally want to know who has been involved with the Center, i.e. the board of directors and the past contributors. Therefore, the next page should provide this information, allowing easy access. It might be wise to also include a page answering a list of standardly asked questions with appropriate responses, thus simplifying the presentation for the solicitor. Sample questions might include the following: How is Spirit Square funded? Why should business support the arts? and How much of the contribution would go to the program? When you get to the bottom line with any corporation, they want to know about finances. In addition to including an annual audit in the folder, the Center should include an operating budget in the actual

Corporate Benefits

The following benefits have been devised according to current benefits offered at these levels for the individual, the Roundtable benefits, and review of benefits offered at other arts organizations as listed on page 44. They were discussed at some length with the various departments at the Center.

\$200-\$499 - CORPORATE/BUSINESS MEMBER

- * Name listed in annual report and Spirit Square Magazine
- * Invitations for two people to attend Spirit Square's special events
- * Advanced notice of Center sponsored performances
- * One complimentary subscription to Spirit Square Magazine
- * One complimentary copy of the Center's Annual Report
- * 10 coupons good for 10% discount of Center classes or performances for use of employees

\$500-\$999 - CORPORATE/BUSINESS ASSOCIATE

All of the above plus...

- * Recognition in People Place Lobby
- * 10 additional coupons for employees (20)
- * Guided gallery tour for employees

\$1000-\$2999 - CORPORATE/BUSINESS BENEFACTOR

All of the above plus....

- * 10% of gift to be applied to rental discount (space available basis)
- * 10 additional coupons for employees (30)
- * 5 complimentary subscriptions to Spirit Square Magazine
- * 5 complimentary copies of the Center's Annual Report

\$2500-\$4999 - CORPORATE/BUSINESS SUSTAINER

All of the above plus...

- * 10 complimentary tickets to a Center sponsored performance (seat available basis)
 Cost:
 75% (10 tickets x \$18 x 10 Bus.) \$1350
- * 10 additional coupons for employees (40)
- * Dinner for two and a behind-the-scenes tour of the facilities with the Executive Director
 Cost:
 10 x 4 persons x \$40/person \$1600

\$5000 and above - CORPORATE ROUNDTABLE

All of the above plus...

- * Invitation to Annual Roundtable Dinner

Cost:

| | |
|---------------------|-------------|
| Invitations | 75 |
| Postage | 25 |
| Decorations | 100 |
| Dinner | |
| ((\$25/person x 60) | <u>1500</u> |

\$1700

- * 10% discount on classes and workshops for employees
- * Total of 25 complimentary tickets to Center sponsored performances (additional tickets may be purchased at the group discount if for the same performance)

Cost:

75%(25 tickets x \$18 x 20 Corp.) \$6750

- * Sponsorship of a Spirit Square program including a press release featuring company name, use of logo and/or name in all publicity for program, and name on marquee
- * Use of a room to host a pre- or post-performance reception for sponsored program
- * Corporate Collector's gift

Cost:

\$100 x 20 corporations \$2000

Total cost to development for benefits is \$13,400.

Acknowledgment

As in the Annual Fund Drive program, the development department is responsible for the timely acknowledgment of donations. Procedures should be established equivalent to those addressed for the Annual Fund Drive from receipt, to thank yous, to distribution of benefits.

In-Kind Donations

It is highly recommended that in-kind donors be kept separate and distinct from the cash donors. In-kind donors should complete the contract recently established by the intern. Benefits should be offered on a case by case basis but would generally include public relations where applicable, such as an in-kind contributor listing in the

Center's magazine and recognition on the printed material relevant to the program that would benefit from the in-kind gift.

ILLUSTRATION 5

PROJECTED EXPENSES/ CORPORATE CAMPAIGN

| | | |
|------|---|---------------|
| I. | Corporate Roundtable | |
| A. | Folder and 6 Inserts (250) | \$1500 |
| B. | Sponsorship Opportunity Inserts | <u>50</u> |
| C. | Total Expense | \$1550 |
| D. | Cost per Prospect (100) | \$155 |
| E. | Cost per Member (20) | \$77.50 |
| II. | New Corporate/Business Program | |
| A. | Design/Copy/Typesetting | \$1500 |
| B. | 1st Mailer (1000) | |
| 1. | Outer Envelope | 18 |
| 2. | Letter | 22 |
| 3. | Brochure | 50 |
| 4. | Pledge Card | 14 |
| 5. | Reply Envelope | 10 |
| 6. | Mail House | 50 |
| 6. | Postage (1000X .085) | <u>85</u> |
| | | 249 |
| C. | 2nd Mailer (1000) (same as above) | 249 |
| D. | Telemarketers (980) 10 telemarketers x \$5/hour x 20 hr/week x 1 week | 1000 |
| F. | Follow-up Mail (50) | <u>20</u> |
| G. | Total Expenses | \$3018 |
| H. | Cost per Prospect | \$3.02 |
| I. | Cost per Member | \$60.18 |
| III. | Additional Expenses | |
| A. | Acknowledgment/Thank You Letters | \$50 |
| B. | Processing Cost \$2 per name (70) | \$140 |
| C. | Return Postage (50 @ .30) | 15 |
| D. | Premiums | <u>13,400</u> |
| E. | Total Expenses | 13,650 |
| IV. | Cumulative Projected Expenses | \$18,218 |
| V. | Cumulative Expenses/Expected Income* | 13% |

NOTES:

General overhead is ignored in the above figures.

* Expected income of \$143,200 as projected in Table 9 is used in this computation.

CHAPTER V.

INTERN'S SHORT AND LONG TERM EFFECTS ON SPIRIT SQUARE CENTER FOR THE ARTS

The intern served during a critical time for submitting a number of important grants. She was instrumental in preparing the necessary materials for each and was given the responsibility of their timely submittal. She submitted grants requesting nearly \$200,000, of which she expects the Center to be awarded about \$55,000. This represents a significant sum towards funding the ambitious program schedule the Center has planned for its facilities reopening season - 1989-1990.

Beyond being grantswriter, the intern assisted in numerous aspects of the development department during a leave of absence of one of its key personnel. One important aspect included examining the results of the Annual Fund Drive and the Corporate Campaign as detailed in this paper. She offered fresh, objective opinions about the positives and negatives of the program and possibilities for improving it. The Center is interested in the suggestions offered in the intern's paper as possibilities for incorporation into the current program. If the Center implements the intern's

proposed Corporate/Business Friends program, the financial effects could be far reaching in the coming years as more and more funds are needed to provide quality programming at an ever escalating cost.

Already, they have adapted her in-kind donor contract form that will help track actual in-kind gifts for the benefit of the Center and the business donor in the event that questions arise and to assure proper recognition.

Overall, the experience was mutually beneficial to the Center and the intern. Given the opportunity to make decisions and voice opinions, the intern was able to apply the knowledge and skills she has acquired as a master's candidate in arts administration. While interested in her ideas, the executive director, deputy director of arts and education, and the development director were instrumental in offering her directions and suggestions for improvement.

Although it was an educational experience for the intern, it was also an educational opportunity for the staff. Many of the staff were interested in what was "supposed to happen" in certain situations of an arts organization according to what the intern had studied, and they often sought her opinions. More commonly, they worked beside the intern as a fellow staff member there to help make Spirit Square an overall excellent institution worthy of its recognition in the arts community.

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APPENDIX I

1. Spirit Square's Executive Director is Stirring Up
An Artists' Nest..... 64
2. Spirit Square's Annual Report - 1987-1988..... 67

The Charlotte Observer, Wednesday, March 29, 1989, D1,2.

Spirit Square's Executive Director Is Stirring Up An Artists' Nest

By RICHARD MASCHAL

Staff Writer

When Tom Spray came to Spirit Square two years ago this month, he said his approach as executive director would be "if it ain't broke, don't fix it."

Apparently the 38-year-old Californian thought Spirit Square was broke. During his 24 months, he's left few facets of the uptown Charlotte arts center unchanged — from the way tickets are sold, to performing arts programs, even to the look of the building in the midst of a major renovation.

Not everyone in Charlotte's arts community is impressed.

Criticism of Spray focuses on his de-emphasis of popular music, the creation of series ticket sales that meant people couldn't buy the single tickets they wanted, and the loss of key department heads because of what his critics in the arts community claim is his "abrasive" personality.

He is also faulted for not sharing his vision of Spirit Square with the arts community.

"I feel alienated," said Constance Welsh, artistic director of the Tarradiddle Players, a children's theater group. "Whatever is happening (at Spirit Square) could be happening in Winston-Salem — they could be selling hats. Where the hell is all our (tax) money going?"

With most of Spirit Square except Performance Place closed for renovation for more than a year, Spray has made his changes outside the spotlight.

Spray gets credit, even from the critics of his changes and style, for building an audience through aggressive telephone sales for a children's theater series.

He's developed Spirit Square's quarterly magazine into a source of income and increased giving from corporations and individuals from \$134,000 in 1987-88 to \$190,000 in 1988-89, a 40% jump.

He has made changes in the \$5.6 million renovation to make the previously cramped facility a more open space.

Spray disputes the description of his style and believes many of his changes are needed to establish Spirit Square's artistic mission and win it a larger audience.

As Spray completes his second year as executive director, observers agree Spirit Square is at a critical point in its 13-year history. It faces a potential competitor in the performing arts center, scheduled to open two blocks south on North Tryon Street in 1992, and its largest renovation ever will be finished this winter, putting attention on the facility's programs as never before.

When Spirit Square reopens in January 1990, attention will focus on these questions: What will be onstage? In the galleries? What classes will be offered?

In years past, Spirit Square officials, despite the facility's successes, would say their chopped up and inefficient space prevented them from doing all they wanted to. That claim, Spirit Square officials agree, will no longer do.

Spray said he welcomes the challenge: "That's what I came for."

A sense of where Spray will take Spirit Square can be gained from his vision for the arts center, his changes in programming and his management style.

"He didn't listen, and that stems from a certain amount of arrogance."

Mark Nichols, former Spirit Square director of performing arts

"I have a point of view about the way the center should be run and what we should be doing. If my agenda is different from yours, does that make me arrogant?"

Tom Spray, Spirit Square executive director

His Vision

Created out of the 1975 Cultural Action Plan from the former First Baptist Church complex, Spirit Square has always been a set of buildings in search of a definition. "It has classes, but it's not a school; it has a gallery, but it's not a museum; it has a stage, but it's not a performance hall," said a senior member of Charlotte's arts community who asked not to be identified.

Spray responded to that lack of definition by working on Spirit Square's artistic mission. His vision has two parts — an arts center that concentrates on how classical music, theater, dance and the visual arts influence one another and one that creates and presents new works.

As an example of his vision, Spray points to "Archidance," a sold-out performance in January by the N.C. Dance Theater that combined original choreography and sets designed by Middleton McMillan Architects.

Spray has reorganized the staff in part to serve this vision and to correct what he saw as poor communication

See SPIRIT Page 3D

Spirit Square Chief Bestirs Artists' Nest

Continued From Page 1D

among the performing, visual arts and education departments. He abolished those departments and combined their functions under a deputy director for arts and education.

Recently hired as deputy director, Joe Jefcoat will have some of the responsibilities once shared by three people. Spray believes that will help focus programming, for instance, to have classes reflect what's presented onstage and in the galleries.

His vision also calls for Spirit Square to present more original works. "Spirit Square can be a creative entity and part of the artistic community in addition to just being a building," Spray said. He points to "The 1940s Radio Hour" and "A Christmas Carol," successful December productions, as examples.

Some members of the arts community say they feel left out of Spray's vision. They criticize Spray for not becoming more familiar with Charlotte and its artists, arts organizations and needs before restructuring the arts center.

"He hasn't bothered to study the community he's working in," Welsh said. "This is a tricky community, and you have to learn it before you try to serve it."

Herb Jackson, a painter and chairman of the art department at Davidson College, wrote Spray a year ago about changes in the Knight Gallery after the departure of visual arts director Ann Shengold. Jackson was a leader in developing that contemporary gallery in Spirit Square, helping to select its first director and contributing money to build it.

Jackson describes Spray's reply as a "two-sentence kiss-off."

"I was hoping maybe he would take the fact that I was involved from the beginning to mean that I was somebody to talk to," Jackson said. "But he made it clear he didn't care."

Spray had no specific response to Jackson's comment. He said the charge that he has not studied the community was not "terribly valid," although he added that his vision for Spirit Square is largely his own.

Having developed a vision, Spray said he'll begin to communicate it, "to talk to government leaders over a period of time."

The test of how well he understands the community, he added, should be measured at the box office. Some shows such as "ArchiDance" sold out the 750-seat Performance Place. Others, such as the Wall Street Dance Works of Asheville, drew about 100 people. Ticket revenue for 1988-89 is at an all-time high, \$368,897.

"If we were doing things no one wanted nobody would be coming, but they are," Spray said.

His Programming

Soon after arriving at Spirit Square, Spray changed a successful programming formula evolved by his predecessors: Pay for more avant-garde and expensive productions in theater and dance with the ticket sales from popular music.

Performance Place became known as an intimate music hall for classical, jazz, folk, country and pop acts.

Spray de-emphasized such acts, making classical music, theater and dance the core of Spirit Square's programming. "I felt it was important for us to concentrate on the creation of our artistic identity," he said.

To build an audience for this new programming by grouping name acts with less-known attractions, he switched from single ticket sales to selling them according to series. After an outcry from ticket buyers, that program was modified to allow single ticket sales earlier in the season.

Seven of the 16 people interviewed for this story, both in and out of Spirit Square, say Spray's cutting nonclassical music programming is a mistake. This music suits Spirit Square better than some dance and theater, they say, given its poor backstage facilities. Plus, they believe, pop music makes money and serves a devoted audience.

They point to the success of independent promoter Jerry Klein, owner of New World Records, who's programmed sold-out acts such as Lady-smith Black Mambazo at Spirit Square. "I saw the market was there," Klein said.

Spray said he will finance new productions and pay for theater and dance performances through ticket sales, and, if necessary, with contributions from corporations. Former director John Goyette tried that, according to former performing arts director Mark Nichols, and it only worked for a year or two before contributions dried up.

"Klein is reaching a market that wants to hear new artists, blues artists, jazz artists," said Cyndee Patterson, a Spirit Square board member and city council member. "I think (Spirit Square) is missing the bet. I think they need to rethink that."

Said board President Wes Sturgis, "We're going to boost (popular music) back up."

Sources close to Spirit Square say popular music must have an increasingly important role at Spirit Square given the advent of the performing arts center. Popular music, they said, can give Spirit Square a niche in a competitive market.

With a 2,000-seat auditorium and state-of-the-art backstage space, the performing arts center scheduled to open in 1992 could be a formidable competitor.

While a sense of the performing arts center's programming direction awaits the hiring of a director this year, it is expected to be similar to Spray's emphasis — classical music, dance and theater.

"(Spray's) job is going to get harder because the bigger, sexier things will play" at the performing arts center, said one experienced observer of the arts scene.

Spray said with programming unknown at the performing arts center, it's too early to worry about competition.

"I would hope (the performing arts center) would be a resource for Spirit Square," Spray added, saying Spirit Square intends to produce shows at the performing arts center.

Some observers believe such a move, rather than helping Spirit Square, would advertise its shortcomings in technical facilities and seating capacity.

Spray's changes in visual arts programming are as far-reaching as his changes in the performing arts.

Spray said he wants painting and sculpture exhibitions to be more accessible, both in content and presentation. He wants more variety than the kind of on-the-edge contemporary art Shengold brought to the Knight Gallery.

Spray said he and deputy director Jefcoat, both with a primary background in theater, will help program visual arts, possibly with a visual arts assistant.

Some members of the visual arts community will be watching such changes closely, especially since Spirit Square's request last year for an exemption from the 1% for public art program made them question Spray's commitment to the visual arts. The request was later rescinded.

His Management Style

Of Spirit Square's four directors, Spray, judging by comments inside and outside the arts center, gets the most criticism for his controversial management style.

People who worked with him described him as "arrogant," "abrasive" and "difficult to work with." He doesn't like to be disagreed with. His response when that happens, sources say, is to tell a staffer, "You're burning rubber, and you know what happens to a tire burning rubber. It blows out."

Critics say Spray does not share information. Some staff members did not learn about the decision to seek an exemption from the 1% for public art program until they read about it in The Charlotte Observer.

Spray is said at times to be overly concerned with his image. At a staff meeting after the visual arts community had begun to protest the exemption request, Spray's main reaction, according to some present, was that his picture in The Charlotte Observer was unflattering, showing him in a sports shirt without a necktie.

Those who criticize Spray as difficult to work with point to staff turnover since his arrival. During Spray's two years, four of eight department heads have left: Mark Nichols, head of the performing arts department; Ann Shengold, visual arts director; Bob Nulf, development director; and Terry Miller, education director, who was fired.

"He's arrogant and self-centered," said Nichols, who now works for Universal Studios in Orlando, Fla. "He didn't listen, and that stems from a certain amount of arrogance."

Asked about the descriptions of his personality, Spray said, "I wouldn't describe myself that way. I have a point of view about the way the center should be run and what we should be doing. If my agenda is different from yours, does that make me arrogant?"

Spray said turnover results naturally from a change in management.

Sturgis, the board president, attributed turnover in part to the differences in style between Spray and his predecessor, Boris Sellers.

Sturgis said Sellers gathered the staff for decisions, seeking ideas and advice. Spray's style, he said, is more direct, saying in effect: "I'm the final authority. We don't take this to a committee."

After citing the accomplishments of Spray's predecessors, Sturgis said, "Tom's going to be the professional manager who is going to take what they have done and build on it."

“Spirit Square can be a creative entity and part of the artistic community in addition to just being a building.”

Tom Spray



*Spirit
Square*

CENTER FOR THE ARTS

FINANCIAL HIGHLIGHTS

SPIRIT SQUARE CENTER FOR THE ARTS, INC.
BALANCE SHEETS, June 30, 1988 and 1987

| | June 30th | |
|---|---------------------|---------------------|
| | 1988 | 1987 |
| ASSETS: | | |
| Cash and cash equivalents | \$ 933,406 | \$ 371,466 |
| Pledges receivable, less allowance for uncollectible pledges of \$10,000 in 1988 and 1987 | \$ 744,965 | \$ 815,561 |
| Due from operating fund | 824,857 | 199,949 |
| Accounts receivable, other | 46,511 | 43,831 |
| Prepaid Expenses | 87,274 | 21,067 |
| Property and equipment | | |
| Land | 25,000 | 25,000 |
| Leasehold improvements | 1,123,742 | 1,692,614 |
| Equipment, furniture and fixtures | 338,291 | 357,812 |
| Construction in progress | 706,308 | — |
| | 2,193,341 | 2,075,426 |
| Less accumulated depreciation | (617,560) | (753,359) |
| | 1,575,781 | 1,322,067 |
| Other assets | 467,112 | 399,450 |
| TOTAL ASSETS | \$ 4,679,906 | \$ 3,173,391 |
| LIABILITIES: | | |
| Accounts payable and accrued expenses | \$ 38,119 | 84,223 |
| Deferred revenue | 1,864,762 | 1,172,859 |
| Due to plant fund | 824,857 | 199,949 |
| TOTAL LIABILITIES | 2,727,738 | 1,457,031 |
| FUND BALANCES: | | |
| Designated | 37,000 | 37,000 |
| Undesignated | 56,886 | 110,389 |
| Net investment in plant | 1,858,282 | 1,568,971 |
| TOTAL FUND BALANCES | 1,952,168 | 1,716,360 |
| TOTAL LIABILITIES AND FUND BALANCES | \$ 4,679,906 | \$ 3,173,391 |

SPIRIT SQUARE CENTER FOR THE ARTS, INC.
STATEMENTS OF SUPPORT, REVENUES AND EXPENSES AND CHANGES IN FUND BALANCES

| | Operating Fund | | Plant Fund | | Total All Funds | |
|---|------------------|-------------------|--------------------|--------------------|--------------------|--------------------|
| | 1988 | 1987 | 1988 | 1987 | 1988 | 1987 |
| SUPPORT AND REVENUES: | | | | | | |
| Earned income: | | | | | | |
| Ticket sales | \$ 351,632 | \$ 319,866 | \$ | \$ | \$ 351,632 | \$ 319,866 |
| Interest income | 21,173 | 22,872 | 16,143 | 11,638 | 37,316 | 34,510 |
| Advertising | 89,864 | 71,685 | | | 89,864 | 71,685 |
| Rents: | | | | | | |
| Program | 150,376 | 165,547 | | | 150,376 | 165,547 |
| Resident organizations | 147,380 | 190,362 | | | 147,380 | 190,362 |
| Tuition and fees | 47,813 | 79,350 | | | 47,813 | 79,350 |
| Parking | 41,853 | 45,721 | | | 41,853 | 45,721 |
| Other | 31,746 | 56,464 | | | 31,746 | 56,464 |
| | 881,837 | 951,867 | 16,143 | 11,638 | 897,980 | 963,505 |
| Contributed income: | | | | | | |
| Annual fund drive | 134,824 | 128,750 | 6,996 | 42,661 | 141,820 | 171,411 |
| Grants: | | | | | | |
| Mecklenburg County | 742,500 | 630,060 | | | 742,500 | 630,060 |
| National Endowment for the Arts | 12,000 | 15,000 | | | 12,000 | 15,000 |
| North Carolina Arts Council | 43,102 | 51,625 | | | 43,102 | 51,625 |
| Arts and Science Council | 238,500 | 232,000 | | | 238,500 | 232,000 |
| Institute of Museum Services | 17,400 | | | | 17,400 | |
| Other | 1,688 | 1,200 | 7,221 | 5,350 | 8,909 | 6,550 |
| Special events | 17,197 | 47,717 | | | 17,197 | 47,717 |
| | 1,207,211 | 1,106,352 | 14,217 | 48,011 | 1,221,428 | 1,154,363 |
| TOTAL SUPPORT REVENUES | 2,089,048 | 2,058,219 | 30,360 | 59,649 | 2,119,408 | 2,117,868 |
| EXPENSES: | | | | | | |
| Program services | 1,215,325 | 1,113,611 | | | 1,215,325 | 1,113,611 |
| Supporting services: | | | | | | |
| Administration and physical plant | 751,500 | 805,295 | 45,349 | 35,377 | 796,849 | 840,672 |
| Depreciation | | | 91,591 | 125,200 | 91,597 | 125,200 |
| Fund-raising | 118,226 | 118,448 | | 18,264 | 118,226 | 136,712 |
| Net loss on property disposals | | | 367,911 | | 367,911 | |
| TOTAL EXPENSES | 2,085,051 | 2,037,354 | 504,857 | 178,841 | 2,589,908 | 2,216,195 |
| Excess (deficiency) of support and revenues over expenses | 3,997 | 20,865 | (474,497) | (119,192) | (470,500) | (98,327) |
| Capital additions, capital campaign contributions | | | 706,308 | | 706,308 | |
| Total increase (decrease) in capital | 3,997 | 20,865 | 231,811 | (119,192) | 235,808 | (98,327) |
| Fund balances at beginning of year | 147,389 | 163,716 | 1,568,971 | 1,650,971 | 1,716,360 | 1,814,687 |
| Add (deduct) transfers | (57,500) | (37,192) | 57,500 | 37,192 | | |
| FUND BALANCE AT END OF YEAR | \$ 93,886 | \$ 147,389 | \$1,858,282 | \$1,568,971 | \$1,952,168 | \$1,716,360 |



BOARD OF DIRECTORS, 1987-88

Wesley Sturges, *President*
 Velva Woollen, *Past President*
 Charles Daul, *Vice President*
 Ray Farris, *Vice President*
 Charles Mikell, *Vice President*
 Fred Stewart, *Vice President*
 Vivian Williams, *Secretary*
 Don Carmichael, *Treasurer*
 Carole Brake
 Mary Anna Bryan
 Robert Dalton
 Lawrence Davidson
 Carla Dupuy

Ken Forester
 Jean Hodges
 Susan Marrash-Minnerly
 Winton Poole
 Craig Redwine
 Benjamin Richter
 Roberto Suarez
 Cullie Tarleton
 Sally Van Allen
 Richard Vinroot
 Richard Wagoner
 Stephen Walsh
 Judd York



"Taking Stock" by contemporary artist Hans Haacke.



ART SQUARE STAFF

Tom Spray, *Executive Director*
 Jean Gialenios, *Deputy Director for Administration*
 Butch Rosen, *Deputy Director for Special Projects and Property Management*
ADMINISTRATION
 Ingrid Colwell, *Asst. to the Executive Director*
 Sharon Masters, *Receptionist*
 Shirley Sutton, *Operations Secretary*
DEVELOPMENT
 Stephanie Travis, *Development Director*
 Alison Rose, *Assistant Development Director*
 Donna Elliott, *Campaign Assistant*
MARKETING AND PUBLIC RELATIONS
 Susan Hewitt, *Marketing and Public Relations Director*
 Leslie Shinn, *Marketing and Public Relations Assistant*
 Jeannie Caudle, *Sales Manager*
 Dottie Johnston, *Box Office Manager*

Laurie Hasty, *Box Office Assistant*
FINANCE
 Eva Sagovac, *Finance Director*
 Faye Cauthen, *Finance Assistant*
PLANT
 Eugene Kearse, *Maintenance Supervisor*
 James Curry, *Assistant Maintenance Supervisor*
 Roger Locklear, *Maintenance Assistant*
 Bea Cunningham, *Custodian*
 Andy Bergen, *Security Director*
EDUCATION
 April Carder, *Assistant Education Director*
 Sali Gill-Johnson, *Interim Education Assistant*
VISUAL ARTS
 Fran Kaplan, *Assistant Visual Arts Director*
 Paul Sires, *Director, ClayWorks*
 Richard Mayberry, *Director, Print Studio*
 Josh Green, *Studio Manager, Clay Works*
PERFORMING ARTS
 Mark A. Nichols, *Performing Arts Director*
 Jim Summers, *House Manager*

APPENDIX II

| | | |
|----|---|----|
| 1. | NEA - Professional Theatre Presenters Grant..... | 71 |
| 2. | NEA - Arts in Education Special Projects Grant... | 78 |
| 3. | NCAC - Visual Arts Exhibition Grant..... | 85 |
| 4. | NCAC - Music Initiatives Grant..... | 90 |
| 5. | In-Kind Donor Contract..... | 96 |

February 6, 1989

Theatre Program, Room 608
National Endowment for the Arts
Nancy Hanks Center
110 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Dear Sir:

Enclosed is a grant request for Professional Theatre Presenters.

We have communicated via phone with each theatre company mentioned and are currently awaiting confirmation letters. As soon as we receive our copies, we will forward copies to your department in mass.

Thanks for your patience in this matter.

Sincerely,



Cynthia Jetter
Development Department

**Theater
Fiscal Year 1989**
Organization Grant Application Form NEA-3 (Rev.)

Applications must be submitted in triplicate and mailed to: Information Management Division/TH,
8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W.,
Washington, D.C. 20506

| | | | | | | | | | | | | | | | | | | |
|---|---|--|----------|---|---|----|--|-------|-----|------|--------|---|----|----|--|-------|-----|------|
| I. Applicant Organization (name, address, zip) Spirit Square Center for the Arts 110 East Seventh Street Charlotte, NC 28202 | II. Category under which support is requested: Professional Theatre Presenters | III. Period of support requested: <table border="1"> <tr> <td>Starting</td> <td>9</td> <td>1</td> <td>90</td> </tr> <tr> <td></td> <td>month</td> <td>day</td> <td>year</td> </tr> <tr> <td>Ending</td> <td>5</td> <td>31</td> <td>91</td> </tr> <tr> <td></td> <td>month</td> <td>day</td> <td>year</td> </tr> </table> | Starting | 9 | 1 | 90 | | month | day | year | Ending | 5 | 31 | 91 | | month | day | year |
| Starting | 9 | 1 | 90 | | | | | | | | | | | | | | | |
| | month | day | year | | | | | | | | | | | | | | | |
| Ending | 5 | 31 | 91 | | | | | | | | | | | | | | | |
| | month | day | year | | | | | | | | | | | | | | | |

IV. Summary of project activity (Complete in space provided. DO NOT reduce copy or continue on additional pages.)

Spirit Square Center for the Arts will present five touring productions by The Alabama Shakespeare Company, The Missouri Repertory Theatre, The Asolo State Theatre, and The Acting Company plus Brian Bedford's one man show, "The Lunatic, the Lover and The Poet" as part of the adult theatre series. In the interdisciplinary children's series on the main stage, Spirit Square will present three works by touring companies including Theatreworks/USA and The Alliance Children's Theatre. In addition to its presenting activity, the Center will produce three contemporary works as part of our its Playworks Series in its smaller theatre. Spirit Square will also produce an adaptation of "A Christmas Carol," "The 1940's Radio Hour" and a new American work (presently undetermined) as part of its adult theatre series.

V. Estimated number of persons expected to benefit from this activity.

10500

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

| A. Direct costs: | | Total costs of activity |
|------------------------|--------------------------|-------------------------|
| Salaries and wages | | \$ 24,750 |
| Fringe benefits | | \$ 1,860 |
| Supplies and materials | | \$ 12,600 |
| Travel | included in Artistic Fee | \$ -- |
| Permanent equipment | none | \$ -- |
| Fees and other | | \$ 118,550 |
| Total direct costs | | \$ |
| B. Indirect costs | | \$ |
| Total project costs | | \$ 157,760 |

VII. Total amount requested from the National Endowment for the Arts

(Total amount requested from NEA as a % of total proposal costs in VI. above = 9.5 %)

\$ 15,000

VIII. Organization total fiscal activity

| | 1987-88 season | Estimated for 1988-89 season |
|--------------------------------------|-----------------|------------------------------|
| A. Expenses | 1. \$ 2,089,048 | 2. \$ 1,898,855 |
| B. Revenues, grants, & contributions | 1. \$ 2,085,051 | 2. \$ 1,898,855 |

Do not write in this space

IX. Budget breakdown of summary of estimated costs (continued)

3

4. Permanent Equipment

Amount
\$

| | |
|---------------------------|----|
| none | |
| | |
| | |
| Total permanent equipment | \$ |

5. Fees for services and other expenses including incidental expenses for artists (list each item separately)
(INCLUDE ARTISTS' COMPENSATION IF PAID ON A FEE BASIS)Amount
\$

| | |
|------------------------------------|------------|
| Artist Fees | 88,000 |
| Technical Staff | 5,000 |
| House Staff | 3,000 |
| Local Transportation | 700 |
| Travel (not in Artist Fee) | 1,000 |
| Accommodations (not in Artist Fee) | 1,000 |
| Catering | 500 |
| Postage | 100 |
| Promotion/ Advertising/Publicity | 18,900 |
| Telephone | 350 |
| Total fees and other | \$ 118,550 |

B. Indirect costs

Rate established by attached rate negotiation agreement with
National Endowment for the Arts or another Federal agency
Rate _____% Base \$ _____

Amount

\$ _____

X. Contributions, grants, and revenues (for this project)

A. Contributions

Amount

1. Cash

\$ 42,360

2. In-kind contributions (list each major item)

| | |
|--|--|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

Total contributions \$ _____

B. Grants (do not list anticipated grant from the Arts Endowment)

\$

| | |
|-----------------------------|-----------|
| North Carolina Arts Council | 8,000 |
| Southern Arts Federation | 2,000 |
| Arts & Science Council | 4,000 |
| Total grants | \$ 14,000 |

C. Revenues

\$

| | |
|--------------|--------|
| Ticket Sales | 83,400 |
| Concessions | 3,000 |
| | |
| | |
| | |

Total revenues \$ 86,400

Total contributions, grants, and revenues for this project \$ 131,760

XI. Final Reports

Have you submitted required Final Report packages on all completed Arts Endowment grants since (and including) Fiscal Year 1984?

☒ Yes ☐ No. If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XII. Certification

We certify that the information in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X Tom Spray Date signed 2/6/89
 Name (print or type) Tom Spray
 Title (print or type) Executive Director
 Telephone (area code) (704) 372-9664

Signature X _____ Date signed _____
 Name (print or type) _____
 Title (print or type) _____
 Telephone (area code) _____

Project director

Signature X Joe Jefcoat Date signed 2/6/89
 Name (print or type) Joe Jefcoat
 Title (print or type) Deputy Director of Arts and Education
 Telephone (area code) (704) 372-9664

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X _____ Date signed _____
 Name (print or type) _____
 Title (print or type) _____
 Telephone (area code) _____

* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.



Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

Spirit Square Center for the Arts (hereinafter called the "Applicant")

Hereby Agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) as well as all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and the Age Discrimination Act prohibit discrimination on the basis of race, color, national origin, handicap, or age in any program or activity receiving Federal financial assistance. Title IX prohibits discrimination on the basis of sex in any education program receiving Federal financial assistance. The Applicant Hereby Gives Assurance that it immediately will take any measure necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below (or individual applicant, as appropriate).

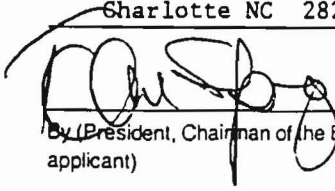
Applicant

Spirit Square Center for the Arts

Applicant's mailing address

110 East Seventh Street

Charlotte NC 28202


By (President, Chairman of the Board, comparable authorized official, or individual applicant)

February 6, 1989

Dated

THEATRE at SPIRIT SQUARE CENTER FOR THE ARTS

Spirit Square Center for the Arts is an inter-disciplinary arts center offering a variety of arts opportunities to all population segments of the Metrolina region through classes, performances and visual arts activities. Having hosted many popular presentations in the past, the Center is currently shifting the emphasis to fine arts programming.

In 86-87, Spirit Square produced two mini-seasons. Fall 1986 brought North Carolina Shakespeare Festival, a professional affiliate of North Carolina School of the Arts, to the stage twice in "Love's Labor Lost" and "A Christmas Carol." The Tarradiddle Players of Charlotte introduced theatre to children in "Just So Stories" and the touring Duck's Breath Mystery Theatre entertained a receptive audience.

The Spring 1987 season introduced John Maxwell in "Oh, Mr. Faulkner, Do You Write?" The Acting Company produced "Much Ado About Nothing" and the Second City Touring Company brought down the house in laughter. The Tarradiddle Players returned to perform "The New Kid" for children of all ages.

A 9-month season was introduced in 87-88 with an expanded theatre program and more children's events. The North Carolina Shakespeare Theatre and the Tarradiddle Players made return engagements. "Between Two Worlds: The Dybbuk" performed by the National Theatre of the Deaf enhanced the celebration of a newly installed infra-red loop, an aid to the hearing impaired. The Acting Company performed "Five by Tenn" and "Kabuki MacBeth." William Window entertained audiences in "Thurber II" and Roger Durrett, licensed by the Mark Twain Foundation, performed an Evening with Mark Twain.

This year, 88-89, season subscriptions were offered for specific arts disciplines like theatre rather than as combination arts packages. The theatre series consists of performances by the Alabama Shakespeare Festival, the Asolo State theatre, the Acting Company, the Cotton Patch Gospel and Ray Stricklyn in "Confession's of a Nightingale." Also new is a sunday matinee children's series involving the Children's Theatre of Charlotte, the Grey Seal Puppets, the Tarradiddle Players and the Acting Company.

Next year promises to be even more exciting as performances continue in NCNB Performance Place, a 772- seat theatre, and begin in a new multi-purpose 225 seat Duke Power Theatre, part of Spirit Square Center for the Arts' current renovation scheduled for completion in 1989.

**Arts in Education
Special Projects
Fiscal Year 1989**
Organization Grant Application Form NEA-3 (Rev.)

Applications must be submitted in triplicate and mailed with other required materials to:
Arts in Education (Special Projects), Room 602, National Endowment for the Arts, Nancy
Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

| | | |
|--|---|---|
| I. Applicant Organization (Name, address, zip) Spirit Square Center for the Arts 110 East Seventh Street Charlotte, N.C 28202 | II. Sub-category under which support is requested: <input type="checkbox"/> Advocacy <input type="checkbox"/> Curriculum development <input type="checkbox"/> Education policy development <input type="checkbox"/> Instructional methodology <input type="checkbox"/> Program evaluation <input type="checkbox"/> Research <input type="checkbox"/> Resource development <input checked="" type="checkbox"/> Staff development <input type="checkbox"/> Student achievement assessment and testing | III. Period of support requested: Starting <u>10/ 1 /89</u> month day year Ending <u>6 / 30 /90</u> month day year Project Director: <u>Joe Jefcoat</u> Telephone: <u>704-372-9664</u> |
|--|---|---|

IV. Summary of project description
 Spirit Square Center for the Arts is planning a seminar series for teachers in the 12-county Metrolina region as part of its Education and Outreach Program. The initial seminars will deal with current art history, terminology, and issues. The latter seminars will offer methods and techniques to incorporate contemporary art into education. The four 2-day seminars are outlined briefly below:
 #1 "Approaching Contemporary Art" led by Shaw Smith, Professor of Art at Davidson College, will give teachers a concise base for understanding contemporary art. They will develop an active contemporary arts vocabulary, learn methods of evaluating/critiquing contemporary art and discuss current issues in the visual arts.
 #2 The "Contemporary Artists" seminar will give an update on the New York art scene, the regional and local art scenes and local public art.
 #3 "Contemporary Approaches to Art Education", led by Dr. Betty Edwards, will teach participants the basic principles of drawing and seeing as described in her book, Drawing on the Right Side of the Brain.
 #4 "Interdisciplinary Approaches to Art Education", conducted by Carol Jones and Barbara Archer of the Alliance Theatre School and the High Museum of Art, will offer methods to incorporate the arts into the classroom as adapted from "Drama in the Art Museum."

| | |
|---|-------------|
| V. Estimated number of persons expected to benefit from this project | 6250 |
|---|-------------|

| | | |
|---|----------------------------|---|
| VI. Summary of estimated costs (recapitulation of budget items in Section IX.) | | Total costs of project |
| | | (rounded to nearest ten dollars) |
| A. Direct costs | | |
| Salaries and wages | | \$ 8,290 |
| Fringe benefits | | 1,202 |
| Supplies and materials | | 1,000 |
| Travel | | 4,410 |
| Permanent equipment | | - |
| Fees and other | | 20,400 |
| | Total direct costs | \$ 35,302 |
| B. Indirect costs | | \$ - |
| | Total project costs | \$ 35,302 |

| | |
|---|-----------------|
| VII. Total amount requested from the National Endowment for the Arts | \$ 5,000 |
|---|-----------------|

NOTE: Amount requested from AIE Program (VII.): \$ 5,000
 PLUS Total contributions, grants, and revenues (X., page 3): + 30,302
 MUST EQUAL Total project costs (VI. above): = 35,302

| | | |
|---|---|--|
| VIII. Organization total fiscal activity | Actual most recent fiscal period | Estimated for current fiscal period |
| A. Expenses | \$ 2,089,048 | \$ 1,898,855 |
| B. Revenues, grants, and contributions | \$ 2,089,048 | \$ 1,898,855 |

IX. Budget breakdown of summary of estimated costs (continued)

3

4. Permanent equipment

Amount
\$

| | |
|--|--|
| | |
| | |
| | |

Total permanent equipment \$ none

5. Fees for services and other expenses (list each item separately)

Amount
\$

| | |
|-------------------------------|------------------|
| Artistic/Talent Fees | 10,000 |
| Postage | 400 |
| Promotion/Brochures | 8,000 |
| Telephone | 200 |
| Photocopies | 300 |
| Documentation - Video Library | 1,500 |
| | |
| | |
| | |
| Total fees and other | \$ <u>20,400</u> |

B. Indirect costs

Rate established by attached rate negotiation agreement with
National Endowment for the Arts or another Federal agency

Amount

Rate _____ % Base \$ _____

\$ _____

X. Contributions, grants, and revenues (for this project)

A. Contributions

Amount

1. Cash

\$ 552

2. In-kind contributions (list each major item)

(Note: Items listed here must also appear in Section IX., Budget Breakdown.)

| | |
|--|--|
| | |
| | |
| | |
| | |
| | |

Total contributions \$ _____

B. Grants (do not list anticipated grant from the Arts Endowment)

| | |
|---|-----------------|
| North Carolina Arts Council | 5,000 |
| Arts and Science Council of Charlotte/Mecklenburg | 1,000 |
| | |
| | |
| Total grants | \$ <u>6,000</u> |

C. Revenues

| | |
|--|------------------|
| Workshop Package Fee 50 @ \$350 | 17,500 |
| Seperate Workshop Fee 50 @ \$125 | 6,250 |
| | |
| | |
| | |
| Total revenues | \$ <u>23,750</u> |
| Total contributions, grants, and revenues for this project | \$ <u>30,302</u> |

XI. Final Reports

81.

Have you submitted required Final Report packages on all completed Arts in Endowment grants since (and including) Fiscal Year 1984?

☒ Yes ☐ No. If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature ☒ Tom Sprav Date signed March 1, 1989
Name (print or type) Tom Sprav
Title (print or type) Executive Director
Telephone (area code) 704- 372-9664

Signature ☐ _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature ☒ Joe M. Jefcoat Date signed March 1, 1989
Name (print or type) Joe Jefcoat
Title (print or type) Deputy Director of Arts and Education
Telephone (area code) 704- 372-9664

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature ☐ _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE APPLICATION PROCEDURES FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

How will this project advance the arts as a part of basic education K-12?

The proposed project will assist in linking the development of modern art to current issues, with emphasis on contemporary trends in the art world and new methods of art education. By updating teacher information, school children who often complain that all the artists they study are no longer living, will become more actively interested in art as they relate contemporary art and artists to their everyday affairs.

Specific needs the project addresses.

Teachers need a means of continuously updating their knowledge of contemporary art as it changes in response to new trends and issues in the political, social, and environmental realms. They also need fresh sources of educational methods to expose students to contemporary art and spark their own creativity. This project would address both these issues offering easy to learn techniques and current information.

Who will Benefit?

In the long run, the entire Metrolina community will benefit. Most immediately, all area arts teachers will be targeted to become part of this new learning program. Filled with new ideas, information, and determination, the participants will return to their classrooms with renewed interest in the arts eager to impart the information to their students in an innovative and active way. The Center believes that teacher involvement is the key to quality arts education and that this project will help to integrate arts education into classroom activities.

Project Goals.

As part of the Center's Education and Outreach Program, the major purpose of this project is to update arts educators on current events in the art world, as well as broaden their knowledge of art history and methodology. Realizing that children are one of the community's major resources, Spirit Square feels that it is important that area students receive correct and current information about art and learn about art in an enjoyable manner.

How will these goals be accomplished.

The initial seminars will deal with current art history, terminology, and issues. The last two seminars will offer methods and techniques to incorporate contemporary art into education. Each seminar will have a principle focus with supporting lectures and activities. The building blocks for the seminars are as follows:

The first seminar entitled "Approaching Contemporary Art" will be based on a lecture by Shaw Smith, Professor of Art at Davidson College, NC. Through this workshop teachers will obtain a concise base for understanding contemporary art, developing an active contemporary arts vocabulary, evaluating and learning methods of critiquing contemporary art, and discussing contemporary art issues.

The second seminar, "Contemporary Artists", will involve a collection of slide shows and panel forums with critics and regional/local artists. Attention will be given to current events in the New York and Los Angeles art scenes, as well as regional and local activities. Also to be addressed in the seminar is the issue of public art, currently a topic of prime interest in the Metrolina region.

The third seminar will be dedicated to "Contemporary Approaches to Art Education." Based on Dr. Betty Edwards's book, Drawing on the Right Side of the Brain, this program is conducted by Betty Edwards and Affiliates of the Brain Ed Center, California State University, Long Beach. In the sessions, participants will learn basic didactic principles that improve their own teaching skills, and help students to overcome mental blocks against learning perceptual skills.

The final seminar, "Interdisciplinary Approaches to Art Education", will offer a variety of other methods to incorporate art into the classroom. The program will be based on an adaptation of "Drama in the Art Museum" directed by Carol Jones of the Alliance theatre, Atlanta, GA, and Barbara Archer of the High Museum, Atlanta, GA.

How will this project be developed?

Based on the major programs of the seminars as described above, additional components will be structured in a cohesive manner using resources from area colleges and professional arts organizations. Area art teachers and administrators are consulting with the Center's staff in determining the specific content and schedule.

Specific Budget items of this project for which the Endowment funds would be used.

The requested \$5000 would be used to pay artistic/educational speakers and for video documentation of the series for the Centers' reference library.

Expected products and deliverables.

#1 - Program Promotion Piece

As the main advertising tool, this piece will be sent to all area arts teachers as well as school boards and education officials. The Promotion Piece will highlight the seminar series giving details of programs, guest speakers and cost.

#2 - Seminar Notebook

The notebook will include a schedule for each seminar, handouts from the various workshops, tip sheets when appropriate, and a "Resource Guide" listing arts materials and resources available in the community.

#3 - Video Package (see below)

Planned Documentation and Evaluation

A complete set of video tapes of the actual seminars will serve as the primary documentation. The videos will be incorporated into The Spirit Square Center for the Arts' Library and made available to area teachers, school boards, arts institutions and other interested arts educators at their request.

The participants will be asked to complete a short and informative evaluation form at the end of each seminar. Representatives of the Spirit Square staff will also be on hand for the seminars noting comments and reactions of the participants. The Center will base future programming of this nature on the responses.

Please type the application in standard size type. Do not type in margins. Submit application and all attachments in duplicate. Incomplete applications will not be reviewed.

| | |
|--|--|
| 1. Applicant Organization | <p>The applicant must be a non-profit organization with federal tax-exempt status. If not, the applicant must find a non-profit fiscal agent and complete item 11 below.</p> <p>Name of Organization <u>Spirit Square Center for the Arts</u></p> <p>Contact Person's Name <u>Joe Jefcoat</u></p> <p>Contact Person's Title <u>Deputy Director of Arts & Education</u></p> <p>City <u>Charlotte</u> County <u>Mecklenburg</u></p> <p>Telephone (Day) (<u>704</u>) <u>372 - 9664</u> (Home) (<u>704</u>) <u>343 - 0092</u></p> |
| 2. Description of Applicant Organization | <p>Include date organized, scope of services, programs, number of paid employees, number of people served, priorities and plans. Public schools and other large governmental or community agencies should provide a description of their arts program only rather than the entire system.</p> <p>Spirit Square Center for the Arts is an interdisciplinary arts center offering a variety of arts opportunities to all population segments of the Metrolina region through classes, performances, and visual arts activities. Incorporated in 1976, Spirit Square presently employs 30 full-time and 12 part-time staff members to facilitate its many endeavors.</p> |
| 3. Operating Income of Applicant Organization | <p>Total income of applicant's current funds, which are resources expendable for operating purposes. Attach complete income and expense statements or audit for last year. Attach complete budgets for present year and proposed next year. Public schools and other large governmental or community agencies should attach arts program budget only.</p> <p>Attach budget detail Last year \$ <u>2,089,048</u> Present year \$ <u>1,898,855</u> Next year \$ <u>3,120,887</u></p> |
| 4. Project Description lation by Francesc Torres Landscape." | <p>Summary of Project Purpose <u>The Center will exhibit a major video installation entitled "Belchite/South Bronx - A Trans-Cultural & Trans-Historical Landscape."</u></p> <p>Application Date: <u>2/28/89</u> Start Date: <u>1/2/90</u> End Date: <u>6/30/90</u> <i>The project must take place during the time period specified for each deadline.</i></p> <p>See Guidelines for Programs North Carolina Arts Council Section to consider application: <u>Visual Arts</u></p> <p>Council staff contact: <u>Jean McLaughlin</u> Grant Program: <u>Exhibitions</u></p> <p>See Glossary for Codes Discipline Code: <u>05</u> Type of Activity Code: <u>06</u></p> <p>Project Type Codes: Group 1: <u>1</u> Group 2: <u>6</u></p> <p>Narrative Provide a brief description of the proposed project in the space provided. Indicate how the project fulfills the evaluation criteria. Summarize any attachments in this space.</p> <p>Spirit Square Center for the Arts will exhibit a major video-installation by Francesc Torres titled "Belchite/South Bronx - A Trans-Cultural and Trans-Historical Landscape" - a work of aesthetic, sociological and political significance. This touring exhibition is a two-part presentation consisting of a video installation and a single channel video tape. Organized by University Gallery, University of Massachusetts at Amherst, it will be housed in the Knight Gallery.</p> <p>Francesc Torres videotaped the abandoned village of Belchite, Spain, destroyed in 1937 during the Spanish Civil War, and New York's South Bronx, an urban battlefield scarred by peacetime destruction. By combining visuals of the two sites, he addresses the theoretical premise that contemporary society differentiates between war and peace only at statistical and rhetorical levels. The video unfolds in six channels on twelve 19-inch monitors incorporated in highly stylized ruins placed randomly like archeological rubble.</p> <p>A fully illustrated, 128-page catalogue accompanies the exhibit.</p> |

planning the project to the active involvement of disabled and minority citizens. Several of these population group categories may apply, so select all applicable codes.

paid staff (full-time personnel) 5 audience 6500
 (part-time personnel) 4 (people benefiting from the project)
 volunteers 4 total participants 6859
 artists 350

Complete statistics in each section below

| Special population group | Percentage of total participants | Special population group | Percentage of total participants |
|----------------------------------|----------------------------------|---|----------------------------------|
| G general | <u>89.5</u> %G | E mentally or psychologically impaired | <u>.05</u> %E |
| N American Indian/Alaskan Native | <u>.01</u> %N | D hearing impaired | <u> </u> %D |
| A Asian/Pacific Islander | <u>.69</u> %A | Q visually impaired | <u> </u> %Q |
| B Black/not Hispanic | <u>26.5</u> %B | P otherwise physically impaired | <u>.05</u> %P |
| H Hispanic | <u>.98</u> %H | I institutionalized (other than correctional) | <u> </u> %I |
| W White, not Hispanic | <u>72</u> %W | J institutionalized (correctional) | <u> </u> %J |
| C child | <u>6</u> %C | V veteran | <u>12.5</u> %V |
| Y secondary school student | <u>1.5</u> %Y | F woman | <u>52</u> %F |
| U college/university student | <u>1</u> %U | | |
| S senior citizen | <u>1</u> %S | | |

6. Checklist

Please make sure the application is complete by following this checklist.

Incomplete applications will not be reviewed.

- ☒ Applicant Information complete
- ☒ Description of Organization complete
- ☒ Applicant income/expense statement or audit for last year and budgets for present year and next year attached (see item 3)
- ☒ Summary Statement of Project Purpose complete
- ☒ Discipline, Type of Activity and Project Type codes correct
- ☒ Narrative complete on the form (supplemental material may be attached but will not be provided to panels and must be summarized in the space provided)
- ☒ Attachments complete and in duplicate (see guidelines)
- ☒ Budget Summary of Project correct.
- ☒ Project Expenses and Income addition correct and explanatory detail attached.
- ☒ Local Arts Council contacted:
 Name Keith Bulla Title Assist. Director
- ☒ North Carolina Arts Council section program staff contacted:
 Name Jean McLaughlin Title Visual Arts
- ☒ Certification signatures complete
- ☒ Duplicate copies of this form and all attachments submitted to North Carolina Arts Council

Appendix Form

| | | |
|---|--|-----------------------------------|
| 7. Budget Summary of Proposed Project (cash only) | Applicant Organization Name | Spirit Square Center for the Arts |
| | Grant Program | Exhibitions |
| | Grant amount requested from Council \$ | 12,000 |
| | Cash match \$ | 22,600 |
| | Total cash expenses \$ | 34,600 |

Provide specific, detailed budget information. Document costs by attaching estimates or bids where applicable. Refer to the guidelines and do not show grant funds being spent on costs that are not allowable. This budget is a summary only and detail on line items must be attached in addition.

| 8. Expenses | Cash expenses | = Grant amount requested | + Applicant cash match | in-kind contributions | in-kind source |
|---------------------------------|---------------|--------------------------|------------------------|-----------------------|----------------|
| A. Personnel | | | | | |
| Administrative | 690 | | 690 | | |
| Artistic | 7,150 | | 7,150 | | |
| Technical/ Production | 2,000 | | 2,000 | | |
| B. Outside Fees and Services | | | | | |
| Artistic | 2,500 | 2,500 | | | |
| Other <u>exhib. fee</u> | 7,000 | 7,000 | | | |
| C. Space Rental | 2,610 | | 2,610 | | |
| D. Travel | 1,750 | | 1,750 | | |
| E. Marketing | | | | | |
| Printing | 1,250 | 600 | 650 | | |
| Other <u>docum.</u> | 600 | 300 | 300 | | |
| F. Remaining Operating Expenses | | | | | |
| Postage | 400 | | 400 | | |
| Telephone | 100 | | 100 | | |
| Other | 8,550 | 1,600 | 6,950 | | |
| G. Capital Expenditures | | | | | |
| Acquisitions | | | | | |
| Other | | | | | |
| H. Total Cash Expenses | \$ 34,600 | = 12,000 | + 22,600 | | |

| | |
|--|-------------|
| 9. Income | Cash Income |
| A. Admissions | |
| B. Contracted Services Revenue | |
| C. Other Revenue | |
| D. Private Support | |
| corporate support | 5,000 |
| foundation support | |
| other private support | 10,000 |
| E. Government Support | |
| federal | |
| state/regional (not including this request) | |
| local | 5,000 |
| F. Applicant Cash | 2,600 |
| G. Grant amount requested | 12,000 |
| from the North Carolina Arts Council in this application | |
| H. Total Cash Income (must be at least as much as Total Cash Expenses, Item 8H above) | \$ 34,200 |

Application Form

10. Mailing Address

Name of Applicant Organization Spirit Square Center for the Arts
 Contact Person's Name Joe Jefcoat
 Contact Person's Title Deputy Director of Arts & Education
 Mailing Address 110 E. Seventh Street

City Charlotte County Mecklenburg

State NC Zip Code 28202

Area Code, Telephone (704) 372 9664 Date

(704) 343- 0092 Home

Name and Position of Authorizing Official
 (This is the person who is legally able to obligate the applicant)
Tom Spray, Executive Director

IRS tax determination letter: X on file _____ attached

11. Applicant Fiscal Agent

This is the non-profit Payee to whom checks should be issued if the Applicant organization is not tax-exempt.

Name of Organization _____
 Contact Person's Name _____
 Contact Person's Title _____
 Mailing Address _____

City _____ County _____

State _____ Zip Code _____

Area Code, Telephone (_____) _____ - Date

(_____) _____ - Home

Name and Position of Authorizing Official
 (This is the person who is legally able to obligate the fiscal agent)

IRS tax determination letter: _____ on file _____ attached

12. Certification

We understand that failure to respond to any of the above items may seriously hinder the consideration of this application. We certify that we are committed to the completion of the proposed project in compliance with legal requirements and granting procedures. We certify that the information contained in this application, including attachments and supporting materials, is true and correct to the best of our knowledge.

Tom Spray
 Signature of Authorizing Official

2/28/89
 Date

Joe M. Jefcoat
 Signature of Project Director

2/28/89
 Date

Signature of Fiscal Agent Authorizing Official

Date

The applicant should retain a copy of the application for its files and provide a copy to its local arts council. Submit applications and supporting material in duplicate to the following office:

Grants Office
 North Carolina Arts Council
 Department of Cultural Resources
 Raleigh, North Carolina 27611

PROPOSED BUDGET
FRANCESCA TORRES

EXPENSES:

| | | |
|---------------------------------|--------------|------------|
| Administrative Personnel | | 690 |
| Artistic Personnel | | 7150 |
| Technical/Production Personnel | | 2000 |
| Technical/Production Supplies | | 1000 |
| Outside Artistic Fees: | | |
| Exhibition Fee | 7000 | |
| Artist/Lecture | <u>2500</u> | |
| | | 9500 |
| Space Rental: | | |
| Gallery Space | 2400 | |
| Insurance | 210 | |
| Shipping | <u>6000</u> | |
| | | 8610 |
| Travel/Accommodations | | 1750 |
| Marketing/Promotion: | | |
| Invitations | 700 | |
| Education Info. Brochure | 250 | |
| Wall Labels | 300 | |
| Reception | 200 | |
| Documentation (Photo and Video) | <u>500</u> | |
| | | 2050 |
| Office Supplies: | | |
| Mail House | 100 | |
| Postage | 400 | |
| Phone | 100 | |
| Photocopies | 200 | |
| Materials/paper/etc | <u>300</u> | |
| | | 1100 |
| Miscellaneous | | <u>750</u> |
| | | 34600 |
| <u>Total</u> | | |
| Corporate Support | 5000 | |
| Private Support | 10000 | |
| Local Government Support | 5000 | |
| Applicant Cash | 2600 | |
| NCAC grant | <u>12000</u> | |
| <u>Total</u> | | 34600 |

Please type the application in standard size type. Do not type in margins. Submit application and all attachments in duplicate. Incomplete applications will not be reviewed.

| | |
|---|--|
| 1. Applicant Organization | <p>The applicant must be a non-profit organization with federal tax-exempt status. If not, the applicant must find a non-profit fiscal agent and complete item 11 below.</p> <p>Name of Organization <u>Spirit Square Center for the Arts</u></p> <p>Contact Person's Name <u>Joe Jefcoat</u></p> <p>Contact Person's Title <u>Deputy Director of Arts & Education</u></p> <p>City <u>Charlotte</u> County <u>Mecklenburg</u></p> <p>Telephone (Day) (<u>704</u>) <u>372-9664</u> (Home) (<u>704</u>) <u>343-0092</u></p> |
| 2. Description of Applicant Organization | <p>Include data organized, scope of services, programs, number of paid employees, number of people served, priorities and plans. Public schools and other large governmental or community agencies should provide a description of their arts program only rather than the entire system.</p> <p>Spirit Square Center for the Arts is an interdisciplinary arts center offering a variety of arts opportunities to all population segments of the Metrolina region through classes, performances, and visual arts activities. Incorporated in 1976, Spirit Square presently employs 30 full-time and 12 part-time staff members to facilitate its many endeavors.</p> |
| 3. Operating Income of Applicant Organization | <p>Total income of applicant's current funds, which are resources expendable for operating purposes. Attach complete income and expense statements or audit for last year. Attach complete budgets for present year and proposed next year. Public schools and other large governmental or community agencies should attach arts program budget only.</p> <p>Attach budget detail Last year \$ <u>2,089,048</u> Present year \$ <u>1,898,855</u> Next year \$ <u>3,120,887</u></p> |
| 4. Project Description | <p>Summary of Project Purpose <u>The Center will initiate a solo artist recital series in the new Duke Power Theatre.</u></p> <p>Application Date: <u>2/28/89</u> Start Date: <u>1/2/90</u> End Date: <u>6/30/90</u> <i>The project must take place during the time period specified for each deadline.</i></p> <p>See Guidelines for Programs North Carolina Arts Council Section to consider application: <u>Music</u></p> <p>Council staff contact: <u>Peter MacBeth</u> Grant Program: <u>Initiatives</u></p> <p>See Glossary for Codes Discipline Code: <u>02H</u> Type of Activity Code: <u>05</u></p> <p>Project Type Codes: Group 1: <u>1</u> Group 2: <u>6</u></p> <p>Narrative Provide a brief description of the proposed project in the space provided. Indicate how the project fulfills the evaluation criteria. Summarize any attachments in this space.</p> |

Spirit Square Center for the Arts will initiate a Recital Series in the 250-seat Duke Power Theatre. The series will feature classical artists including several young North Carolinians. Performers include David Fedele, flutist from Charlotte, N.C., winner of the 1988 Young Concert Artists International Auditions; Daniel McKelway, clarinetist of Davidson, N.C., recently selected for membership in Musicians from Marboro; Margaret Poyner of Raleigh, N.C., featured voice soloist with LaScala and Vienna Staatsoper; and William Kanengiser of Los Angeles on classical guitar, recipient of a NEA Arts Solo Recitalist Fellowship.

5. Participation Characteristics

Estimate the number of people and the population groups to which they belong who will be involved with the project. Special consideration should be given in planning the project to the active involvement of disabled and minority citizens. Several of these population group categories may apply, so select all applicable codes.

paid staff (full-time personnel) 5 audience 600
 (part-time personnel) 4 (people benefitting from the project)
 volunteers 25 total participants 652
 artists 18

Complete statistics in each section below

| Special population group | Percentage of total participants | Special population group | Percentage of total participants |
|----------------------------------|----------------------------------|---|----------------------------------|
| G general | <u>89.5</u> %G | E mentally or psychologically impaired | <u> </u> %E |
| N American Indian/Alaskan Native | <u>.001</u> %N | D hearing impaired | <u>.05</u> %D |
| A Asian/Pacific Islander | <u>.69</u> %A | Q visually impaired | <u> </u> %Q |
| B Black/not Hispanic | <u>26.5</u> %B | P otherwise physically impaired | <u>.05</u> %P |
| H Hispanic | <u>.98</u> %H | I institutionalized (other than correctional) | <u> </u> %I |
| W White, not Hispanic | <u>72</u> %W | J institutionalized (correctional) | <u> </u> %J |
| C child | <u>6</u> %C | V veteran | <u>12.5</u> %V |
| Y secondary school student | <u>1.5</u> %Y | F woman | <u>52</u> %F |
| U college/university student | <u>1</u> %U | | |
| S senior citizen | <u>1</u> %S | | |

6. Checklist

Please make sure the application is complete by following this checklist.

Incomplete applications will not be reviewed.

- ☒ Applicant Information complete
- ☒ Description of Organization complete
- ☒ Applicant income/expense statement or audit for last year and budgets for present year and next year attached (see item 3)
- ☒ Summary Statement of Project Purpose complete
- ☒ Discipline, Type of Activity and Project Type codes correct
- ☒ Narrative complete on the form (supplemental material may be attached but will not be provided to panels and must be summarized in the space provided)
- ☒ Attachments complete and in duplicate (see guidelines)
- ☒ Budget Summary of Project correct.
- ☒ Project Expenses and Income addition correct and explanatory detail attached.
- ☒ Local Arts Council contacted:
 Name Keith Bulla Title Assist. Director
- ☒ North Carolina Arts Council section program staff contacted:
 Name Peter MacBeth Title Director Music/Dance
- ☒ Certification signatures complete
- ☒ Duplicate copies of this form and all attachments submitted to North Carolina Arts Council

| | | |
|---|--|-----------------------------------|
| 7. Budget Summary of Proposed Project (cash only) | Applicant Organization Name | Spirit Square Center for the Arts |
| | Grant Program | Initiatives |
| | Grant amount requested from Council \$ | 6,000 |
| | Cash match \$ | 15,260 |
| | Total cash expenses \$ | 21,260 |

Provide specific, detailed budget information. Document costs by attaching estimates or bids where applicable. Refer to the guidelines and do not show grant funds being spent on costs that are not allowable. This budget is a summary only and detail on line items must be attached in addition.

| 8. Expenses | Cash expenses | = Grant amount requested | + Applicant cash match | in-kind contributions | in-kind source |
|---------------------------------|---------------|--------------------------|------------------------|-----------------------|----------------|
| A. Personnel | | | | | |
| Administrative | 1,380 | | 1,380 | | |
| Artistic | 5,800 | | 5,800 | | |
| Technical/Production | 1,680 | 1,000 | 680 | | |
| B. Outside Fees and Services | | | | | |
| Artistic | 6,000 | 3,000 | 3,000 | | |
| rentals/royalties | 1,170 | 1,000 | 170 | | |
| C. Space Rental | 2,100 | | 2,100 | | |
| D. Travel | | | | | |
| E. Marketing | | | | | |
| Printing | 1,160 | 500 | 660 | | |
| Other | 1,750 | 500 | 1,250 | | |
| F. Remaining Operating Expenses | | | | | |
| Postage | 40 | | 40 | | |
| Telephone | 100 | | 100 | | |
| Other | 80 | | 80 | | |
| G. Capital Expenditures | | | | | |
| Acquisitions | | | | | |
| Other | | | | | |
| H. Total Cash Expenses | \$ 21,260 | = 6,000 | + 15,260 | | |

| 9. Income | Cash Income |
|---|-------------|
| A. Admissions | 6,000 |
| B. Contracted Services Revenue | |
| C. Other Revenue | |
| D. Private Support | |
| corporate support | |
| foundation support | |
| other private support | |
| E. Government Support | |
| federal | 1,500 |
| state/regional (not including this request) | |
| local | |
| F. Applicant Cash | 7,760 |
| G. Grant amount requested | 6,000 |
| from the North Carolina Arts Council in this application | |
| H. Total Cash Income (must be at least as much as Total Cash Expenses, Item 8H above) | \$ 21,260 |

**Grants Office
North Carolina Arts Council
Department of Cultural Resources
Raleigh, North Carolina 27611**

PROPOSED BUDGET

94.

Solo Recital Series

Expenses:

| | |
|---|-------|
| Administrative Personnel | 1380 |
| Artistic Personnel | 5800 |
| Technical/Production Personnel (sound, light, followspots) | 300 |
| House/Maintenance/Security Staff | 400 |
| Box Office (personnel & tickets) | 480 |
| Outside Artists Fees | 6000 |
| Equipment Rental/Supplies | 800 |
| Lighting gel/lamps | 50 |
| Space Rental/Utilities | 1500 |
| Insurance | 600 |
| Piano tuning (4 @ \$50) | 200 |
| Music Royalties (4 @ \$30) | 120 |
| Marketing/Promotion: | |
| Brochures | 1000 |
| Newspaper Advertising | 1400 |
| Programs | 160 |
| Photos | 100 |
| Public Relations/Entertainment | 250 |
| Office Supplies: | |
| Phone | 100 |
| Photocopies | 40 |
| Materials | 40 |
| Postage | 40 |
| | ----- |
| | 21260 |

INCOME:

| | |
|--|-------|
| Ticket Sales (150 x 4 concerts x \$10) | 6000 |
| NEA Artist Grant | 1500 |
| Applicant Cash | 7760 |
| NCAC Grant Requested | 6000 |
| | ----- |
| | 21260 |

SPIRIT SQUARE CENTER FOR THE ARTS, INC.

OPERATING FUND
INCOME AND EXPENSE STATEMENT

95

| | FISCAL 1989 BUDGET | PRELIMINARY 1990 BUDGET |
|------------------------------|-----------------------|----------------------------|
| INCOME: | | |
| Ticket Sales | 340,000 | 480,300 |
| Class Fees | - | 56,750 |
| Touring Fees | 5,000 | 10,000 |
| Studio Program Fees | 30,200 | 29,500 |
| Advertising | 120,000 | 82,500 |
| RENTALS: | | |
| - Performances | 20,000 | 60,000 |
| - Resident Organizations | 27,400 | 52,900 |
| Interest and Other | 25,000 | 30,000 |
| Parking | 5,000 | 30,000 |
| Gift Shop | - | 80,000 |
| Concessions | 20,000 | 30,000 |
| TOTAL EARNED INCOME: | <u>592,600</u> | <u>941,950</u> |
| Mecklenburg County | 780,000 | 1,338,937 |
| Arts and Science Council | 253,000 | 335,000 |
| Annual Fund Drive | 150,000 | 150,000 |
| Corporate Sponsors | 70,000 | 100,000 |
| Grants | 33,255 | 65,000 |
| Special Events | 20,000 | 190,000 |
| TOTAL CONTRIBUTED INCOME: | <u>1,306,255</u> | <u>2,178,937</u> |
| <u>TOTAL INCOME:</u> | <u>1,898,855</u> | <u>3,120,887</u> |
| EXPENSE: | | |
| Performing Arts | 399,975 | 611,525 |
| Education and Outreach | 62,275 | 153,025 |
| Studio Program | 84,190 | 99,510 |
| Visual Arts | 56,865 | 232,500 |
| TOTAL PROGRAM EXPENSE | <u>603,305</u> | <u>1,096,560</u> |
| Rent | 57,000 | 28,500 |
| Administration | 355,565 | 460,650 |
| Gift Shop | - | 59,500 |
| Building | 378,250 | 844,177 |
| TOTAL BLDG. & ADMIN. EXPENSE | <u>790,815</u> | <u>1,392,827</u> |
| MARKETING: | | |
| - Programs | 145,480 | 175,000 |
| - Box Office | 73,760 | 88,500 |
| - Telemarketing | 61,695 | 100,000 |
| - Magazine | 109,000 | 54,500 |
| DEVELOPMENT | 114,800 | 213,500 |
| TOTAL SUPPORT EXPENSE: | <u>504,735</u> | <u>631,500</u> |
| <u>TOTAL EXPENSE:</u> | <u>1,898,855</u> | <u>3,120,887</u> |

D:28/2-28-89

IN-KIND DONOR CONTRACT

DONOR ORGANIZATION _____

DONOR ADDRESS _____

DONOR PHONE _____

DONOR REPRESENTATIVE _____

The donor noted above agrees to provide the following in-kind donation(s):
(include item(s) and/or services, and quantity)

at a stated value of \$ _____ for:

EVENT _____

DATE _____

TIME _____

SPIRIT SQUARE Dept. or Affiliation _____

Signature of Representative for Donor Organization_____
Signature of Spirit Square Representative_____
Date

Original to: Development Department

Copies to: Donor Representative, SS Representative

APPENDIX III

1. Sample Annual Fund Drive Appeal Letter -
New Prospects..... 98
2. Sample Appeal Letter - "Renewal" Prospects..... 100

SAMPLE ANNUAL FUND DRIVE APPEAL LETTER
NEW PROSPECTS

Dear _____,

I have been looking forward to writing to you about the exciting times we are now experiencing at Spirit Square Center for the Arts. Chances are that you have known about Spirit Square for years, but only need a special reminder to move you to becoming a member.

As a member of Spirit Square, you help bring over eighty performances -- the finest in music, drama, and dance -- to NCNB Performance Place each year, from Shakespeare to Gershwin. This exciting season also features world premieres by The North Carolina Dance Theater and The Charlotte City Ballet Company, and original productions by Spirit Square of "The 1940's Radio Hour" and "A Christmas Carol."

You present contemporary art exhibitions each year, highlighting works by regionally- and nationally-known artists. This year, that means five all-new shows!

As a member of Spirit Square, you make possible fascinating classes and workshops for kids and adults in fine arts, theater, dance, drawing, painting, clay and fiber. You also support our outreach programs, like "Contemporary Kids" and "Shakespeare in the Schools."

Your Spirit Square membership brings many benefits to you and your family throughout the year. We have several "members only" events planned just for you. You'll receive early notice of our performance season AND priority purchase privileges. You'll receive our quarterly Spirit Square magazine providing a behind-the-scenes look at the arts in Charlotte and the region. Your membership insures that you'll receive advance notice of all classes and a discount on them as well.

Forty percent of the Center's operations are funded by box office sales, rentals, and other earned income. The remaining 60% must come from contributions. Only through

your generosity and with your assistance can we make up the difference and provide for a high level of quality programming and service to the community.

As a committee member of this campaign, I've made a personal contribution. Won't you join me by taking a few minutes now to complete the enclosed application and send in your gift today?

Thank you for your consideration of this request. I will be calling you within the next few days to confirm your interest in Spirit Square Center for the Arts.

Sincerely,

SAMPLE ANNUAL FUND DRIVE APPEAL LETTER
"RENEWAL" PROSPECTS

Dear _____,

You made a most generous contribution of \$_____ last year to our annual membership campaign. As a result of your support and that of our many other friends, Spirit Square Center for the Arts has become one of the most active community arts organizations in the Southeast.

I am asking you to renew your membership for 1988-89 and to consider upgrading your membership category. Your gift is a tangible investment, which will enable us to carry on a great tradition. It is also a personal expression of your confidence in Spirit Square Center for the Arts.

Your Spirit Square membership brings many benefits to you and your family throughout the year. We have several "members only" events planned just for you. You'll receive early notice of our performance season AND priority purchase privileges. You'll receive our quarterly Spirit Square magazine providing a behind-the-scenes look at the arts in Charlotte and the region. Your membership insures that you'll receive advance notice of all classes and a discount on them as well.

As a committee member of this campaign, I've made a personal contribution. Won't you join me by taking a few minutes now to complete the enclosed application and send in your gift today?

Again, thank you for your past support. I will be calling you within the next few days to confirm your continued commitment to Spirit Square Center for the Arts.

Sincerely,
