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A report on an Arts Administration internship with the Maryland State Arts Council Baltimore, MD, Summer 1992 : an internship

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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
THE MARYLAND STATE ARTS COUNCIL
BALTIMORE, MD, SUMMER 1992

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
Michael L. Callender
December 1992

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CHAPTER I

THE MARYLAND STATE ARTS COUNCIL

History

The Maryland State Arts Council (MSAC) was established in 1967, as an autonomous agency of the state government to distribute line-item appropriations to the major arts institutions in the state. Even though, as stated in its founding legislation, the mission of the newly formed Arts Council was to create a nurturing environment for all the arts throughout the state, it was believed, at the time of its inception, that the only arts that deserved to receive public funding were presented by the five already established major arts organizations (Backus 1992). These included the Baltimore Museum of Art, The Baltimore Symphony, The Baltimore Opera, The Maryland Ballet and Center Stage, all of which were located in Baltimore City. During its first five years, as the Council slowly expanded to include other arts organizations, the major portion of its funds supported these institutions.

In 1972, during the first restructuring of the state government, the legislature reconsidered the Council's independent position and decided to place it under the auspices of one of the state's major departments. Because of the assumption that arts organizations offer primarily non-

dollar benefits and have little economic impact on the state's allocation, the Council was placed within the Department of Housing and Community Development, the social/welfare agency of the state. As a social agency, the Council continued to expand its focus and actively searched throughout the state to identify and to assist high quality arts activity regardless of the size or longevity of the organization (Grant Narrative 1992).

During the next ten years the Council was able to expand its programming to financially assist not only established and emerging arts organizations but also to encourage and to support the work of individual artists. It began an effort to organize the art focus within the state towards a common goal: to ensure that all citizens of Maryland were able to enjoy the benefits of the arts regardless of race, religion, or ethnic background (Planning Document 1992). The Arts Council continued to prosper and to expand through the next fifteen economically prosperous years of the state.

In 1986, the state government was again restructured by the newly elected governor. A new department, the Department of Economic and Employment Development (DEED), was created and administrated by a newly appointed secretary who had a strong interest and appreciation for the arts (Backus 1992). He consequently invited the Arts Council to join the new department and to abandon its social/welfare status. The

Executive Director of the Arts Council believed this to be a fortuitous opportunity to change the government's attitude towards the Arts Council and accepted the invitation. He also felt that it was important for the Council to be under the care of a department secretary who showed a predisposition towards the needs of the arts in the state.

One of the first tasks the new secretary promised to accomplish was to prove that the arts actually were an economic asset to the state and deserved to receive larger allocations from state funding. The new secretary initiated an economic impact study of arts organizations throughout the state and convinced the state legislature that the arts, by the creation of indirect business for the community, the number of jobs generated, the non-dollar educational benefits of the arts, and the income realized from community participation in support of arts organizations, were actually creating current and future economic growth incentives for the state (Mulcahy 1982, 215). For a time this stabilized the future of the Arts Council and increased the budget allocation from four million dollars a year to seven million dollars. As long as the new secretary remained in position and the state continued to experience its span of economic growth, the MSAC, state arts organizations, artists and audiences could enjoy the freedom and security of high quality artistic growth and development. Unfortunately, neither continued for very long.

By 1990 the state began to experience serious deficit problems and the secretary of DEED, who supported the arts, had resigned. The new secretary not only questioned why the Arts Council was located in the Department of Economic and Employment Development, but also the credibility of its very existence during a serious economically depressed period.

In 1991 and 1992 the Arts Council experienced cuts of over a million dollars each year plus a 10% recall of awarded grant money. More devastating was the cut that took place after grants had been awarded for the upcoming fiscal year, 1993. Legislatures cut the already awarded grant money in half and reabsorbed the funds to help curtail the state deficit. It was promised that the money would be reallocated for distribution if the financial conditions of the state improved, but this was not likely (Backus 1992). On September 12, 1992, at a meeting of the departments of the state government, the Arts Council was assured that no more major cuts were planned for 1993. However the fate of 1994 had not yet been decided.

In spite of increased criticism and suggestions to disband the Arts Council, its existence is now protected by the wishes of the current governor who seems to understand the needs and the benefits of protecting the growing cultural environment in the state. For the time being, in spite of decreased budget, reduced staff, increased workloads and dormant programming, the Arts Council

continues to accomplish its task to make high quality arts activity available to all citizens of Maryland.

Mission

As stated in the Maryland State Arts Council's Planning Document, the mission of the Arts Council is to identify, develop, and sustain artistic excellence wherever it exists within Maryland; to make art of high quality increasingly available to all citizens; and to encourage the active and supportive relationship between artists and the public which is essential to the cultural development of the State (Enacting Legislation 1985).

To carry out its mission, the Maryland State Arts Council awards grants to not-for-profit, tax-exempt arts organizations to help provide programming and special arts projects for the community; and to individual artists who exhibit high quality artistic development. Technical and advisory assistance is also provided to qualifying individuals and organizations, through one of the Art Council's programs.

Long Range Goals and Objectives

According to the information in the Maryland State Arts Council Planning Document (Planning Document 1992, 1), the goals of the Council are:

GOAL I: To support artists and arts organizations
in their pursuit of artistic excellence.

The objectives of this goal are to identify and to assist the development and success of arts organizations in the state and to create an environment in which the careers of individual artists can flourish. These objectives can be accomplished by offering a stable level of operating support to organizations, regardless of size or location, and by increasing the availability of career opportunities and financial support to individual artists.

GOAL II: To insure the accessibility of the arts
to all citizens.

The objectives of this goal are to develop an understanding and respect for all cultural traditions in the state and to help arts organizations and communities throughout the state to make the arts available to all Maryland citizens. These goals can be met by supporting programming that addresses the needs of minorities and citizens living in rural areas, and by insisting that arts organizations in the state make their facilities and programming available and accessible to individuals with disabilities.

GOAL III: To help arts organizations achieve
financial stability and effective
management.

The objectives are to improve the organizational

development of art organizations in Maryland by improving administrative and managerial conditions within organizations, and to stabilize the financial security of struggling arts organizations. This can be accomplished by providing general operating support to organizations that present proven and continuing quality artistic programming; by encouraging local businesses to provide effective management assistance to needy organizations; and by encouraging financial support by local business and foundation organizations of long term endowment assistance for arts programming in their communities.

GOAL IV: To provide statewide awareness of arts resources and opportunities.

The objectives of this goal are to encourage and to assist artists and arts organizations to share their individual resources with each other and to provide a forum for artists, arts organizations and the community to exchange information, to discuss current issues and to solve common problems. This can be accomplished by creating a network of communication through which the Maryland State Arts Council, acting as the central organization, public and private organizations, artists and the community are able to exchange and disseminate information and ideas concerning the state's art resources, policies, and organizational programming. A better informed community would facilitate the task of increasing arts awareness among the general

public and encouraging public participation in and support for the arts.

Programs and Services

The Maryland Arts Council offers the following programs and services through which funds can be granted:

1) Community Arts Development Program - Through this program the Arts Council supports each of the state's twenty-three county arts councils and the council in Baltimore City. Each receives a basic grant allotment with additional funds made available based on population. The funds are to be used to support operating expenses and to provide support for arts programming presented by local organizations and artists. A serious effort is made to insure that the percentage of money used for operating expenses is not disproportionate to the amount allocated for regranting to arts programming in the county.

2) Artists in Education Program - Matching funds are made available through the MSAC to provide arts programming, residencies, and visits by artists to schools and educational settings. The goals of the program are to increase the awareness of students and teachers of the wide range of arts disciplines, to cultivate an appreciation of and support for artistic accomplishment, and to encourage the development and participation of potential young artists in the Maryland arts community.

3) Individual Artists Program - This program offers grants to help initiate and support projects by individual Maryland artists who exhibit creative excellence in their disciplines. Grants are awarded in choreography, music composition, playwriting, fiction, poetry, media, visual arts, new genre/performing arts and new genre/visual arts.

4) Grants to Major Institutions - The MSAC offers support for special projects and 10% of the general operating expenses to cultural institutions in the state that have an annual operating budget of at least one million dollars. There are now six major arts institutions in Maryland: two art museums, a symphony orchestra, an opera company, and two theater organizations, the majority of which are still located in Baltimore City.

5) General Operating and Special Projects Grants for Arts Organizations - Support is available to Maryland tax-exempt and not-for-profit organizations for general operating expenses, programming, and accessibility improvements through one of the following art categories: children's events, visual arts, music, dance, theater, literature, media, folk arts/heritage, and multi-discipline.

6) Maryland Folklife Program - This program provides research and technical assistance to individuals and organizations for identifying, documenting, and presenting Maryland traditional artists and folk culture. Support is also available for ethnic, regional, occupational or

religious traditions, skills, customs and practices of non-Western origins.

7) Grants to Non-Arts Organizations - The Arts Council offers assistance to schools, colleges, libraries, churches and community centers or organizations that provide arts related programming and special projects to the public.

8) Arts Advancement Program - This program provides technical assistance and management support services to producing and presenting arts organizations with budgets of less than one million dollars. Assistance is provided through a four phase program:

Phase 1 - Free seminars are offered at locations throughout the state discussing general management, strategic planning, financial management, fundraising, marketing, public relations, board development, and legal issues.

Phase 2 - Twenty organizations are chosen from those that attended the seminars offered during Phase 1, and each organization receives a two-day on-site management audit.

Phase 3 - Ten of the twenty organizations that received management audits are provided a three year planning consultation.

Phase 4 - For the organizations that successfully complete Phase 3, \$10,000 is awarded for each year of the three year plan. This \$30,000 must be matched by

the organization and the match used as a cash reserve or to establish an interest-bearing endowment.

9) Maryland Medici Program - This is an initiative program of the Arts Council to encourage the businesses of Maryland to strengthen their support for the arts. Grants are awarded for the alliance of an arts organization or an individual artist with a business or corporation for the development and enhancement of the arts through programming or marketing techniques. The program also encourages and offers non-dollar assistance to businesses for the purchase of artwork by local artists.

Unfortunately, because of the gross state budget cuts to the Arts Council over the past two years, the successful Arts Advancement Program and the newly organized Maryland Medici Program have been suspended. Thanks to matching funds obtained through the Challenge and Advancement Grants Program at the National Endowment for the Arts, funds were secured for the completion of the four phase Arts Advancement grants previously awarded to eligible organizations. There is fear however, that the Individual Artists Program will be in jeopardy for the 1994 fiscal year.

Management Structure

The Maryland State Arts Council is, like most other state arts councils, unique among all the agencies within

the Maryland State government system in that it still possesses the independent governing structure established at its inception (Mulcahy 1982, 200). Instead of control being exerted by an advisory board as in most state agencies, the Arts Council is governed by a Council of governor-appointed individuals representing the arts and business communities throughout the state. The governing Council possesses, through the Enacting Legislation and By-Laws which created the Arts Council, all the powers, duties and responsibilities experienced by the Board of Directors for other non-profit arts organizations. Like board members, they receive no salary or benefits for contributing their time or expertise. The Council members, however, are not expected to directly contribute to the support of the Arts Council (Wolf 1990, 30).

By-Laws of the Arts Council clearly state the objectives, powers, and responsibilities of the Council members. The Council makes and enforces all arts policy for the state and approves decisions with information supplied by the staff of the Arts Council. Even though their decisions are subject to the approval of the Secretary of DEED, the chairperson of the Council may appeal directly to the Governor.

Council Members

Membership consists of seventeen Councilors. Thirteen are appointed by the Governor, two are chosen from the

members of the Maryland General Assembly and two are citizens at large. The four non-governor appointed members are chosen by the president of the Maryland Senate and the Speaker of the House of Delegates. The two General Assembly members are included in the Council to insure that its decisions conform with the legislation of the state and the present government. They also act as advocates for the goals of the Arts Council in the legislature.

Council Officers

Officers of the Council are nominated by the Nominating Committee and elected by the entire Council. Each officer is elected for a one year term and may serve no more than three consecutive terms in the same office.

I. Chairman - presides over all meetings of the Council and Executive Committee. The chairperson oversees the general activities of the Council, appoints all committee assignments, except the Nominating Committee, and performs all other duties described in the By-Laws.

II. Vice-Chairman - performs the duties of the Chairman in case of absence or disability of the Chairman.

III. Secretary/Treasury - reviews and circulates the minutes of Council meetings, and serves as Chairman of any standing Budget or Finance Committee.

Council Responsibilities

Councilors are expected to:

1. carry out the purpose, objectives and policies of the state with respect to the arts;

2. plan and approve the budget, and to establish boundaries for control of its financial stability;

3. attend regular and special meetings of the Council; to serve on at least one committee, one advisory review panel, and ad hoc committees when appointed by the Chairman;

4. act as spokesperson and advocate for the arts, to attend Arts Council sponsored events throughout the state, and to exhibit involvement and affiliation with arts activities;

5. make the final decisions for awarding grants to organizations after reviewing the information from the advisory panels;

6. select, evaluate and terminate, if necessary, the appointment of the Executive Director.

Standing Committees

There are three Standing Committees of the Council:

1. Program Planning and Evaluation Committee - this committee consists of no fewer than three members and plans, reviews and accesses on-going and initiative programming of the Arts Council.

2. Grants Committee - this committee consists of no fewer than five members and reviews the funding recommendations made by the advisory panels, and grant applications if necessary.

3. Panel Selection Committee - this committee consists of no fewer than three members and reviews the names and resumes of candidates that have been nominated by the staff for membership on the advisory review panels.

Executive Director

The Executive Director is appointed by the Council and reports directly to the Council and its Executive Committee. The Director is responsible for planning and initiating Arts Council programs and projects, for preparing the budget, and for managing the staff personnel. He/she acts as the liaison to national and regional arts organizations, other Maryland state agencies and the community. The Executive Director also bears the responsibility to act as the intermediary between the Council and the Secretary for the Department of Economic and Employment Development, often a very difficult task to accomplish (Backus 1992).

Because of the recent budget cuts the Arts Council no longer has as an Assistant Director. The Executive Director now directly supervises the activities of the Program Directors, Administrative Assistants, the Accounts/Office Manager, the Computer Assistant, and other staff personnel.

The Director has the power to appoint and to remove employees when necessary.

Staff

The Maryland State Arts Council has a professional staff of six, an assistant staff of four, and two interns who work part-time in affiliation with local universities. The professional staff has been reduced from ten because of decreased state budget allocations. This forces the remaining program directors to take responsibility for two arts disciplines each and at least one special project or program. They must also coordinate Arts Council services and ad hoc committees when necessary.

- 1) Program Directors are responsible for coordinating all activities related to the granting process for both organizations and individual artists. This includes:

- A. verifying that all requested information has been supplied in the application form;
- B. coordinating on-site visits by the review panelists;
- C. gathering from organizations and artists any additional information requested by the review panelists;

- D. making the initial application review to verify that the applicant qualifies to receive funding;
- E. attending all panel review meetings;
- F. assisting organizations and artists with any problems they experience in completing the grant application;
- G. participating in the grant workshops offered periodically throughout the state.

One Program Director also acts as the Grants Officer who is responsible for insuring that all grant material is updated each year and that the information makes all printing and mailing deadlines.

2) The Accounts/Office Manager is responsible for preparing and maintaining the budget, bookkeeping duties, and acts as the liaison between the state comptroller and the Executive Director of the Arts Council. In addition, the person in this position handles all tasks associated with that of an office manager.

3) Administrative Assistants perform all clerical and receptionist duties.

4) The Computer Assistant enters and updates all information in the Council's main DataBase and Lotus systems. This position also carries the responsibility of printing all mailing lists, gathering Arts Council information from the personal computers of the program

directors and entering it into the Council's central system, and insuring the maintenance of the computers and copy equipment.

Panel Review Members

Although not actual staff members, the advisory panel members bear a major responsibility in the granting process. They are appointed by the Advisory Panel Committee of the Council and are paid a small honorarium for their time and expertise. Panel members are qualified professionals in the various disciplines of the arts, from different geographic locations throughout the state, who review grant applications from Maryland arts organizations.

Their duties include; attending arts programming presented by organizations in their particular field and location, determining the administrative and financial stability of applicants by conducting on-site visits, deciding if organizations fulfill their missions, and verifying that applicant organizations have a commitment to the community and audiences that they serve (Mulcahy 1982, 203). After a thorough review and investigation has been completed, the panelists make funding recommendations to the Grants Committee of the Council. The Grants Committee can accept, reject, or modify any of the panels recommendations.

Statement of Personnel Policy

As part of the Maryland State personnel system, MSAC follows the personnel policies of the state. The State follows all the hiring and firing practices established by federal regulation (Schuler, Youngblood and Huber 1988, 11, 49, 142-144, 151-158). An employee handbook identifies the terms and benefits of employment with the state. It explains state policy concerning leave, insurance, holidays, accessibility, and defines the term of sexual harassment (Wolf 1990, 99). Arts Council employees are distinguished as classified - requiring non-specific skills (secretaries, accountants, etc.), and are recruited through the state personnel office; and unclassified - requiring special skills and qualifications (program directors), and are recruited directly by the Arts Council.

Personnel Evaluations

All employees at the MSAC are given a written yearly evaluation by the Executive Director. An evaluation interview takes place during which the performance, goals and expectations of the previous year are discussed and objectives set for the following year (Wolf 1990, 95). Because of budget cuts, merit raises have not been given to the staff of the Council for two years. Across-the-board salary increases are suggested to the state personnel administrator and budget committee by the Executive

Director. If, however, an increase in salaries is granted, this does not mean that an increase will be made to the budget of the agency. Any increase in the operating expenses of the Arts Council is deducted from the funds channeled for granting.

Management Style

The management style practiced by the Maryland State Arts Council is similar to management-by-objectives. Because most of the staff has worked compatibly together for more than fifteen years, a great deal of professional confidence is experienced between the Executive Director and the currently employed staff. The teamwork approach facilitates the exchange of ideas and information in order to accomplish Arts Council objectives and goals (Griffin 1990, 357). Each staff member effectively contributes to the planning, development, and organization of Council policies and programs, and the successful management of the granting process. Staff reductions have demanded that everyone perform several jobs which sometimes tests the patience of the staff to complete tasks in the most efficient and effective manner. When problems occur each staff member joins in to complete the necessary workload.

Staff meetings are held weekly during which plans are organized and workloads are distributed. The Executive Director coordinates the discussion of informal reports

concerning ongoing projects and invites the entire staff to contribute and develop appropriate solutions when problems occur.

Financial Highlights

The Maryland State Arts Council receives its funds from an annual appropriation from the State of Maryland and from grants from the National Endowment for the Arts. It may also receive contributions from private, non-governmental sources but this generally does not happen. The Executive Director suggests that most people and businesses feel that their taxes should support a state agency and do not realize the unique situation of the Arts Council (Backus 1992).

From its annual appropriation the Council must support its operating expenses, programs and special projects, and the grants channelled for organizations and individual artists. The Executive Director submits a budget that reflects the amount of funds projected to be needed for next year's grant awards, and a 6% increase over the previous year's operating expenses. The amount for grants is determined from the projected budget needs stated by organizations on their previous year's application budget worksheet. The budget is then approved by the Council Budget Committee which submits it to the state. The amount appropriated by the legislature is generally decided by adding 4% to the previous year's budget (Lear 1992).

However, because of the state's large deficit, the Council fears that the 4% increase and the total from which it is calculated, which this year has been reduced by the grant money reclaimed by the state, will probably reduce the state allocation for the upcoming year.

The fiscal year of the MSAC runs from July 1 through June 30. A computerized accrual accounting system is used, and the budget format is similar to the one used by the state accounting department for other state granting agencies. A monthly expense budget is prepared by the Accounting Manager and is reviewed and approved by the Executive Director before being presented at the monthly meeting of the Council. Very strict control is exerted on the budgeted expenses for the year since deficit spending must be drawn from the funds channelled for grants at the end of the fiscal year (Lear 1992). Vouchers for checks are prepared by the Accounting Manager and sent to the state comptroller for issue.

In 1992, the operating expenses of the Maryland State Arts Council consumed only ten percent of the total budget. The Executive Director stated that this was below the national average, which usually runs between fifteen to twenty percent. He also stated that a national average is very difficult to ascertain since the range of each state's total income and staff size varies dramatically. Louisiana's total operating expenses are approximately \$300,000 compared

to Maryland's \$600,000. However, Louisiana's operating expenses are twenty-four percent of its total budget of \$1.8 million. Maryland's Arts Council has a total budget of over \$6 million.

In order to determine the amount of total funds channelled for granting, all restricted funds are first removed from the total income. General operating expenses, including salaries, benefits, travel, supplies, equipment, contracted services, rent, postage and printing are next removed from the total. Program expenses, which sometimes include special salary, benefits, and supplies expenses, are also removed from the total income (Lear 1992). The remainder is granted to county art councils, major institutions, organizations, and individual artists. In 1992, the total grant amount was approximately six million dollars, before the state reabsorbed half of its allocation from the already awarded funds.

Unmet Goals of the Council

After surviving a threat from the National Endowment for the Arts to withdraw its support for not complying with federal codes for accessibility, the Arts Council is very concerned that all arts councils and arts organizations in the state adhere, or are in the process of complying, to federal standards. Although this aim has not been entirely accomplished, the Arts Council is making an obvious effort

to insure the accessibility of the arts for people with disabilities.

In April of 1992 the Arts Council moved from an inaccessible four story, historic, Victorian townhouse in downtown Baltimore to a completely accessible one story renovated bus station with other state agencies. In addition, the Arts Council is taking steps to address the issue with the county arts councils and arts organizations and their facilities throughout the state. A statement of Council policy and procedures regarding the Americans with Disabilities Act of 1990, reiterating federal policy, has been sent to all arts organizations on the Council's mailing list (Appendix I, p. 64). Organizations, including county councils, must sign and return a statement acknowledging that they have received and read the document. Organizations will not receive their 1993 grant award until the statement has been returned to the Council. Next year, review panelists will verify in person that organizations are complying with the Council's policy statement (Camp 1992). The Council offers several sources of information and, if budget allocations allow, will offer monetary aid to help organizations comply with the new regulations.

In addition, the Council has formed an Accessibility Task Force which advises organizations, artists, and the Council in planning and evaluating initiatives to provide persons with disabilities the same opportunities as persons

without disabilities. The Task Force consists of six members recruited from local organizations that offer services to the disabled, and a Council staff member who acts as the Task Force coordinator. Three of the Task Force members are disabled persons: hearing impaired, visually impaired, and one confined to a wheelchair. Within the next year, the Arts Council hopes to have made a major impact on the problem of accessibility to the arts for all citizens of Maryland.

Another goal that has been partially accomplished is the involvement and participation of minority artists and organizations in the programs of the agency. Approximately ten percent of those who apply for grants are from minority constituencies. The most significant achievement in this area has been the recent location of an extension of the Alvin Ailey Dance Theater on the Morgan State University Campus, a predominantly black university in Baltimore City. The Council also hopes that by revising the requirements for special arts projects for both arts and non-arts organizations, the number of minority organizations and arts projects funded by the Council will increase (Backus 1992). In order to increase the percentage of minority applicants, the intern feels that the Arts Council should also initiate a plan to introduce minority organizations and artists to the programs of the Council, and to offer personal assistance to first-time minority applicants who wish to apply for grants.

CHAPTER II

INTERNSHIP

The intern worked as an assistant to the Grants Officer of the Maryland State Arts Council for a fourteen-week period beginning June 1, 1992, and ending September 4, 1992. In this position he assisted in rewriting the Grant Guidelines and the grant application form for arts organizations. He also interviewed members of the review panels to determine how the grants review process could better serve the needs of both the organizations and the panelists who determine their eligibility.

In conjunction with the internship at the MSAC, the intern also worked at least one day a week for the Mayor's Advisory Commission on Art and Culture in preparation for Artscape, Baltimore's annual arts festival. His assignments were to secure emcees for the musical presentations at the festival and to manage the "Art Marketplace" the days of the festival.

Responsibilities

The intern's responsibilities included:

- 1) to review current Guideline information and application forms;

2) to develop information to be included in the new Guidelines, and to decide what information should be altered or eliminated from the current edition;

3) to suggest ways to change the current budget format;

4) to critique the current panel review process;

5) to coordinate the accessibility task force meeting and to gather accessibility information from the Maryland County Art Councils;

6) to attend all staff, council, department and special meetings while interning with the Arts Council;

7) to work one day a week for the coordinator of Artscape through the completion of the festival.

Assignment 1 - Guidelines

The primary responsibility of the intern was to assist in rewriting the current Guidelines and application form for arts organizations. After reviewing the information in the Guidelines and assessing the application form, the intern decided that the best suggestions would probably be made by those who actually use the information and forms, the Maryland arts organizations. It is their responsibility to understand the information presented and to correctly complete the application form, hopefully, with little difficulty. Since the Arts Council had never approached organizations for this type of response before, the intern

proposed developing a questionnaire to be sent to arts organizations in the state, and to use their responses in restructuring the new Guidelines for the upcoming fiscal year, 1994. The Grants Officer accepted the proposal and approved the questionnaire after it was prepared by the intern.

The first full staff meeting to discuss the changes to be made in the Guidelines was scheduled for June 24, 1992, three and one half weeks from the starting date of the internship. This left very little time to compose, mail, tally and summarize a questionnaire to the 2,500 organizations on the Arts Council's mailing list. In order to expedite the process, the intern decided to send surveys to 100 organizations from the 247 which had applied for grants in the recently completed 1993 fiscal year. The organizations were listed by the arts discipline under which they had applied. The amount of grant awarded was listed next to the amount requested by the organization, and the amount recommended by the panel reviewers and the staff. The list is found in Appendix II page 71. The organizations had not yet been notified of the results, so no indication could be made in the survey questions or in the cover letter.

Since the intern knew nothing of the organizations' histories and artistic contributions, 30% of the organizations listed in each of the art disciplines were randomly selected. The intern chose an equal percentage of

organizations from each discipline that had received no funding, moderate funding, and the most funding, insuring that a thorough representation of grant awards was selected.

A questionnaire was developed asking how well the material presented in the Guidelines could be understood, and if the standards and requirements for receiving awards were reasonable and fair. It also focused on how well the questions on the application form solicited responses that gave a true and thorough depiction of the organization and its needs and contributions to the community. The following ten questions compiled the survey:

1. Did you find the Guidelines text easy to read and understand?
2. Did the order in which the information was presented seem to follow in logical sequence?
3. Were you able to easily decide which program and application fit your needs?
4. Did the qualification requirements seem unreasonable, or should they be more restrictive?
5. Were enough clear instructions presented to help you complete the application?
6. Did you feel you were able to adequately describe your organization and its needs in the application?
7. Was there any information that you were required to disclose that you felt was not necessary?

8. Were there any application questions for which you felt it was difficult to provide the requested information?
9. What other information do you feel would be important for the Council to know about your organization when applying for grants?
10. Please make any comments about the Guidelines and application form that you feel would improve your ability to complete it more thoroughly and accurately.

By Thursday of the first week of the internship, June 4, the questionnaire had been prepared and mailed to 100 organizations. By the end of the second week, June 12, only seven organizations had returned the completed questionnaire. Fearful of a poor response, on Monday and Tuesday of the third week, the intern telephoned each of the organizations that had not yet responded and reminded them that the requested information was important in making the Guidelines and application form as informative and as easy to complete as possible. This was a good chance for the organizations to express their concerns and let the Arts Council know how it could help them in a more efficient and effective way.

To the surprise of the Arts Council staff, by the time of the Guidelines meeting, June 24, 54% of the organizations had responded. Originally the staff had warned the intern

not to expect more than a 15% return, and that 20% would be most unlikely. Apparently the organizations were glad to finally have the opportunity to express their ideas and criticisms. Several organizations included thank you notes with their response (Appendix II, p. 102).

Questionnaire Summary

In addition to the summary below, a complete tally of the responses to the questionnaire is included in Appendix II, page 77-83. Most of the responses to the survey contained positive feedback and suggestions. Very few expressed negative or angry sentiments towards the policy of the Arts Council. Only three were adamantly opposed to the seemingly preferential funding policy shown to arts organizations that supported and presented programming for minorities and persons with disabilities. After speaking with two of these organizations on the telephone, it was agreed that there had been a misunderstanding of the information concerning special projects in the Guidelines. The third organization, from a remote rural area, felt that they had been discriminated against since they had very few minority or disabled persons in their locality. The Grants Officer recommended that a review panelist from the area affirm the validity of their statement.

General Comments

All respondents agreed that the Guidelines and

application form were simple and concise. They only wanted material added to the current Guidelines that would make the information easier to follow and the application easier to complete. Many requested that whenever changes are made, it would be helpful to notify applicants by mail, before receiving the Guidelines booklet, of the added or changed material so they would more carefully read the new information. It would also be helpful to cite new entries at the beginning of the booklet. Several people also suggested developing a new format that could be processed on a computer disc and then copied into the Council's system. They stated that in this age of computer technology it has become inconvenient for many organizations to secure the use of a typewriter on which to prepare the application information.

Most organizations felt that the qualification requirements were reasonable and that they were easily able to decide which program and application form best fit their needs. It was stated that the difference between arts and non-arts organizations needs to be better clarified and that the folklife composite should state more clearly that it also funds non-Maryland and non-Western art forms and traditions. Someone also suggested that at least one review panelist should be familiar with the non-Western art form presented by an organization when conducting an evaluation of the organization's programming.

A few suggested that examples of acceptable projects and programs be described in the booklet in order to help clarify what the MSAC considers acceptable and hopes to support. The intern did not think that this was a good idea. Listing examples of acceptable programs and projects would establish a precedent of what the Council considers quality programming and artwork, possibly inhibiting organizations from introducing creative and experimental projects. This would eventually hinder the development of artistic expression and programming. It also could exacerbate the problem of organizations claiming that the Arts Council showed favoritism to organizations which presented material similar to the examples listed in the Guidelines.

Most problems and criticisms that were noted pertained to the budget worksheet in the application form. Several applicants mentioned that, even after carefully reading the instructions, they were still not sure which expenses were eligible to be included in the their budget, and that they did not know where to list expenses that were not specifically stated on the form. Only five line-items are listed on the old budget form. In-kind services and donations still seemed to confuse several people. Why did the Council need to know in-kind information if it could not be included as part of an organization's dollar match requirements?

On the whole, most applicants were not dissatisfied

with the Guidelines and would prefer as little change as possible. Most felt that they had finally reached a point where they were comfortable with the application and the information that it required. Some were concerned that the application questions did not adequately allow the organization to explain its importance to the community and how any non-arts programming it may offer could also be beneficial to the cultural enrichment of the communities and audiences it serves.

It should also be noted that after the intern had read many organizations' completed application forms, he felt that some of the problems organizations experienced were in misunderstanding terms and phrases used in the application questions. Two questions in particular, concerning an organization's profile information, asked organizations to describe their organizational development and program development over a five-year period. Many organizations confused administrative development with their artistic programming.

Other Sources of Information

In addition to the survey to organizations, the intern felt that another good source for information to be included in the new Guidelines would be from other state art councils. The intern contacted seven other state councils in the Mid-Atlantic Arts Foundation, the regional arts

organization to which the Maryland State Arts Council belongs, which agreed to send copies of their Guidelines and application forms for review. The twenty-three Maryland County Art Councils and Baltimore City were also contacted and agreed to send their grant material even though most said that they used the State Arts Council's information as their guide. In addition, since the intern was familiar with the state of Louisiana's Division of the Arts and the Arts Council of New Orleans, they were also contacted and agreed to send their Guidelines and application forms.

As the information from other arts councils began to arrive, it was compared item for item with Maryland's Guidelines. Information presented in the Guidelines of other councils, but not included in Maryland's information, was recorded. Small contextual nuances that helped to clarify concepts and ideas throughout the booklets were also noted. The intern also noted how application questions, from other state arts councils, differed in order to draw a clearer understanding of an organization, its purpose, and the need for its proposed project or programming.

General Information

After reviewing the material from other arts councils several points were noted that would help to improve the presentation of Maryland's Guidelines. Louisiana State Arts Council lists several examples of the types of projects that would be considered for funding and several that would not

be considered for funding. The intern feels that a list of projects can be given to help clarify for organizations the types of programs and events that can and cannot be funded using general operating grant money, but, examples of arts projects and programming should not be given. If the Arts Council would indicate that it prefers a particular style of art, organizations that present experimental and innovative arts programming may fear losing state funding and curtail their artistic growth. Louisiana also notes in its Guidelines that it funds organizations whose plans are an integral part of the goals and purposes of the organization and whose application requests go beyond the "one performance" type of project. This is a strong statement that may frighten an already intimidated applicant.

With the passage of the Americans with Disabilities Act of 1990, states are very concerned that their grantees fall within federal guideline standards. One arts council requested that organizations list where events would take place and the accessibility of the facility. The Delaware Arts Council states that it cannot be liable for insurance or legal complications related to the organizations or projects that it funds. Most art councils state in their Guidelines that new applications will not be considered until all final reports are completed and received by the council. Maryland only suggests that it may not consider an application if the report has not been completed.

Several states note that there is a limit to the number of applications an organization can submit for multiple project support. Louisiana very clearly states that educational institutions can only apply for grants to support special art projects. It is not clarified in the Maryland Guidelines, as several organizations noted in their survey responses, if educational institutions can also apply for operating expenses. This leads to confusion for non-arts organizations which may consider applying for support.

Several councils list the mailing information for other funding sources from which organizations can apply for grants: the National Endowment for the Arts, Mid-Atlantic Arts Foundation, the Getty Foundation for Education in the Arts, local foundation organizations, etc. In an attempt to justify its requirement for organizations to match state granting allocations, the Delaware Arts Council notes that grants are intended to stimulate rather than replace private and community support and; therefore, are awarded only on a matching basis.

West Virginia includes a "Who, What, How, Why" section in the Guidelines to help organizations plan, describe, and write more professional project proposals. Howard County in Maryland includes a checklist of ideas and materials to include in grant application answers. Several councils include a glossary of terms in their Guidelines which helps to clarify terms and phrases that applicants

find confusing.

The intern noted that other art councils' application questions, which request information on the organization's goals and activities require more concrete data to be presented in the answer. Organizations are asked to list the type of programs, services, and activities they offer to the community, and to detail how the organization has accomplished its goals for organizational development. Some applications include questions to describe the marketing and publicity efforts used by the organization to increase the communities' awareness of its programming. Maryland presents the questions in such a way that a stock answer using very subjective terms could be written by any type of organization and used repeatedly, year after year, without change.

Staff Response

A report was prepared and presented to the MSAC staff at the Guidelines meeting on June 24, 1992. The staff was presented with a packet containing a summary of the organizational survey; an example of a glossary of terms; several budget formats; the "Who, What, How, Why" section from West Virginia's Guidelines; samples of application questions asking for very specific organizational and programming information; the list of fundable and non-fundable projects from Louisiana's Department of the Arts; a

grid indicating programs through which the different types of organizations can apply for grants; a notice from the Pennsylvania Arts Council indicating the new changes and additions to the Guidelines; and a copy of the current Maryland Guidelines with suggested textual changes highlighted or inserted (Appendix II, p. 84-93).

Not all of the above suggestions and ideas were expected to be included in the new Maryland Guidelines. The staff voted that the intern should proceed to prepare a glossary of terms, a new budget format, and to make changes to the text of the old Guidelines, including questions on the application form, and to present the material at the next Guidelines meeting scheduled for the middle of August.

Glossary and Budget Worksheet

The glossary was compiled by screening the Guidelines and application form targeting words and phrases that seemed technical or in need of clarification. Several terms used in the budget worksheet which organizations thought were confusing were also listed in the glossary. Definitions were constructed by using the dictionary, text books, and other arts councils' glossaries. These definitions were then reviewed by a professional accountant and the Maryland Arts Council staff. Revisions were made until everyone felt the terms were identified in the most concise, simple, and comprehensible terminology possible (Appendix II, p. 95).

The budget worksheet was divided into administrative, artistic, and operating categories to help eliminate any confusion about which expenses and incomes could be included, and where to list them. The list of expenses and incomes was generated by reviewing financial statements and budget reports from organizations that had previously applied to the Arts Council. Few items were left to be included under the "other" headings at the end of each budget section.

The contributed income section of the budget was expanded at the request of several review panelists. They were concerned that organizations could inflate the amount of support received and expected from other granting sources. One could easily see what had been awarded and received the previous year, but there was no way of knowing if the amount stated in the current year had actually been received, awarded, or only solicited. The new format not only asks the applicant to list the amounts that have been awarded, received, and expected, but to also list from whom they have requested and received these funds. Hopefully the new format would help alleviate any doubt or confusion (Appendix II, p. 100).

The intern suggested the following organization profile questions to replace the current questions used on the application form:

1. Over the past three year period, describe the

types of programs, activities and services offered by your organization to fill the needs of Maryland artists and the community audience which you serve.

2. Describe how your organization makes local artists and the community aware of its existence and the programming that you offer.

3. List and describe your organization's projected plans and activities to increase the organization's future development in the community, while projecting a commitment to artistic excellence.

4. Please describe your organization's current level of administrative stability and its efforts to maintain and to improve its financial stability.

5. Please describe the process your organization uses to evaluate its current activities.

Conclusion

At the final Guidelines meeting the glossary and budget form were accepted and given to the Grants Officer to edit and to make final preparations for inclusion in the 1994 Guidelines. Changes in the text and application questions were to be reviewed by the Grants Officer and amended as needed. The final revision would be reviewed by the entire staff at the end of September when final changes would be recommended.

Because of the results of the organizational survey and information from other arts councils, several changes have been made to the fiscal year 1994 MSAC Guidelines and application forms. Text has been added, deleted, and restructured to help clarify any misunderstandings that may have occurred. A glossary has been added to explain any terms that may be unfamiliar to those completing the application. It is hoped that the new budget worksheet will hopefully make the financial section of the application much easier to complete.

Even though restriction and qualifying requirements remain the same, they have been explained in greater depth. The organizational questions in the application form request information that helps the organization to portray itself, its purpose, and its community impact in a more concrete manner. This new approach may help organizations to rethink the manner in which they present themselves, not only to the State Arts Council, but to the communities that they wish to reach and serve.

Assignment 2 - Panel Review Survey

After the major portion of the Guidelines task had been completed, the intern began the project of gathering information for structuring the panel review process for the following year. The panel process had fallen into a routine procedure, and some of the panelists had begun to complain that the Arts Council was not aware of and lacked concern for the amount of time that was spent completing the reviews. In order to ascertain exactly what the problem entailed and how the Arts Council could find a solution, the intern decided to interview six former and two current members from the Council's art discipline panels.

A set of questions was compiled to be used as a guide during the interviews. Questions focused on what qualifications the panel members should possess, what panelists should know about organizations they review, and how the Arts Council can help to make the process more efficient. After the interviews were completed, a summary of the suggestions and observations was compiled and is located in Appendix III, page 106-114. In addition to the interview survey, the intern also received panel information from several states in the Mid-Atlantic Arts Foundation. A list of the questions and a discussion follows:

1. What qualifications should a person have to serve as member of the panel review process?

2. What type of information is important for the panel to have about an organization in order to make fair and substantiated decisions?
3. Do you think on-site visits are valuable; if so, how many and what should be their goal?
4. What areas of an organization's operations should be discussed during an on-site visit, e.g., budget, programming, management and administration, long term plans, fundraising, audience, and accessibility?
5. Are all areas of operations equally important in evaluating an organization or should artistic merit outweigh other criteria?
6. When planning an on-site visit, who and which positions are the best contacts within an organization to be interviewed?
7. Should the organization's information be physically accumulated and kept in a continuing file or held only for use during the current year's panel review discussion?
8. What type of format (notes, standardized form, etc.) would be convenient for gathering the information from site visits and disseminating it to other panel members?

9. What do you think of the application rating system - the criteria and high, low, medium scoring; is it comprehensive enough?
10. Should organizations be allowed to review the information from on-site visits and panel discussions?
11. Can you suggest any ways that would make panel orientation more beneficial to members; what could the Council give to you that would make the task easier to accomplish?
12. After the review process has been completed, is there any information or feedback that panel members would like to have?
13. Please feel free to make any positive or negative comments and suggestions about the current panel review process.

Survey Discussion

Most of the eight panelists interviewed felt that an advisory panel should consist of members who have both an appreciation of the arts and a knowledge of business skills. Only one felt that panelists should be concerned only with the artistic quality and development of the applicant. Three felt that the candidates chosen for the panels should have no affiliation with any of the organizations being reviewed. It is always difficult to prevent previous prejudices and

animosities from obscuring one's objectivity, but even more difficult when panelists are from organizations competing with each other for the current year's grants. Everyone agreed, however, that it is always preferable to have panel members who have previously served as board member, directors, and staff of arts organizations. These panelists are usually more familiar with the problems associated with arts organizations and feel comfortable reviewing administrative materials.

All eight felt that in order for a panelist to objectively review an organization, it is important to see several of the organization's presentations and to become familiar with its internal operations. It was stated that a good sense of an organization's ability to function effectively can be determined from the quality of its presentations. If an organization presents good quality work, supported by the community, then administrative problems can usually be corrected by hiring skilled business staff. Poor artistic programming, however, usually signals both poor overall artistic and administrative management. This is a much more difficult situation to correct. Why should public funds support an organization that consistently offers poor quality work, cannot effectively manage itself, and is not fulfilling the needs of the community (Mulcahy 1982, 35)?

Several noted that it would be helpful to a panelist

if organizations would supply financial, marketing, and current evaluation reports for their review. It is important to establish a complete picture of an organization. When an organization presents quality work it is important to know that it is also financially and administratively stable. Panelists should review the budget, fundraising techniques, style of management, marketing plans, anything that contributes to the vitality and success of an organization. The quality and content of programs, newsletters and informative brochures can also give insight into the ability of an applicant to communicate effectively.

Since the panel is not allowed to make suggestions to an organization during on-site visits, several of the panelists voiced concern over how well the recommendations they make are communicated by the Arts Council to the organization. All of the panelists thought that there should be some type of format to use as a guide during on-site visits so that information and suggestions could be presented to organizations when they request it.

The current application rating form for organizations and special projects (Appendix III, p. 104-5) was considered adequate by most of the panelists surveyed. Some, however, thought that the wording of the criteria was too subjective. Those who questioned the criteria were uncomfortable deciding how artistic merit should be measured and wondered if the panel members really had the right to decide how

significant an organization's presentations should be to artists and audience members. One panelist thought that the evaluation criteria should be more specific to each of the art disciplines. Another suggested adding half step increments to the rating categories. A few panelists also noted that there is no question on the grant application or on the evaluation form concerning a contingency plan if full funding is not received.

In order to help organizations improve and correct problems they might experience it was suggested that the Arts Council more aggressively advertise that the panel meetings are open to the public and encourage organizations to attend. This fact is mentioned in the Guidelines but organizations are not notified of the actual dates for the meetings unless they call for the information. Some panelists felt that having spectators present may intimidate members from speaking frankly about an organization. However, one panelist stated that if members cannot be honest in front of observers, he/she has no business being on a panel. Everyone agreed that there should be a system to collect notes and reviews in order to substantiate decisions.

When asked how the Arts Council could help to make the process more beneficial and easier to complete, several suggestions were unanimously offered. No one could remember any 'formal' orientation training. The Council seemed to

take for granted that panelists automatically knew how to evaluate an arts organization. The panelists suggested that it would be helpful if the Council printed a panelist's handbook listing responsibilities, tasks, duties, and important dates. Currently, general information about the review process is sent by mail but there are no formal guidelines for panel members to follow. Usually a first year panel member works with an experienced member until he/she learns the techniques for conducting an on-site visit and evaluating an application. Everyone also stated that panel members should be made aware from the very beginning of the amount of time that is necessary to effectively complete the process. Several panelists complained that they were annoyed at having to 'pick up the slack' because others could not, or did not bother, to complete their portion of the work. "If they cannot carry through to the end, then get out!"

Two panelists felt very strongly that the panel review process should be established as a volunteer program similar to a docent program at many museums. Candidates would be screened and interviewed as staff personnel, receive job descriptions, and perhaps sign a contract to insure their total commitment to the task.

Most of the panelist interviewed said that they were never informed of the final results of the review process. They would like to know which organizations the Council Grants Committee had approved to be funded and the amount of

the grant. It would also be interesting to know if projects and programs were completed and successful. Knowing this would just give a sense of completeness to the review process.

The intern also gathered panel review information from several states in the Mid-Atlantic Foundation. It was interesting to note that Washington D.C. has no on-site visits and New York and West Virginia have staff members, not panelists, perform on-site evaluations. To prepare a panelist for the grant review in New York, a staff person writes a detailed summary for each applicant including a history of the organization, a recent evaluation, background and general information concerning the project or program for which funding is requested; and a summary of other relevant material from the application form. For an already reduced staff, this would certainly create an excessive workload for the Maryland Arts Council to accomplish.

The New Jersey State Council on the Arts conducts an annual panel review orientation that all panelists are required to attend. A panelist's handbook is printed containing suggestions on how to conduct a thorough evaluation of an arts organization and includes a code of ethics specifically for arts evaluators. They also have evaluation worksheets that are tailored for performing/presenting organizations, visual arts organizations, and for major institutions. There are also

separate worksheets for evaluating a performance and the general operating characteristics of an organization.

Conclusion

On August 28, 1992, a staff meeting was held during which the intern presented a packet to each staff member containing a summary of the panel survey and examples of review material from other states. A sample of the material is found in Appendix III, page 115-131. In response to the panel survey and the information from other states, the Arts Council staff intends to write panel guidelines and conduct an annual orientation for new members at the first panel meeting late in the Fall. At the conclusion of the granting process, panelists will also receive a copy of the grants approved by the Council (Appendix II, p. 71). Because of its subjectivity, the phrase 'significance to artists and audience' included in the panel review criteria will be replaced. The intern suggested measuring significance by the benefits, financial or future work prospects, that artists receive from their affiliation with an organizations projects and programs. Significance to community could be measured by the number of people attending an organization's programming. 'Artistic merit' may be replaced by the term 'artistic excellence' or 'artistic quality', although these terms are also subjective. Other changes will be discussed and initiated for fiscal year 1995.

CHAPTER III

Artscape

Artscape is an annual arts festival held in Baltimore City during a three-day weekend in July. Each year local visual artists, literary artists, and national musical guests are presented to an audience from the entire Mid-Atlantic region. It takes place in the historic Mount Royal area near the Maryland Institute of Art. This year the festival organizers hoped to attract nearly one million visitors and especially hoped to reach many of the minority and small neighborhood organizations in Baltimore City. The festival is made possible by many sponsors and contributors including Pepsi-Cola, a local television station, the Maryland Humanities Council, the Maryland State Arts Council, the National Endowment for the Arts, the Mid-Atlantic Arts Foundation, and many businesses and private contributors.

This year, organizers of Artscape initiated a new concept, "The Art Marketplace." It was an area in which visual artists could display and sell their artwork to an audience that would not usually be exposed to local artists or consider purchasing artwork. Two-thousand five hundred notices were mailed to visual artists in the Maryland, Virginia and the D. C. area, but; unfortunately, only

twenty-eight responses were returned. A panel had been planned to jury artists' works and select thirty candidates to be invited to participate in the Art Marketplace. With the small return, all of the artists were allowed to participate.

As manager, the intern's task was to insure that all the artists received instruction sheets, contracts, and short-term vendor tax forms before the festival date. The day before the festival the intern measured, blocked, and identified spaces for each artist, and posted signage around the festival grounds. During the festival, the intern was posted in the Marketplace area to organize set-up and break-down, answer questions, enforce hours and parking restrictions, and take care of any problems that might occur. After the event, a report (Appendix IV, p. 134), was written to help next year's manager coordinate the Marketplace.

In preparation for Artscape, during the months of June and July, the intern spent at least one day a week contacting local radio personalities to act as emcees for the musical presentations that were characteristic of their station formats (Appendix IV, page 133). Other duties included helping to prepare press packets, bulk mailings, and any tasks requested by the Artscape coordinator.

CHAPTER IV

Intern's Short and Long Term Effects
on The Maryland State Arts Council

The internship at the Maryland State Arts council was an educational and professional experience for the intern. The Grants Officer allowed the intern the freedom to approach tasks in his own style and to develop his own system for solving problems. Although the intern enjoyed this sense of freedom and responsibility, he would suggest that the Grants Officer exercise more direct supervision in the focus of an intern's tasks and in the communication of established office protocol. The intern was always included in staff meetings and group tasks and activities. The intern was treated as a member of the staff and invited to offer advice and opinions during discussions of Arts Council policies and projects. The staff was always very willing to assist the intern whenever it was possible. Observing the working relationships among the MSAC staff was a rare opportunity to see how dedicated arts professionals can interact in a mature working environment to produce an outcome that benefits the cultural enhancement of people throughout the state.

The internship took place during the summer months after the Council had completed the granting process for fiscal year 1993. The work pace had returned to normal and

the staff was preparing to send grant notifications to successful applicants. Program Directors were gathering notes on how the grant process could be improved for next year. The intern, consequently, was given the responsibility of developing ways to help next year's activities run more efficiently and effectively for everyone involved.

In order to accomplish this, the intern decided to directly approach the applicants and panelists for whom the system functions. This enabled the intern to identify problems not easily observed by members of the Arts Council staff who had formulated the information and technical aspects of the granting process. As a result, the concerns and needs of organizations will now be considered to improve future editions of the Guidelines and technical procedures of the granting process. Panelists will also now be able to suggest how the review process can be improved to benefit both the organizations who apply for grants and the panel members' own specific needs. The results of the two surveys led the Arts Council to appreciate the validity of their constituencies' responses to the granting process and MSAC programs.

Another effect the intern hopes to have had is impressing upon the Arts Council the need to find alternative sources of funding for itself and state arts organizations. Because Maryland's Art Council relies almost exclusively on the state for its funds, the very survival of

the Arts Council and its constituencies becomes questionable during economically troubled times. Offering the Metropolitan Arts Fund (MAF) at the Arts Council of New Orleans (ACNO) as an example, the intern repeatedly suggested that the Executive Director contact ACNO for information on how to unite the businesses of the Maryland area in support of the arts throughout the state. The intern also obtained information about ACNO's Arts and Business Center, an innovative concept uniting the technical business needs of arts organizations with the local business community in a successful program.

A fair distribution of money acquired through a statewide corporate and business fund, similar to MAF, would be very difficult to achieve. Instead of acting as the central distributor, the Arts Council could help County Arts Councils to initiate and monitor a similar fund in each of their geographic localities. Businesses and corporations know that the arts enhance the quality of life for their employees and usually upgrade the cultural and economic standards of the community in which they are located (Pankratz and Morris 1990, 253). Securing support from the business sector of a community not only enhances the corporation's image in the community, it gives arts organizations a sense of confidence in the ability to find alternative funding sources when the state arts council is no longer able to provide funding (Stolper and Hopkins 1989,

47). The quote mentioned earlier from the Delaware Arts Council Guidelines stating that the funds they allocate to organizations are not intended as a main source of income, but to supplement private and corporate support, is an attempt by the Council to encourage organizations to seek alternative funding sources in the event the state can no longer support their needs. State arts councils need to not only encourage and help arts organizations in their region to find alternative sources of funding, but to also expand their own financial horizons. State arts councils, arts organizations and all people interested in the arts need to actively pursue alternative funding sources to insure the continuation of high quality arts programming in their communities.

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MARYLAND STATE ARTS COUNCIL
FISCAL YEAR 1992 FINANCIAL REPORT

6/4/92

INCOME

General Fund Appropriation	6,396,340
Federal Funds	
Basic State Grant	489,000
Challenge Grant	50,000
Artists in Education Grant	10,000
Alvin Ailey Dance Camp	33,000
Special Funds	
Artists in Education	54,624
	<hr/>
	7,032,964

PROGRAMS	BUDGETED	EXPENDED TO DATE PLUS ENCUMBRANCES	BALANCE	PROJECTED ADDITIONAL EXPENDITURES	PROJECTED YEAR-END BALANCES
GENERAL ADMINISTRATION					
Salaries & Fringe Benefits	\$ 198,219	\$ 173,383	\$ 24,836	\$ 24,836	\$ 0
Communications	15,363	14,363	1,000	1,000	0
Travel	8,000	6,298	1,702	1,702	0
Contractual Services	11,935	10,935	1,000	1,000	0
Supplies	4,698	4,098	600	600	0
Equipment Purchase	6,664	128	6,536	6,536	0
Rent	42,644	39,194	3,450	3,450	0
Agency Insurance	63	63	0	0	0
Subscriptions	24	24	0	0	0
Association Dues	11,300	11,300	0	0	0
Intern Program	8,500	7,500	1,000	1,000	0
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
TOTAL	307,410	267,286	40,124	40,124	0
GRANTS TO ARTS ORGANIZATIONS					
Communications	1,639	1,639	0	0	0
Travel	3,419	3,219	200	200	0
Panelists' Honoraria	14,500	12,431	2,069	2,069	0
Grants to Major Institutions	2,415,862	2,415,862	0	0	0
Grants to Small & Mid-Sized Organizations	1,422,518	1,422,518	0	0	0
Mid-Atlantic Arts Foundation	22,414	22,414	0	0	0
Arts Advancement Program	115,000	50,000	65,000	65,000*	0
Ailey Camp	33,000	9,716	23,284	23,284*	0
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
TOTAL	4,028,352	3,937,799	90,553	90,553	0
COMMUNITY ARTS DEVELOPMENT					
Salaries & Fringe Benefits	\$ 45,274	\$ 39,177	\$ 6,097	\$ 6,097	\$ 0
Communications	1,516	1,016	500	500	0
Travel	550	397	153	153	0
Grants	769,761	769,761	0	0	0
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
TOTAL	817,101	810,351	6,750	6,750	0

CENTERING IN					
Grants	50,000	25,000	25,000	25,000*	0
	-----	-----	-----	-----	-----
TOTAL	50,000	25,000	25,000	25,000	0
ARTISTS IN EDUCATION PROGRAM					
Salaries & Fringe Benefits	81,462	70,167	11,295	11,295	0
Communications	1,830	1,750	80	80	0
Travel	5,500	4,015	1,485	1,485	0
Printing	2,543	2,403	140	140	0
Supplies	180	129	51	51	0
Grants	189,164	168,000	21,164	21,164	0
	-----	-----	-----	-----	-----
TOTAL	280,679	246,464	34,215	34,215	0
INDIVIDUAL ARTIST AWARDS					
Salaries & Fringe Benefits	46,873	40,533	6,340	6,340	0
Communications	4,000	4,000	0	0	0
Travel	3,800	3,800	0	0	0
Grants	186,130	186,130	0	0	0
	-----	-----	-----	-----	-----
TOTAL	240,803	234,463	6,340	6,340	0
ART IN PUBLIC PLACES					
Grants	5,000	0	5,000	5,000	0
	-----	-----	-----	-----	-----
TOTAL	5,000	0	5,000	5,000	0
ARTS RESOURCE CENTER					
Salaries and Fringe Benefits	39,129	33,855	5,274	5,274	0
Communications	2,020	20	2,000	2,000	0
Travel	1,450	1,221	229	229	0
Supplies	174	174	0	0	0
Subscriptions	211	141	70	70	0
Grants	11,750	11,750	0	0	0
	-----	-----	-----	-----	-----
TOTAL	54,734	47,161	7,573	7,573	0

Page 3
MSAC Financial Report

FOLKLIFE PROGRAM

Salaries & Fringe Benefits	\$ 48,043	\$ 41,560	\$ 6,483	\$ 6,483	0
Communications	1,033	33	1,000	1,000	0
Travel	1,685	1,185	500	500	0
Subscriptions/Dues	194	159	35	35	0
Grants	4,500	0	4,500	4,500	0
	-----	-----	-----	-----	-----
TOTAL	55,455	42,937	12,518	12,518	0

BSO Special Appropriation	1,000,000	1,000,000	0	0	0
Administrative Overhead Cost*	11,789	8,842	2,947	2,947	0
Data Processing Costs	8,761	7,191	1,570	1,570	0
Prior Year Commitments	8,000	8,000	0	0	0
GRAND TOTAL	6,868,084	6,635,494	232,590	232,590	0

Total Income	7,032,964
Total Expenditures	6,868,084

Projected Surplus	164,880

*Cost assessed for MSAC to maintain its computer system, receive financial reports and to support the Office of Information Processing's staff, and for the processing and administration of Federal grants.

FISCAL YEAR 1993 BUDGET

Revenues:

General Funds	4,561,138
Federal Funds:	
Basic State Grant	482,000
Artists in Education Program	26,000
Alvin Ailey Grant	33,000
Special Funds, AiE	25,000
Carryover Funds	164,880
 Total	 5,292,018

Expenditures:

General Administration	667,215
Grants to Major Institutions	2,012,744
Grants to Organizations	1,194,653
Baltimore Int'l Festival	12,500
Ailey Camp	33,000
Mid Atlantic Arts Fndn.	23,000
Community Arts Development	641,317
Artists in Education Program	200,000
Individual Artists Awards	173,000
Centering In	50,000
Arts Resource Center	11,750
Art in Public Places	5,000
Folklife	5,000
Honoraria	30,000
Intern Program	7,000
Maryland Film Commission	165,257
 Total	 5,231,436

Total Revenues	5,292,018
Total Expenditures	5,231,436
Surplus	60,582

Maryland State Arts Council Policy and Procedures
Regarding the Americans with Disabilities Act of 1990

I. THE LAW

The rules and regulations that interpret the 1990 Americans with Disabilities Act (ADA) came into effect on January 26, 1992. Among other things, these rules and regulations set standards for what are referred to as "public accommodations" - private organizations and businesses that serve the public, including private organizations that receive MSAC funds.

A similar, but significantly higher standard is set for government agencies and other public institutions. Since the main purpose of this memorandum is to describe the rules and regulations that govern private organizations, public institutions should review the ADA rules and regulations to determine the extent of current compliance and to identify measures which should be undertaken to improve accessibility for persons with disabilities.

The rules and regulations require that all private organizations "remove architectural barriers in existing facilities, including communication barriers that are structural in nature, where such removal is readily achievable, i.e. easily accomplishable and able to be carried out without much difficulty or expense." The rules and regulations list a number of measures that are considered readily achievable, and thereby restrict the latitude organizations may exercise in defining what changes might be prohibitively "difficult" or "expensive" to implement. These readily achievable measures, as listed in the Federal Register, July 26, 1991, include:

- 1) installing ramps;
- 2) Making curb cuts in sidewalks and entrances;
- 3) Repositioning shelves;
- 4) Rearranging tables, chairs, vending machines, display racks, and other furniture;
- 5) Repositioning telephones;
- 6) Adding raised markings on elevator control buttons;
- 7) Installing flashing alarm lights;
- 8) Widening doors;
- 9) Installing offset hinges to widen doorways;
- 10) Eliminating a turnstile or providing an alternative accessible path;
- 11) Installing accessible door hardware;
- 12) Installing grab bars in toilet stalls;
- 13) Rearranging toilet partitions to increase maneuvering space;

- 14) Insulating lavatory pipes under sinks to prevent burns;
- 15) Installing a raised toilet seat;
- 16) Installing a full-length bathroom mirror;
- 17) Repositioning the paper towel dispenser in a bathroom;
- 18) Creating designated accessible parking space;
- 19) Installing an accessible paper cup dispenser at an existing inaccessible water fountain;
- 20) Removing high pile, low density carpeting; or
- 21) Installing vehicle hand controls.

Specific design standards for these and other measures are provided in the Federal Register, July 26, 1991, Part III; Department of Justice, Office of the Attorney General 28 CFR Part 36: Nondiscrimination on the Basis of Disability by Public Accommodations: Final Rule.

The rules and regulations listed in the Federal Register urge that the removal of barriers follow the following priorities:

"First, a public accommodation should take measures to provide access to a place of public accommodation from public sidewalks, parking, or public transportation. These measures include, for example, installing an entrance ramp, widening entrances, and providing accessible parking spaces.

Second, a public accommodation should take measures to provide access to those areas of a place of public accommodation where goods and services are made available to the public. These measures include, for example, adjusting the layout of display racks, rearranging tables, providing Brailled and raised character signage, widening doors, providing visual alarms, and installing ramps.

Third, a public accommodation should take measures to provide access to restroom facilities. These measures include, for example, removal of obstructing furniture or vending machines, widening of doors, installation of ramps, providing accessible signage, widening of toilet stalls, and installation of grab bars.

Fourth, a public accommodation should take any other measures necessary to provide access to the goods, services, facilities, privileges, advantages, or accommodations."

II. MSAC POLICY

In accordance with state and federal law, Maryland State Arts Council funds cannot be granted to any organization

that discriminates against individuals upon the basis of sex, race, religion, national origin, or disability. Regarding discrimination against persons with disabilities, the Council cannot grant funds to organizations that are not in compliance with the Americans with Disabilities Act of 1990. In order to receive MSAC funds, an organization must demonstrate compliance in its operations and programs as described below:

1) Public Access to Programs

Any organization that receives MSAC funds may not discriminate against persons with disabilities who choose to avail themselves of the organization's activities and products.

Persons with disabilities have the right to attend, enjoy, and otherwise benefit from any organization's performances, exhibitions, publications, or other artistic products on a basis equal with other individuals.

An organization that receives MSAC funds should remove any barriers that impede the access of persons with disabilities to the arts activities of their choice.

Organizations may ask that persons who require special accommodations such as sign interpretation or a large-type exhibition catalog request them a reasonable amount of time in advance. Any instructions for such advance requests should be noted in all program announcements.

In order to receive MSAC funds, an organization that does not comply with these standards must undertake any readily achievable measure(s) that would remove existing barriers.

If the completion of all readily achievable measures does not result in the removal of barriers, then an organization should develop alternative means of providing arts activities to persons with disabilities. Such alternatives may include at least one performance of each production, at least one installation of each exhibition, or at least one presentation of other activities at one or more accessible locations. Such performances, installations, and/or presentations should be equivalent to those provided in other locations, and included in all program schedules and announcements.

2) Program Participation

Any organization that receives MSAC funds may not discriminate against persons with disabilities in programs such organizations produce or present.

Individuals with disabilities have the right to enroll, enlist, compete, and/or participate in all program activities on an basis equal with other individuals. This means that, for example:

- * A casting call or announcement of auditions for an orchestra chair may not exclude candidates with disabilities. Auditions must take place in an accessible location.
- * Individuals with disabilities who audition or apply for participation in an arts activity may not be competitively disadvantaged by their disability.
- * An ensemble that includes artists with disabilities must select rehearsal and performance space that is accessible to all of its members.

In order to receive MSAC funds, an organization that does not comply with these standards must undertake any readily achievable measure(s) that would remove existing barriers.

3) Employment

Any organization that receives MSAC funds may not discriminate in the advertisement, selection, hiring, or assignment of employees upon the basis of disability.

Persons with disabilities have the right to apply and receive equitable consideration for jobs, and if hired are entitled to the same terms of employment, working conditions, and opportunities for advancement as other employees. This means that, for example:

- * a hiring search may not rule out candidates with disabilities or place them at a competitive disadvantage
- * employees with disabilities must be accorded barrier-free workspace and access to equipment and facilities they require to perform their duties (copying machine, postage meter, telephone, etc.),

as well as building entrances, safety equipment, alarm systems, restrooms, and any amenities provided for employees, such as water coolers.

- * employees with disabilities are entitled to receive the same benefits as employees without disabilities. If, for example, parking space is provided for an organization's employees as an employment benefit, then employees with disabilities are entitled to parking space and an accessible route from parking to work station.

4) Organizational Governance

Any organization that receives MSAC funds may not discriminate against people with disabilities in the governance of the organization.

Individuals with disabilities have the right to seek election or appointment to any organizational committee or office, and to participate in organizational governance on a basis equal with other individuals.

III. IMPLEMENTATION

As part of a completed MSAC FY 1993 grant request, the form below on page 6 of this document must be detached, signed and returned prior to April 1, 1992. The form must be signed by the Chair or President of the organization's board of directors and the officer who signs the grant application on behalf of his or her organization.

As was the case for FY 1992 grants, an applicant organization must agree to the terms of an MSAC grant contract in order to receive MSAC funds. This contract, which will be mailed on July 1, 1992 to all organizations approved by the Council to receive MSAC funding, requires the grant recipient to comply with the provisions of the Americans with Disabilities Act and other anti-discrimination laws, and indemnifies the Council against responsibility for actions taken by a grantee that fails to honor this contract.

A grant contract cannot be executed for any organization that is not in compliance with the terms of the ADA on July 1, 1992. Council-approved grant funds will be withheld from such organizations until compliance is reached and a grant contract executed. Grants awarded at the time of compliance will be subject to the availability of funds.

Organization name _____

I hereby acknowledge that I have received and reviewed the MSAC statement on discrimination against persons with disabilities.

(signature)

(signature)

(date of signing)

(date of signing)

Chair or President,
Board of Directors

Director

This form must be completed, signed, and returned to MSAC offices not later than April 1, 1992.

Maryland State Arts Council
601 North Howard Street
Baltimore, MD 21201

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Grant Committee Rec Applicant *****	Type ****	Brief Description *****	DI ==	CO ==	MSAC Rec FY93 *****	Panel Recommends *****	Grants Com Recommends *****
Adventure Theatre	GGG	General operating support for children's theatre	CH	MO	\$24,565	\$2,500	\$2,500
Alliancy Co Bd of Educ	PRJ	Public performances at arts summer camp	CH	AL	\$2,000	\$0	\$0
Art Comm for Balto City	PRG	Special project support for Balto school exhibition	CH	BC	\$5,000	\$0	\$0
Bethesda Academy	GGG	General operating support of theatre, touring	CH	MO	\$10,000	\$3,300	\$3,300
Bethesda Academy	SPG	Special project support to present IDARUS	CH	MO	\$4,000	\$3,300	\$3,300
Black Cherry	SPG	Special project support for "The Frog Prince"	CH	BA	\$5,000	\$2,000	\$2,000
Cecil C C	PRG	Special project support of a summer youth program	CH	CE	\$4,000	\$1,000	\$1,000
Charles Co C C	PRG	Program support for children's theater events	CH	CH	\$6,250	\$1,000	\$1,000
Children's Theater Assn	GGG	General operating support for 92-93 performances	CH	BC	\$11,700	\$4,000	\$3,250
Cloisters Children's Mus	GGG	General operatin support for exhibits, programs	CH	BA	\$42,214	\$22,000	\$23,000
Cloisters Children's Mus	SPG	Special project support for accessibility plan	CH	BA	\$4,250	\$0	\$0
Community Use of Schools	PRG	Program support for arts-related latchkey classes	CH	MO	\$4,000	\$1,000	\$1,000
Cultural Arts Institute	GGG	General operating support to train students in arts	CH	BC	\$3,400	\$1,000	\$1,000
Heritage Museum of Art	SPG	Special project support for Folk Arts With Nature	CH	BC	\$10,000	\$0	\$0
Library Theatre	GGG	General operating support for youth programming	CH	MO	\$30,400	\$10,604	\$15,200
Library Theatre	SPG	Project support for touring musical review	CH	MO	\$3,040	\$3,000	\$3,000
MD Historical Society	PRJ	Project support for children's programming	CH	BC	\$4,350	\$1,000	\$1,000
MD Youth Ballet	GGG	General operating support for 92-93 season	CH	MO	\$5,000	\$0	\$750
Movements Unlimited	PRJ	Special project support of play against drugs	CH	BC	\$3,500	\$1,000	\$1,000
Neighborhood Design Cntr	PRG	Special project support for "Building on Basics"	CH	BC	\$7,500	\$2,500	\$2,500
Partners in the Arts	GGG	General operating support for children's programs	CH	BA	\$1,660	\$1,000	\$829
Pikesville Rec & Parks	PRG	Program support to present Nutcracker	CH	BA	\$2,750	\$0	\$0
Pumpkin Theatre	GGG	General operating support for school programs	CH	BC	\$10,000	\$4,600	\$5,600
Salisbury Revit Assn	PRJ	Project support for children's Lego sculpture	CH	WI	\$2,200	\$0	\$0
Theatre on the Hill	PRG	Program support for "Alice in Wonderland"	CH	CAR	\$5,000	\$1,200	\$1,000
YMBC	PRJ	Special project support to bring opera to schools	CH	BA	\$2,000	\$1,000	\$1,000
Very Special Arts MD	GGG	General operating support for children's programs	CH	BC	\$4,061	\$1,200	\$1,392
Woodbourne Center	PRJ	Project support for emotionally handicapped youth	CH	BC	\$10,498	\$0	\$0
Young Audiences	GGG	General operating support for arts education	CH	BC	\$47,528	\$25,600	\$30,150
29					\$280,366	\$93,804	\$106,471

Ballet Theater Annapolis	GGG	General operating support for 92-93 season	DA	AA	\$20,000	\$10,000	\$6,500
Balto Festival of the Arts	SPG	International dance performances @ Artscape	DA	BC	\$3,750	\$2,000	\$1,500
Downtown Dance	GGG	General operating support for 92-93 dance season	DA	BA	\$8,808	\$7,000	\$6,800
D.C. Wheel Productions	SPG	Special project support for rural residencies	DA	MO	\$8,000	\$0	\$0
Eva Anderson Dancers	GGG	General operating support for 92-93 season	DA	MO	\$7,765	\$1,000	\$1,500
Eva Anderson Dancers	SPG	Special project support for apprenticeships	DA	MO	\$3,000	\$1,000	\$1,500
Improvisations Unlimited	GGG	General operating support for 92-93 season	DA	PG	\$2,700	\$2,000	\$1,900
Improvisations Unlimited	SPG	Special project support to commission a new work	DA	PG	\$4,500	\$2,000	\$2,000
Kinetics Dance Theatre	GGG	General operating support for 92-93 performances	DA	MO	\$9,000	\$6,000	\$5,500
Korean Arts School	PRG	Program support for Korean dance activities	DA	BA	\$12,000	\$3,000	\$3,000
Kotobuki Kai	GGG	General operating support for 92-93 season	DA	PG	\$2,049	\$2,049	\$1,435
MD Ballet	GGG	General operating support for 92-93 season	DA	BC	\$19,900	\$7,000	\$4,500
MD Cncl for Dance	GGG	General operating support for perfs, workshops	DA	KE	\$1,720	\$500	\$1,000
MD Cncl for Dance	SPG	Special project support for ethnic dance concert	DA	KE	\$4,650	\$4,000	\$1,860
MD Theatre	SPG	Special project support for Donetsk Ballet	DA	WA	\$5,500	\$0	\$0
MNCPPC: Public Playhouse	GGG	General operating support for 92-93 productions	DA	PG	\$39,300	\$24,675	\$19,650
National Ballet of MD	GGG	General operating support for 92-93 season	DA	PG	\$12,180	\$5,400	\$5,000
Next Ice Age	GGG	General operating support for 92-93 season	DA	BC	\$13,000	\$7,000	\$4,800
Phoenix Rep Dance Co	GGG	General operating support for 92-93 season	DA	BA	\$1,783	\$500	\$750
Phoenix Rep Dance Co	SPG	Special project support to perform a new work	DA	BA	\$2,500	\$0	\$0

Grant Committee Rec Applicant =====	Type =====	Brief Description =====	CI ==	CO ==	MSAC Req FY93 =====	Panel Recommends =====	Grants Com Recommends =====
20					\$182,105	\$85,124	\$68,395
Balto Am Indian Center	GGG	General operating support for the Pow-Wow, wkshops	FA	BC	\$15,000	\$0	\$1,000
Balto Am Indian Center	SPG	Special project support Native American Festival	FA	BC	\$71,000	\$0	\$0
Balto Folk Music Soc	GGG	General operating support for 92-93 season	FA	BC	\$7,200	\$3,500	\$3,500
Concert Society at MD	SPG	Special project support for American Indian perf.	FA	PG	\$13,780	\$4,000	\$4,000
E Balto Choir Commerce	PKG	Special project support to commemorate North Point	FA	BA	\$7,000	\$2,000	\$2,000
Furnace Town Foundation	GGG	General operating support for restored site	FA	MG	\$3,000	\$1,500	\$1,500
Garrett C C	PRG	Special project support for "Drums of Passion"	FA	GA	\$4,860	\$0	\$0
Griot Circle of MD	PRJ	Special project support for Black Story Fest	FA	BC	\$40,875	\$3,500	\$3,500
Havre de Grace Decoy Mus	SPG	Special project support of a permanent exhibit	FA	HA	\$10,000	\$2,000	\$2,000
Highland Beach Hist Soc	PRG	Program support for a resource collection	FA	AA	\$24,930	\$2,000	\$2,000
Highland Beach Hist Soc	PRJ	Project support for oral history	FA	AA	\$20,207	\$6,000	\$4,000
Jewish Folk Arts Soc	GGG	General operating support to showcase Judaic arts	FA	MG	\$4,600	\$1,500	\$1,500
Jewish Hist Soc of MD	GGG	General operating support for concerts, exhibits	FA	BC	\$20,000	\$9,250	\$11,000
Maalot Cantors Seminary	PRJ	Project support of black and Jewish groups	FA	MG	\$7,300	\$2,000	\$2,000
MD Extension Homemakers	PRG	Program support for publishing Maryland quilt bk	FA	AA	\$10,000	\$2,000	\$2,000
MD Historical Society	PRG	Museum Arts programming	FA	BC	\$50,000	\$6,000	\$10,000
Mountain Green Arts Assn	PRJ	Special project support for outdoor concerts	FA	WA	\$3,000	\$0	\$0
Natl Cncl Trad Arts	GGG	Organizational support for tours, etc.	FA	MG	\$92,000	\$8,250	\$8,250
Peale Museum	GGG	General operating support for exhibits, programs	FA	BC	\$23,670	\$6,500	\$6,500
Spruce Forest Artisan Vil	SPG	Special project support for folk art education	FA	GA	\$5,000	\$2,272	\$2,272
St. Mary's Documentation	PKG	Program support for photo survey of St. Mary's Co	FA	SM	\$1,500	\$1,000	\$1,000
UMCP: Ethnomusicology	PRJ	Project support to offer Indian Classical Music	FA	PG	\$11,800	\$0	\$0
Yiddish of Grtr Wash	PRJ	Conference on and about Yiddish clubs	FA	MG	\$17,000	\$3,500	\$3,500
Zemer Chai	GGG	General operating support 92-93 performances	FA	MG	\$1,000	\$500	\$500
Zemer Chai	SPG	Present choral music to disabled & senior audiences	FA	MG	\$1,000	\$1,000	\$1,000
25					\$475,722	\$68,272	\$73,022
Antietam Review	GGG	General operating support for publications	LI	WA	\$807	\$807	\$565
Belles Lettres	GGG	General operating support for literary coverage	LI	MG	\$4,000	\$2,250	\$2,250
Charles Co C C	PKG	Project support for a reading series	LI	CH	\$2,000	\$1,250	\$1,000
Dolphin-Moon Press	GGG	General operating support for literary press	LI	BC	\$2,900	\$1,500	\$1,500
Fest of Poets & Poetry	PKG	Program support for 1993 Festival	LI	SM	\$6,000	\$4,000	\$4,298
Greenbelt Arts Center	SPG	Special project support for playwright development	LI	PG	\$4,300	\$2,300	\$1,720
Ho Co Po Lit Soc	GGG	General operating support for literary programs	LI	HO	\$4,998	\$3,000	\$3,500
MD St Poetry/Lit Soc	GGG	General operating support for workshops, readings	LI	BA	\$1,500	\$1,300	\$873
Writer's Center	GGG	General operating support for literary programs	LI	MG	\$38,000	\$15,680	\$25,380
9					\$64,505	\$32,087	\$41,086
Academy of the Arts	GGG	General operating support for classes, concerts	MD	TA	\$27,660	\$15,000	\$22,600
Balto Festival of Arts	GGG	General operating support for ARTSCAPE	MD	BC	\$32,396	\$20,000	\$22,678
Brave New Works (TSU)	PKG	Program support for contemporary performances	MD	BA	\$16,500	\$4,000	\$4,000
Church Hill Theatre	GGG	General operating support for 92-93 productions	MD	QA	\$7,200	\$0	\$750
CoBalt, Inc.	GGG	General operating support for multi-d arts	MD	BC	\$4,300	\$1,500	\$1,500
CoBalt, Inc.	SPG	Special project support for programs for disabled	MD	BC	\$3,500	\$0	\$0
Columbia Festival	GGG	General operating support for 92-93 festival	MD	HO	\$40,000	\$15,000	\$17,000
-Comm Arts Alliance MD	PKG	Special project report for conference, survey	MD	FR	\$10,000	\$0	\$0
Command Perf @ UMAB	PKG	Special project support for the arts series	MD	BC	\$12,500	\$3,500	\$3,500
Concerts in the Country	GGG	General operating support for multi-media theater	MD	NO	\$953	\$500	\$500
Concerts in the Country	SPG	2-day multi-media festival in Hyattstown	MD	NO	\$1,500	\$1,000	\$1,000
First Night Annapolis	GGG	General operating support to showcase the arts	MD	AA	\$8,000	\$5,000	\$4,096

Grant Committee Rec Applicant *****	Type ****	Brief Description *****	DI ==	CO ==	MSAC Rec FY93 *****	Panel Recommends *****	Grants Com Recommends *****
First Night Annapolis	SPS	Special project support for diverse programming	MD	AA	\$10,000	\$0	\$0
Frederick Co Hearing Svcs	PRJ	Program support to sign & train interpreters	MD	FR	\$2,000	\$0	\$0
Frostburg State U	PRJ	Project support for Columbus quinquennial	MD	AL	\$23,500	\$5,000	\$5,000
Gaithersburg Arts Cncl	PRG	Program support for educational outreach	MD	MO	\$10,000	\$5,000	\$5,000
Garrett Lakes Arts Fest	PRG	Program support for Access the Arts	MD	GA	\$5,695	\$3,000	\$5,000
Greenbelt Arts Center	GOG	General operating support for multi-d arts	MD	PG	\$2,700	\$0	\$0
Harford C C	PRG	Program support for fine arts calendar	MD	HA	\$6,000	\$3,000	\$3,000
Havre de Grace Arts Comm	PRG	Special project support for Theater Arts Project	MD	HA	\$1,500	\$0	\$0
Howard County Arts Cntr	GOG	General operating grant for exhibits & programs	MD	HO	\$13,450	\$5,500	\$6,000
Jewish Cncl for Aging	PRJ	Project support for senior yiddish arts programs	MD	MO	\$3,800	\$3,000	\$1,520
Jewish Comm Cntr of GW	GOG	General operating support for concerts, exhibits	MD	MO	\$94,160	\$40,000	\$48,000
Kotobuki Kai	SPS	Special project support for a touring program	MD	PG	\$5,000	\$3,250	\$2,390
MD Arts Festival (TSU)	PRG	Program support for multidisciplinary festival	MD	BA	\$10,000	\$3,000	\$3,000
MD Hall	GOG	General operating support for arts center	MD	AA	\$50,000	\$30,000	\$32,900
MD Lawyers for Arts	PRG	Educational seminar for arts non-profits	MD	BC	\$7,100	\$0	\$0
MD Lawyers for Arts	PRJ	Collaborative performance with MAP	MD	BC	\$10,225	\$0	\$0
MD Theatre	GOG	General operating support for artistic programs	MD	WA	\$64,571	\$11,000	\$11,000
MMCPCC: Arts Division	GOG	General operating support for perfs, exhibits	MD	PG	\$75,000	\$30,000	\$44,000
MMCPCC: Harmony Hall	GOG	General operating support for 92-93 season	MD	PG	\$29,800	\$6,500	\$6,500
Splitting Image Theatre	GOG	General operating support for new work	MD	BC	\$1,750	\$1,500	\$1,242
Strathmore Hall Arts Cntr	GOG	General operating support for exhibits, readings	MD	MO	\$41,900	\$23,269	\$24,000
Tidewater Performing Arts	GOG	General operating support for 92-93 season	MD	TA	\$8,700	\$2,000	\$2,000
Tri-State Comm Concerts	GOG	General operating support for 92-93 season	MD	AL	\$2,500	\$0	\$0
Urban Svcs Cultural Arts	GOG	General operating support for Eubie Blake Center	MD	BC	\$25,000	\$11,000	\$11,000
Weinberg Center	GOG	General operating support for concerts, dances, etc.	MD	FR	\$21,615	\$0	\$1,000
Yiddish of Grtr Wash	PRG	Program support for Sholem Aleichem observance	MD	MO	\$2,600	\$1,000	\$1,000

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\$703,075 \$252,519 \$291,176

ArtFBI	SPS	Production of PSA on rural & minority artists	ME	BC	\$3,825	\$0	\$0
Balto Film Forum	GOG	General operating support for 92-93 film series	ME	BC	\$12,800	\$8,000	\$8,900
Frostburg St U: WFWM	PRG	Classical music programming	ME	AL	\$8,112	\$3,065	\$3,000
Frostburg St U: WFWM	PRJ	Project support to produce 13 high-quality tapes	ME	AL	\$4,750	\$1,500	\$1,500
MD Public Television	PRG	Production of video arts magazine	ME	BA	\$161,000	\$1,000	\$0
New Breezes	PRG	Program support documentary on African Am artists	ME	BA	\$17,000	\$5,000	\$5,000
TSU: Asian Arts Center	PRJ	Project support for 5-6 films from Asia, Pacific	ME	BA	\$5,050	\$2,500	\$2,500
VBJC-FM: MCC of Balto	PRG	Program support for classical program personnel	ME	BC	\$21,600	\$5,000	\$3,500
VBJC-FM: MCC of Balto	PRJ	Project support for "Music in Maryland" concerts	ME	BC	\$5,300	\$3,000	\$2,000

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\$239,437 \$29,065 \$26,400

Annap Chorale	GOG	General operating support for 92-93 season	MD	AA	\$6,200	\$3,000	\$2,500
Annap Opera	GOG	General operating support for 92-93 season	MD	AA	\$4,467	\$0	\$0
Annap Symphony	GOG	General operating support for 92-93 season	MD	AA	\$17,000	\$15,000	\$16,750
Balto Chamber Orchestra	GOG	General operating support for 92-93 season	MD	BA	\$17,560	\$8,000	\$10,000
Balto Choral Arts Soc	GOG	General operating support for 92-93 season	MD	BC	\$28,170	\$20,000	\$16,800
Balto Co Dept of Aging	PRJ	Project support for programs targeted to seniors	MD	BA	\$1,508	\$1,000	\$0
Balto Consort	GOG	General operating support for 92-93 season	MD	BC	\$1,761	\$1,000	\$1,000
Bay Winds Band	GOG	General operating support for 92-93 season	MD	AA	\$350	\$350	\$245
Brass Chamber Soc Annap	GOG	General operating support for 92-93 series	MD	AA	\$2,300	\$1,500	\$1,500
Brass Maryland	GOG	General operating support for 92-93 season	MD	BC	\$5,436	\$2,500	\$2,500
Candlelight Concerts	GOG	General operating support for 92-93 season	MD	HG	\$13,400	\$8,100	\$8,720
Cantate Chamber Singers	GOG	General operating support for 92-93 season	MD	MO	\$2,500	\$1,000	\$600
Capital Composer's All.	GOG	General operating support for 92-93 season	MD	PG	\$340	\$340	\$243

Grant Committee Rec Applicant =====	Type ----	Brief Description =====	GI --	CO --	MSAC Rec FY92 -----	Panel Recommends -----	Grants Com Recommends -----
Chamber Music Soc Balto	GGG	General operating support for 92-93 season	MU	BA	\$4,475	\$3,000	\$1,500
Chamber Music Soc Balto	SPG	Special project support for chamber commission	MU	BA	\$1,000	\$1,000	\$1,000
Charlestown Community	PRG	Program support for 19 classical concerts	MU	BA	\$1,500	\$1,000	\$1,000
Chesapeake Chorale	GGG	General operating support for 92-93 season	MU	PG	\$1,500	\$1,250	\$650
Choral Arts Soc Frederick	GGG	General operating support for 92-93 season	MU	FR	\$1,500	\$1,000	\$750
Columbia Pro Cantata	GGG	General operating support for 92-93 season	MU	MO	\$9,935	\$4,500	\$4,800
Concert Artists of Balto	GGG	General operating support for 92-93 season	MU	BC	\$10,000	\$4,000	\$4,000
Concert Society at MD	GGG	General operating support for 92-93 series	MU	PG	\$37,375	\$13,000	\$15,500
Cumtland Choral Soc	GGG	General operating support for 92-93 season	MU	AL	\$522	\$522	\$365
Downs Park	PRJ	Project support for weekly Sunday evening concerts	MU	AA	\$1,500	\$0	\$0
E Shore Chamber Festival	GGG	General operating support for a music festival	MU	TA	\$3,300	\$1,500	\$1,350
Frederick C C	PRG	Special project support to present jazz series	MU	FR	\$2,916	\$1,000	\$1,000
Frederick Symphony	GGG	General operating support for 93 season	MU	FR	\$1,000	\$1,000	\$1,000
Goucher Col Music Dept	PRG	Program support for musical events	MU	BA	\$3,000	\$0	\$0
Greater Balto Youth Orch	PRG	Support for 92-93 season @ Essex CC	MU	BA	\$6,700	\$4,500	\$2,700
Handel Choir	GGG	General operating support for 92-93 season	MU	BC	\$11,000	\$3,200	\$4,500
Hood College	PRJ	Project support for centennial concerts	MU	FR	\$8,000	\$1,000	\$1,000
Hopkins Symphony	GGG	General operating support for 92-93 season	MU	BC	\$3,000	\$1,500	\$1,500
Hopkins Symphony	SPG	Special project support for underprivileged youth	MU	BC	\$2,275	\$0	\$0
JHU Cultural Affairs	PRG	Project support for a 4-concert series	MU	BC	\$13,000	\$1,000	\$1,000
Laurel Oratorio Society	GGG	General operating support for 92-93 season	MU	PG	\$3,000	\$1,500	\$1,500
LJ Wright Concerts	GGG	General operating grant for 92-93 season	MU	BC	\$3,278	\$2,000	\$2,000
LJ Wright Concerts	SPG	Project support for a minority opera company	MU	BC	\$6,600	\$1,000	\$0
MD Choral Society	GGG	General operating support for 92-93 season	MU	PG	\$3,588	\$2,000	\$2,000
MD Lyric Opera	GGG	General operating support for 92-93 season	MU	FR	\$3,000	\$2,051	\$1,500
MD St Opera Co	GGG	General operating support for 92-93 season	MU	MO	\$180	\$0	\$0
MD State Boychoir	GGG	General operating support for 92-93 season	MU	BA	\$730	\$730	\$367
MD Summer Institute	GGG	General operating support for Piano Festival	MU	PG	\$20,000	\$9,000	\$13,500
MD Symphony	GGG	General operating support for 92-93 season	MU	WA	\$53,000	\$28,000	\$35,975
MD Youth Symphony	GGG	General operating support for 92-93 season	MU	MO	\$4,349	\$2,500	\$1,600
Montgomery Co Masterworks	GGG	General operating support for 92-93 season	MU	MO	\$9,701	\$3,000	\$3,000
Mt. Nebo Gospel Chorus	GGG	General operating support for 92-93 season	MU	PG	\$950	\$950	\$668
Musikanten	GGG	General operating support for 92-93 season	MU	MO	\$3,186	\$1,500	\$1,500
Musikanten	SPG	Special project support to series of concerts	MU	MO	\$1,500	\$0	\$0
Nat'l Chamber Orchestra	GGG	General operating support for 92-93 season	MU	MO	\$30,000	\$16,000	\$20,100
Peabody Institute: JHU	PRG	Project support for the Adelman Recital Series	MU	BC	\$7,000	\$2,000	\$2,000
Perf Arts Assn Linthicum	GGG	General operating support for 92-93 productions	MU	AA	\$1,500	\$1,500	\$700
PS Philharmonic	GGG	General operating support for 92-93 season	MU	PG	\$8,975	\$6,000	\$6,000
Pro Musica Kara	GGG	General operating support for 92-93 season	MU	BC	\$3,433	\$2,500	\$2,000
Salisbury Symphony	GGG	General operating support for 92-93 season	MU	WI	\$4,000	\$2,000	\$1,500
Shore Jazz	SPG	Special project support for Shore Jazz '93	MU	WI	\$10,000	\$0	\$0
Shriver Concerts: JHU	GGG	General operating support for 92-93 concert series	MU	BC	\$10,000	\$3,500	\$3,500
St. Charles Chorale	GGG	General operating support for 92-93 season	MU	AA	\$870	\$500	\$500
Susquehanna Symphony	GGG	General operating support for 92-93 season	MU	HA	\$3,148	\$2,000	\$1,200
Tidewater Ensemble (STM Co	PRJ	Special project support for David Diamond concert	MU	SW	\$26,000	\$3,000	\$3,000
TSU: Cello Festival	PRJ	Program support for the Int Cello Festival	MU	BA	\$3,100	\$0	\$0
UNCP Chorus	PRG	Program support for 92-93 concert season	MU	PG	\$10,000	\$0	\$0
Women Composers Orchestra	GGG	General operating support for 92-93 season	MU	BC	\$2,380	\$2,380	\$1,600
51					\$458,659	\$201,373	\$211,495
Annap Summer Garden Th	GGG	General operating support for 92-93 productions	TH	AA	\$5,000	\$0	\$0
Annap Theater Proj	GGG	General operating support for 92-93 season	TH	AA	\$1,000	\$360	\$360
Balto Actors' Theatre	GGG	General operating grant for 92-93 season	TH	BA	\$38,831	\$8,500	\$8,000

Grant Committee Rec Applicant *****	Type ****	Brief Description *****	DT ==	CD ==	MSAC Rec FY93 *****	Panel Recommends *****	Grants Com Recommends *****
Balto Theatre Project	GOG	General operating support for 92-93 season	TH	BC	\$32,000	\$26,000	\$23,569
Black Cherry	GOG	General operating support for puppet performances	TH	BC	\$325	\$200	\$163
Bristol Players	GOG	General operating support eight annual productions	TH	BC	\$4,000	\$450	\$1,742
Cockpit in Court	GOG	General operating support for 92-93 season	TH	BA	\$6,000	\$2,000	\$2,500
Colonial Players Annap	GOG	General operating support for 92-93 season	TH	AA	\$10,000	\$300	\$500
Covered Bridge Theatre	PRG	Program support for 92-93 productions	TH	CE	\$7,000	\$2,500	\$2,500
Cumberland Summer Th	GOG	General operating support for 92-93 productions	TH	AL	\$12,541	\$4,250	\$6,000
Dundalk Community Th	GOG	General operating support for 92-93 productions	TH	BA	\$5,000	\$1,910	\$2,500
Everyman Theatre	GOG	General operating support for 92-93 productions	TH	BC	\$1,800	\$360	\$360
Friends of MO CG Library	PRJ	Project support for 2 one-person dramas	TH	MO	\$1,000	\$450	\$1,000
Friends of Round House	GOG	General operating support for 92-93 season	TH	MO	\$77,000	\$67,500	\$54,365
Harbour Theatre	GOG	General operating support for 92-93 productions	TH	BA	\$2,080	\$0	\$0
Impossible Ind Action	GOG	General operating support of 92-93 productions	TH	BC	\$1,725	\$1,500	\$863
Impossible Ind Action	SPS	Special project support for touring performances	TH	BC	\$10,000	\$1,350	\$1,500
McDonogh School Bowman Ens	PRG	Program support to produce three plays	TH	BA	\$17,662	\$2,500	\$2,000
MO Stage Company: UMBC	PRG	Program support for 92-93 productions	TH	BA	\$2,400	\$1,400	\$1,000
Mid Atl Mvmt Th Festival	PRG	Program support for Movement Theatre Festival	TH	CAR	\$11,550	\$1,500	\$1,500
MNCPPC: Public Playhouse	SPS	Special project support to produce "Freedom Bound"	TH	PG	\$3,500	\$1,850	\$3,000
New Stages	GOG	General operating support for 92-93 productions	TH	HQ	\$1,700	\$700	\$700
PG Little Theatre	GOG	General operating support for 92-93 productions	TH	PG	\$1,950	\$200	\$500
Port Tobacco Players	GOG	General operating support for 92-93 productions	TH	CH	\$2,000	\$600	\$1,000
Shakespeare on Wheels:UMBC	PRG	Program support for 92-93 productions	TH	BA	\$9,165	\$3,800	\$5,000
Smith Theater	PRG	Program support for arts productions for adults	TH	MO	\$25,000	\$7,600	\$8,000
Tantallon Comm Players	GOG	General operating support for 92-93 season	TH	PG	\$2,000	\$0	\$400
Vagabond Players	GOG	General operating support for 92-93 productions	TH	BC	\$2,650	\$450	\$1,000

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\$294,979 \$138,830 \$130,423

Academy of the Arts	SPS	Special project for Art Reach program	VA	TA	\$5,000	\$1,000	\$1,000
Art League of Ocean City	GOG	General operating support for exhibits, activities	VA	WI	\$1,000	\$0	\$0
ArtFBI	GOG	General operating support to promote artists image	VA	BC	\$784	\$0	\$500
Balto Clayworks	GOG	General operating support for workshops, classes	VA	BA	\$18,200	\$10,500	\$9,300 ✓
Balto Clayworks	SPS	Special project support for a site-specific mural	VA	BA	\$4,000	\$2,000	\$2,000 ✓
Balto Fndtn for Arch	PRG	Program support for an exhibition of watercolors	VA	GC	\$10,000	\$0	\$0
Frederick Cntr: Delaplaine	GOG	General operating support for exhibits, etc.	VA	FR	\$7,000	\$1,000	\$1,900
George Meany Center	PRJ	Offer artists exhibition space in the Admin Bldg	VA	MO	\$2,500	\$0	\$0
Goucher College Art Dept	PRG	Program support to publish 4 exhibition booklets	VA	BA	\$2,500	\$0	\$1,000
MO Art Place	GOG	General operating support for exhibits, workshops	VA	BC	\$41,411	\$28,500	\$25,700
MO Art Place	SPS	Special project support for rural arts residency	VA	BC	\$4,000	\$3,000	\$1,600
MO Federation of Art	GOG	General operating support for exhibits, talks	VA	AA	\$3,418	\$500	\$500
MO Museum of African Art	GOG	General operating support - exhibits of African art	VA	HO	\$4,255	\$2,900	\$2,900
MNCPPC: Montpelier	GOG	General operating support for 92-93 season	VA	PG	\$32,400	\$12,783	\$17,700
Mus for Contemporary Arts	GOG	General operating support for 92-93 season	VA	BC	\$9,527	\$7,000	\$4,700
Mus for Contemporary Arts	SPS	Special project support for a touring sculpture	VA	GC	\$7,250	\$3,000	\$3,000
Natl Mus of Ceramic Art	GOG	General operating support for exhibitions	VA	BC	\$7,592	\$0	\$4,000
Natl Mus of Ceramic Art	SPS	Rural marketing plan for teapot exhibit	VA	BC	\$3,000	\$0	\$0
Pyramid Atlantic	GOG	General operating support for book arts	VA	PG	\$20,000	\$13,000	\$12,900
Rockville Arts Place	GOG	General operating support for exhibitions	VA	MO	\$15,000	\$2,500	\$2,500
Rockville Arts Place	SPS	Special project support for installation	VA	MO	\$6,000	\$1,000	\$1,000
School 33 Art Center	GOG	General operating support for exhibitions, education	VA	BC	\$15,918	\$12,000	\$11,000
School 33 Art Center	SPS	Special project support for arts for the blind	VA	BC	\$7,660	\$5,000	\$3,000
St. John's College	PRJ	Project support for an exhibition of 37 pieces	VA	AA	\$7,000	\$0	\$0
Transitional Housing Prog	PRJ	Project support for children collaboration	VA	BC	\$5,150	\$3,000	\$3,020
UMBC Fine Arts Gallery	PRG	Program support for annual regional exhibit	VA	BA	\$4,100	\$0	\$1,000

Grant Committee Rec Applicant *****	Type ****	Brief Description *****	DI **	CG **	MSAC Req FY93 *****	Panel Recommends *****	Grants Con Recommends *****
UNMC Arts Program	PKJ	Project support for a lecture series	VA	FE	\$2,200	\$0	\$0
Washington County Museum	GOG	General operating support for exhibits, talks	VA	WA	\$25,000	\$5,000	\$10,000
25					\$272,365	\$110,550	\$120,220

Guidelines 1994 Questionnaire and Summary

NOTE: 100 questionnaires were mailed; 54 were returned

- 1) Did you find the Guidelines text easy to read and understand?

50 of the respondents thought that the Guidelines were easy to read, two did not respond. One made the comment that it had to be read twice and another said that after applying for grants over a long period of time the Guidelines were finally easy to understand.

- 2) Did the order in which the information was presented seem to follow in logical sequence?

51 respondents said yes and two said that it was OK. Three comments were: 1) it has improved over a five year period, 2) the information for general organizations should be placed before the major organizations, and 3) if any changes are made in the format or information, please send a letter stating the changes and warn applicants, on the first page of the Guidelines, to read the information carefully.

- 3) Were you able to easily decide which program and application fit your needs?

There were 5 "pretty much so" responses, 41 yes responses, and 3 no's. One no response complained that the programs had been split into Arts and Non-Arts organizations without notifying the applicants. After using the application for several years he did not read the instructions and would have filled in the wrong form if the change had not been fortuitously mentioned in a phone conversation about another matter.

An applicant also felt that the Folk Art composite should state that it supports traditions outside of Maryland and to explain which program would be appropriate for requesting a grant to present non-western, Indian, Japanese etc., classical music. "Someday, it is hoped, 'music' categories will be defined as broadly as 'dance'."

It should be made clear that application for multi-discipline organizations should be made through the category of the most dominant programming. This would not only help the organization, but clarify for the panelist why he/she is

reviewing a particular application. Some asked, "As organizations expand their disciplines, can they qualify for the multi-discipline program?"

Many of the yes responses stated that if there were any questions about the application, they were clearly and quickly resolved by someone on the Council staff.

- 4) Did the qualification requirements seem unreasonable; or should they be more restrictive?

31 organizations felt that the qualifying requirements were fine and should not be changed. 14 thought that they were reasonable. 6 wanted them to be less restrictive and 2 wanted them to be more restrictive, one of the latter suggested nothing and the other suggested requiring a 990 form.

One of the less restrictive votes thought that the qualifications should be "broader" for children's events. Other comments stated that allowances should be made for new organizations, which now must wait two years after incorporation to qualify to receive some assistance. Some state that special projects are VERY restrictive and one person would like to see organizations that are part of governmental agencies to be eligible as 'major institutions'.

- 5) Were enough clear instructions presented to help you complete the application?

There were 46 yes responses and 6 who felt that instructions could be clearer. Someone noted that the distinction between Arts and Non-Arts organizations should be made clear at the beginning of the Guidelines information.

It was also not clear what kind of projects would actually be acceptable to qualify for a Special Project Grant.

One person suggested being allowed to view examples of the prior year's completed application forms.

Most difficulty seems to be with interpreting the budget form. Those who commented were confused about what could be included in each of budget line items. Were they restricted to only those items that were listed or did the categories actually include expenses that were not stated on the form. One respondent was not sure when to include or not to include In-Kind donations in the official budget. It

would be helpful if expenses that were not eligible could be re-emphasized on the budget page of the application. Why is debt service an eligible part of the operating budget while other related items are not?

Again, several respondents stated that any problems were usually resolved very clearly by the Council personnel.

- 6) Did you feel you were able to adequately describe your organization and its needs in the application?

Two responses were no. The rest were yes; however, the overwhelming added comment was that more space was needed to answer questions more thoroughly. Two people suggested that space should be given to identify unusual circumstances that should be considered by the panel when evaluating an organization, e.g., why an organization that is a subsidiary of a government agency would request operating funds from the MSAC.

Several yes responses also noted that a lot of the requested information seemed repetitive on the application, especially questions #28 - 30.

Project grant forms should clearly emphasize how important it is to demonstrate the significance of the project for the intended artists and audiences.

- 7) Was there any information that you were required to disclose that you felt was not necessary?

There was only one yes response to this question, everyone else did not feel any information was unnecessary. One sympathetic applicant said that although it is tedious to gather and prepare some of the statistics, it was understood that many of the figures are necessary for the MSAC to fulfill its legal obligations.

The yes respondent felt uncomfortable asking assistants and exhibiting artists questions concerning their ethnic background. "Why does it matter if people working in the organization are 'older' or have 'physical or mental disabilities'. It's embarrassing to ask people, especially subordinates, this type of information." One of the no respondents however, also felt that collecting minorities and special population data was difficult. One person wanted to know why, if In-Kind statistics are not included in the budget, does the Maryland State Arts Council care about this information.

- 8) Were there any application questions for which you felt it was difficult to provide the requested information?

Most respondents did not feel that any question was too difficult to answer. However, the eight that stated yes felt that the budget and questions pertaining to minorities, special constituencies, age, disabilities, and ethnic background were difficult or uncomfortable to answer.

One person stated that question #29 is too broad, the definition of artist may vary according to the type of organization.

Budget complaints included:

A) The budget does not list several of our expenses, we have to lump several items together leaving unexplained blanks on the form.

B) Please define the personnel types. What happens if one person fills more than one position, how do you divide the salary?

C) What does private support include and please leave more space for "other expenses."

D) This year part of an organization's salary expense was paid by a university and could not be pro-rated and included in the applicant's budget. This is a substantial financial commitment for the university and the organization.

E) It is difficult for small organizations to project a FY94 budget in January of '92; the '93 season is still so tentative and can change from what has already been submitted.

F) There needs to be space to explain to the Council how cuts in one's budget have effected the financial stability of the organization.

G) Often times the number of staff personnel depends on the amount of funding one receives. For this reason it is difficult to give an accurate figure for salaries.

H) In-Kind service estimates are difficult to quantify, especially for future years.

- 9) What other information do you feel would be important for the Council to know about your organization when applying for grants?

There should be questions pertaining to the organization's relationship to the community including the community's response to the organization. Why does the community need the organization and what are the organization's specific contributions to the community that are unique from other organizations. An history of the development and outreach of the organization would help present a more valid indication of its commitment to community audiences and its scope of artistic presentations.

Although most everything can be explained on the application form, supplemental materials or an open question for "other pertinent comments" might help fill in gaps in information. Guidelines information should also emphasize the option to include video, audio or slide materials. Also, one organization was confused if MSAC only wanted two items for supplemental materials; or how many pieces could be included in the two sets stated in the Guidelines. Are video and slides considered supplemental?

The mission statement should be a separate question and the number of audience reached should be a separate question. Instead of just requesting Board members names and addresses wouldn't it also be important to know their professions and affiliations?

An organization should be able to present information on "other" non-arts programming that it may offer.

On-site visits by qualified and prepared representatives are an excellent supplement to the comprehensive questions on the application form. However, a panelist who receives MSAC grant money should not be from the same county as the organization he/she is reviewing - this is a conflict of interest! It was also suggested that panels reviewing non-western art forms should have at least one member who is familiar with the particular art form and style, and its relationship to the culture.

- 10) Please make any comments about the Guidelines and application form that you feel would improve your ability to complete it more thoroughly and accurately.

When the Guidelines is mailed late the deadline date should be adjusted. At least three months notice should be given if changes have been made in the information and forms from the previous year.

There should be separate questions and application form for an Arts Service organization. It was suggested that instead of completing the entire application form each year, organizations that are repeat applicants should only update changes in status and complete new information questions.

All of the staff should agree on what information is to be required, state this in the Guidelines, and not ask for additional data except to correct errors. In the past, individual staff members have requested different types of financial summaries.

The rural accessibility initiative and minority special projects are good ideas but are too restrictive and should not have been the only projects that could be considered. If an organization is limited to few facilities for its unique presentation, what should it do to comply with ADA adequate accessibility requirement.

Two interesting remarks,... "New special project guidelines tying handicapped, minority and rural service to the arts makes MSAC a social service rather than an arts agency." And concerning question #31,... "Many organizations do not have a planned effort to involve minorities and special constituencies, although perhaps they should."

Five people state that they dislike typing information on the forms, "who has typewriters anymore?" They suggest allowing applicants to recreate the application form on a word processor using margins, font size and spacing established by the MSAC. Four people offered to develop a computer program that could be mailed to applicants and when returned, the Council could print it, or copy it onto their disk.

And some positive feedback:

Guidelines are clear and concise, and the application is direct and uncomplicated in an easily understood outline form. Always a challenge but never impossible, the NEA needs to communicate as easily as the MSAC. The applicant is able to present a thorough profile of the needs and accomplishments of the organization without going into unnecessary verbiage. "The consistency over the years has been an advantage...change it very little!"

The MSAC staff is always very helpful in answering any questions. One person thought that MSAC personnel should attend more organization functions and presentations. And finally, "I love the maximum input by the MSAC staff

including phone-calls and on-site visits by staff and non-staff people."

Summary

Just about everyone thought that the MSAC Guidelines and application forms are the easiest and least complicated of all the granting organizations, especially the NEA. Many requested that whenever changes in information or format are initiated, to please notify applicants in advance or to red flag a notice at the beginning of the Guidelines. A new application format was suggested that could be processed on a word processor and also allow for a little more creativity when filling out the form.

Most thought that the qualification requirements were reasonable and that they were able to decide which program and application fit their needs. A few suggestions were made that would help clarify uncertainties in specific programs. Perhaps suggesting examples of acceptable projects would clarify some doubt. Two people were disturbed by the emphasis placed on minority and special constituency projects.

The majority of problems and questions seem to be with the budget information. Several mentioned that they were still not sure what expenses were eligible and did not know where to list expenses that were not specifically stated on the form. Some wanted to know why In-Kind services were important if it cannot be used as part of the dollar match requirement. At times applicants did not understand the meaning of certain terms, e.g., debt service. A glossary of terms and abbreviations may help to alleviate the problem.

On the whole most applicants were not dissatisfied with the Guidelines and would prefer as little change as possible, "Consistency has its benefits." Some people were concerned that the application questions did not adequately allow the organizations to explain their importance to the community and any non-arts programs that they might offer. Most were pleased with the on-site visits by staff and panel members. There were several compliments on how helpful the MSAC has always been and how quickly and clearly the staff was able to answer questions and resolve problems.

Summary of Changes and Additions to the 1992 Guide to Programs

■ Grant Deadlines

Application deadlines have changed for almost all grant categories.
(See page 3.)

■ Change in Final Evaluation Report Procedure

Grant recipients who fail to submit a Final Evaluation Report by the required deadline will forfeit 15 % of their total grant award. Grantees who fail to submit the Final Project Evaluation form and who intend to apply for a new grant will be required to submit a letter explaining the grantee's failure to comply with the Final Project Evaluation requirement. (See Section N, page 14.)

■ Mini Grant Category Changed to Emergency Grants

The Mini Grant category has been changed to Emergency Grant to reflect the DSAC's objective of providing emergency assistance to organizations that are faced with immediate financial needs. (See Section V, page 18.)

■ Changes in "Grants and Services to Individual Artists"

* New Residency Requirements for Individual Artist Fellowships

IAF guidelines now require that an artist be at least 18 years old and a resident of Delaware for at least one year at the time of application. The past requirement of United States citizenship has been dropped. (See Section A, page 21.)

* Restrictions on the Number of IAF Applications per Year

In previous years, IAF applicants were permitted to apply in more than one artistic discipline. Beginning in 1992, artists may only apply in only one discipline per year. (See Section D, page 21.)

* Stipend for Sussex and Kent Juried Gallery Exhibitors

Beginning in 1992, a travel stipend will be paid to artists from Sussex and Kent counties whose work has been selected for exhibition in Gallery I. (See Section IX, page 22.)

■ Changes in the "Arts in Education Program"

* Selection of Schools for AIE Residencies

In past years, residencies were awarded to schools on a first-come, first-served basis. Beginning in 1992, residencies will be awarded to schools on the basis of how well the proposed residency project demonstrates substantial artistic significance and/or impact on the curriculum. (See Section E, page 25.)

* Limits Removed on the Number of Reduced-Price Tickets Available to Students

The Ticket-Sharing Program no longer limits students to one reduced-price student ticket per year. (See Section B, page 26.)

Note: Samples of work are very important in helping the panel evaluate the artistic merit of a proposed project. Although required only for the creation or production of original works or projects involving art in public places, submission of samples of work is encouraged for all project assistance applications. Instructions on submitting samples of work within each discipline are listed on page 27.

types of projects

- first efforts at stimulating the arts in an area of the state
- a series of related events or activities
- creation of new works
- mounting of exhibitions and/or productions
- audience development
- collaborative projects with presenting organizations to encourage or extend public performances through residency activities
- projects that encourage the development of emerging artists
- purchase or commission of works of art for public places
- pilot projects to develop folklife presentations for varied audiences and to encourage cultural tourism
- touring of visual and performing arts projects
- public readings, honorariums to contributing writers, distribution of works
- documentation of an artist, folk artist, art form, or folk art
- architectural and environmental design planning projects
- choreographic residencies
- conservation of art works
- surveys to identify and document the folklife resources and folk artists in particular areas
- competitions
- consultants, internships, residencies by guest artists
- publications and promotional activities **Note:** Plans for publications should specify the quality of the final product (including format, length, number of copies, inks and papers, and photographs), personnel for key responsibilities (including graphic designer and editorial consultants), distribution plans, and whether free copies will be provided to public libraries within the state.
- media programming
- activities that strengthen or develop artistic and administrative personnel
- conferences and workshops

we do not fund

- operating costs not associated with the proposed project
- costs for permanent or primary administrative or artistic staff
- activities not open to the general public
- the majority of an organization's scope of programming or regular season of productions
- costs related to the creation of a new organization
- regants by the applicant to other organizations for programming activities
- exhibitions or productions by children or students in grades K-12
- projects that pay children or students in grades K-12 or in undergraduate degree programs.
- sidewalk art shows outside a festival setting
- non-arts oriented exhibitions
- restoration projects on historic buildings, sites, or non-arts related collections
- creation of textbooks or classroom materials
- projects used for academic degrees
- purchase of permanent equipment, capital improvements, acquisition of entire collections or works of art
- activities for which academic credit is given

other organizations

Other organizations also provide financial assistance or services to artists or arts organization. Contact the organizations listed below for complete information about their programs.

Alternate Roots
1083 Austin Avenue
Atlanta, GA 30307
(404) 577-1079

Appalshop, Inc.
306 Madison Street
Whitesburg, Kentucky, 41858
(606) 633-0108

Association of American Cultures
1377 K Street, N.W.
Suite 210
Washington, D.C. 20005
(202) 727-9332

Association of Performing Arts Presenters
1112 16th Street, N.W.
Washington, D.C. 20036
(202) 833-2787
(202) 833-1543 (FAX)

The Getty Center for Education in the Arts
1875 Century Park East
Suite 2300
Los Angeles, CA 90067
(213) 277-9188

Louisiana Endowment for the Humanities
1001 Howard Avenue, Suite 3110
New Orleans, Louisiana 70113
(504) 523-4352

Louisiana Alliance for Arts Education
Mill Banks Farm
Route 2, River Road
Covington, Louisiana 70433

National Alliance of Media Arts Centers (NAMAC)
c/o O.E.P. 84 Wooster Street, 5C
New York, New York 10012
(212) 941-5944

National Assembly of Local Arts Agencies
1420 K Street, N.W.
Suite 204
Washington, D.C. 20005
(202) 371-2830

National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
(202) 682-5400

National Endowment for the Humanities
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
(202) 786-0438

Southern Arts Federation
1293 Peachtree Street N.E.
Suite 500
Atlanta, GA 30309
(404) 874-7244

local arts agencies in louisiana

Acadia Arts Council
P. O. Box 15
Crowley, LA 70527-0015
No Phone

Acadiana Arts Council
P. O. Box 53762
Lafayette, LA 70505-3762
(318) 233-7060

Arts & Hum. Council of Avoyelles
P. O. Box 328
Marksville, LA 71351
(318) 251-5511

Arts Council of Greater Baton Rouge
427 Laurel Street
Baton Rouge, LA 70821
(504) 344-8558

Arts Council of New Orleans
821 Gravier Street
Suite 600
New Orleans, LA 70112
(504) 523-1465

Bossier Arts Council
630 Barksdale Boulevard
PO Box 6477
Bossier City, LA 71171-6477
(318) 741-8310

program area grid

Select the description in the horizontal row which best describes your organization. Then, read to the right to find the checks in the vertical columns indicating program areas in which you may be eligible to apply.

	Individual Artist Programs	COS - Major Arts Institutions	Local Arts Agency Program	AD - Technical Assistance	Arts in Education Projects	Arts in Education Residencies	Arts Basic	Project Assistance
Non-Profit 501(C)3 Organizations				✓	✓	✓	✓	✓
Schools and School Boards					✓	✓	✓	
Colleges and Universities							✓	✓
Government Agencies				✓	✓	✓	✓	✓
Major Arts Institutions		✓			✓	✓	✓	
Local Arts Agencies			✓	✓	✓	✓	✓	
Individual Artists	✓							✓

Admissions - Revenue from the sale of admissions, tickets, subscriptions, memberships, etc. for events attributable or prorated to the project.

Applicant - The organization or individual submitting a grant application, even if funds are passed on to another organization or individual.

Applicant Cash - Funds from applicant's present or anticipated accumulated resources that the applicant plans to provide to proposed project.

Artists Participating - The number of artists directly involved in providing art or artistic services specifically identified with the project, including living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution.

Authorizing Official - The person with authority to legally obligate an applicant, usually the president of the Board of Directors.

Chief Fiscal Officer - Person with immediate responsibility for an applicant organization's financial management and fiscal control.

Contact Person - The person to contact for additional information about an application, usually the project director or person responsible for implementing proposed activities.

Contracted Services Revenue - Revenue derived from fees earned through sales of services (e.g., sale of workshops to other community organizations, government contracts for specific services, performance or residency fees, tuition, support from foreign governments, etc.).

Corporate Support - Cash support from businesses, corporations, or corporate foundations allocated to this project.

Council - The Louisiana State Arts Council.

Current Year - The organization's present, active fiscal year at the time of application. Current Year financial figures are estimated amounts based on active budgets.

Dates of Project Activities - The dates of project activities for which grant assistance is requested. Dates must fall within the Division grant year (i.e. July 1 of any year through June 30 of the following year).

Discipline - Describes the artist's primary area of work in the arts.

Division - The Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism.

Endowment Funds - Restricted or unrestricted funds which are invested by the organization and secured for purposes which extend beyond the organization's annual operating cycle. Interest income or dividends from investments may be used by the organization for its annual operations and should be classified as Other Revenue.

Evaluation Criteria - Standards by which an application will be evaluated, or the performance indicators by which an applicant will measure the outcome of a project or other activity as well as the efficiency with which the activity is accomplished.

Evaluation Methods - The procedures, instruments, schedule, and personnel used for evaluation.

Expenses (Expenditures) - Certain categories of costs required to implement the proposed activities.

Federal Employee Identification Number - An account number identifying an employer for purposes of reporting wages and taxes to the Internal Revenue Service.

Fiscal Agent - An organization, acting on behalf of an applicant, assuming responsibility for the fiscal management of funds granted to the sub-applicant. See Sub-applicant.

Fiscal Agent Fee - A charge for administrative services by the organization acting as the fiscal agent. Fiscal agent fees are intended to offset the cost of personnel time and supplies used in the administration of grant funds for the funded project only. Fiscal agent fees may not exceed the lesser of 8% of the total grant award or \$150 for any project.

Fiscal Year - Any twelve-month period used for financial record-keeping and reporting suited to the organization's operating cycle or programming season.

Foundation Support - Cash support derived from grants given for this project (other than this grant request) by private foundations, or a proportionate share of such grants allocated to this project.

Government Support-Federal - Cash support derived from grants or appropriations given for this project by agencies of the federal government or a proportionate share of such grants or appropriations allocated to this project.

Government Support-Local - Grants or appropriations from city, parish, or other government agencies given for a project or a proportionate share of such grants or appropriations allocated to a project.

Government Support-Regional/State - Cash support derived from grants or appropriations given for a project by agencies of state government or multi-state consortia of state agencies, or a proportionate share of such grants or appropriations allocated to a project.

Income - Present or anticipated funds and resources required to accomplish the proposed activities (e.g., revenues which are earned income, support which is unearned income, such as cash contributions and grants) as well as in-kind income.

Individuals to Benefit - The persons expected to benefit directly from a project or other activity (e.g., audience, participants, students, etc.). Large public events will require an applicant to estimate the number of persons to benefit.

Key Planning Elements

WHY - the purpose of the process, the identification of issues, and the timeliness of the proposed planning project.

- Why do you want to undertake this planning process?
- What are the anticipated outcomes?
- Why is this a good time for this planning process?

WHO - the roles of the various participants in the planning process (board, staff, consultants, outside advisors, artists, etc.) and the decision making structure, assurance of broad based planning, objectivity, and validation and support from community leaders.

- Who coordinates the planning effort?
- What is the role of the staff and the board?
- What is the role, if any, of the consultants?
- Who authorizes the planning process?
- Who is responsible for decision making throughout the process?
- How will the community as a whole be involved?
- Who writes the plan?
- Who approves the plan?



- Have you recruited/committed sufficient time and resources for planning?

WHAT - the scope of the plan and the identification of the time and resource commitment to the planning project.

- Is this a comprehensive organizational planning process, or a targeted plan?

Targeted Planning might include any one of the following areas:

- Planning needs assessment, i.e.:
 1. What kind of exhibits does the community want to see?
 2. What performing art "gaps" do audiences want filled?
- How to apply 504 accessibility guidelines to facilities/events/programs
- Long range/strategic planning
- Audience development
- Marketing/promotion
- Board development
- Membership development
- Equipment purchases, i.e.: computer
- Fund raising campaign development
- If this is a targeted planning process (i.e. marketing, accessibility issues, information) how does it relate to your broader organizational planning?
- What is the time frame for both the planning process and providing recommendations?
- What is the anticipated cost of the planning process?
- What format is anticipated for the final written plan?

HOW - the proposed process for conducting the assessment, determining priorities for planning, and creating the plan.

Describe the process you will use to:

- Conduct an internal assessment of government, administration, resources and programs.
- Conduct an external assessment of your audience, competition, the economic, social and political climate of your community, and other planning outside of your agency.
- Assure broad, balanced, and diverse community and cultural representation.
- Review your organization's mission.
- Develop and prioritize goals and objectives.



- Develop specific strategies/tactics for implementation and a corresponding timetable.
- Create financial projections based on identified strategies.
- Identify resources for implementation.
- Evaluate, update and monitor implementation of the plan.

How will planning enhance your organization's capabilities?

How will your arts organization's planning enhance the creation, participation in and appreciation of artistic excellence in the broadest range of creative expression?

Community Cultural Planning

WHY - the purpose of the planning project and identification of the issues that gave rise to the planning initiative.

- What issues prompted the planning process?
- Why is the timing appropriate for initiating a community cultural planning process?
- In what way is the planning group authorized, empowered, or validated to plan for the community?

WHO - roles and responsibilities of staff and planning partners in the process.

- Who is participating in the planning process?
- Who are the leaders of the planning process?
- Who is coordinating the planning effort?
- What is the role, if any, of consultant(s)?
- Who is making decisions and setting priorities for the planning process?
- Who else is involved in planning in the community?
- How does the community participate in the planning process and the decision making?
- Who will review progress and oversee implementation?
- Have you recruited/committed sufficient time and resources for planning?
- Who will provide implementation resources?



WHAT - the scope of the plan and the identification of the time and resources commitment to the planning project.

- What is the scope of the plan?
- What issues will be considered?
- What is the expected outcome of the planning process?
- What is the timetable for the planning process and the implementation plan?
- What is the cost?
- What format do you think the final plan will take?

HOW - the proposed process for conducting the assessment, determining priorities for planning, and creating the plan.

Describe the process you will use to:

- Determine the mission, structure, government and coordination of the planning process.
- Assess the needs of the broad community.
- Identify the existing community's cultural resources and the needed resources.
- Assure broad, balanced, and diverse community and cultural representation.
- Determine goals and priorities for planning.
- Develop strategies/tactics for implementation and a corresponding timetable.
- Assure regular communication and feedback opportunities for participants.
- Assure an opportunity for open participation.
- Identify potential policies and procedures that could be influenced by planning.
- Provide ongoing monitoring and evaluation of the process and the implementation of the plan.

How will the planning process promote understanding, participation and appreciation of diverse cultural expression in the arts?

How will planning enhance the community's cultural environment?



At a minimum, each of the following questions will be addressed by The Artistic Review Panel when the application is reviewed. This information is included to assist the applicant organizations in preparing the application.

Technical Merit of Proposal

- Is all necessary information included?
- Is the application appropriate to one of the grant categories?

Artistic Merit

- What is the artistic "product"?
- What are the long range artistic objectives of the applicant organization?
- How are the stated artistic goals to be achieved?
- What indications are there that this project will have a level of quality appropriate to the objectives of the organization?
- What indications are there that the funding will further the artistic objectives of the organization?
- How is the application appropriate to the broadly stated goals of the Howard County Arts Council?

Implementation

- The record of the applicant should suggest that the project will be completed, as described, during the grant period and with the funds specified in the award.
- The record of the applicant should suggest that the project and the grant funds will be successfully managed.
- Who comprises the administrative staff?
- What appropriate skills does the staff possess?
- What is the previous appropriate experience of the staff?
- What effort is being made to have a paid staff?
- Who on the staff is paid?
- How many volunteers aid the applicant organization? What do they do?
- What provision does the applicant organization have to continue this endeavor upon the loss of an administrative principal?

**Audience
Development**

- Who is the intended audience?
- What is the projected size of the audience? How did the applicant organization arrive at this number?
- What will be done to attract an audience to the project, and are the proposed informational activities sufficient?
- If applicable, how many persons previously attended similar artistic efforts by the applicant organization?
- Describe what proportion of the endeavor will be carried out in Howard County, and how the project serves a Howard County audience.
- Specifically where and when in Howard County will this endeavor be carried out?
- What attempt has the applicant organization made to attract minorities, young people, seniors, and disabled persons to its projects?

Finance

- Costs should be realistic and funds requested should be sufficient to complete the proposed project.
- The requested financing must not exceed the guidelines for the percentage of total budget.
- Although donated in-kind goods and services do not qualify towards matching funds, they are encouraged and should be specified in the grant application.
- The applicant's previous grant record should suggest that the requested funds will be used as intended.
- Are the financial records of the applicant organization complete and understandable for the last two years?
- Does the application indicate sound financial planning and management?
- Has the application adequately documented the estimated costs of the project?
- If appropriate, was the applicant organization realistic in projecting costs and revenues in the preceding two years?
- What proportion of the organization's total expenses is to be met from funding of the application?
- What other sources of income are specified in the application?
- During the preceding two years, what total funds were obtained from other sources?
- What other sources of funding are being solicited to support this application?
- Is the previous year's final report to HCAC filed and complete?

GLOSSARY

Administrative Stability - the ability of the management and staff of an organization to plan, develop, organize, budget, control and maintain an efficient and effective means of operation to support and carry out the mission, objectives, programs and planned activities of an organization.

Administrative Personnel Salaries and Fees - salaries, wages, fees, and the cost of benefits paid to individuals employed or contracted by an organization to perform duties related primarily to the management of the organization; executive and supervisory staff, program directors, managing directors, business managers, press agents, or development personnel, clerical staff (e.g., secretaries, typists, bookkeepers, etc.), and support personnel (e.g., maintenance and security staff, ushers, house and box office personnel, etc.).

Advertising Sales - income an organization derives from the sale of space in printed programs or from other advertisements.

Allocations to Cash Reserves - funds an organization transfers from its operating budget to an investment or income-bearing account for the purpose of building reserve money.

Americans with Disabilities Act, 1990 (A.D.A.): a law that protects the rights of individuals with disabilities to receive the same accommodations and benefits as non-disabled persons. A statement of MSAC policies and procedures regarding accessibility and the A.D.A. is available upon request.

Artistic Fees - money paid by an organization to individuals or groups to create, curate, design, perform, or produce artistic work presented by the organization to general audiences.

Artistic Merit - the artistic quality of activities produced and/or presented by an organization, as measured by an evident commitment to excellence.

Artistic Personnel Salaries - salaries, wages, fee, and the cost of benefits paid to individuals or groups employed or contracted by an organization to design or produce artistic work presented by the organization to general audiences; artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors dancers, singers, musicians, teachers, instructors, or puppeteers.

Capital Assets - those assets of an organization, including buildings, equipment, and facilities, that are intended for long-term ownership and use.

Capital Improvements - improvements to capital assets that increase their value, or otherwise benefit the owner of the improved asset over a long period of time.

Community - the individuals or groups identified by an organization as those for whom the organization's activities are intended.

Contracted Services - revenue an organization derives from services rendered to another party (agency, school, organization, company, or individual) which terms are mandated by a contract signed by all parties involved.

Contributed Income - revenue from corporate and foundation support; federal, regional, state, county and municipal support; businesses, private and individual support.

Cost of Goods Purchased for Sale - money paid by an organization for artwork or other goods intended for subsequent sale, with proceeds benefitting the organization.

Depreciation - the systematic charging of a portion of the costs of fixed assets against annual revenues over time.

Earned Income - revenue generated from payment of admissions, membership fees, tuition, concessions, services, workshop fees, parking, catalog sales, advertising, etc.

Endowment - investment funds that remain in perpetuity, and generate revenues used as part of an organization's operating income.

Federal Employee Identification Number - a nine-digit account number identifying an employer for purposes of reporting wages and taxes to the Internal Revenue Services.

Financial Stability - the ability of an organization to generate the financial resources necessary to support current and planned programs, projects, and activities, as measured by the organization's prior track record and the soundness of budgetary estimates and projections.

Financial Summary Statement: a document required for all MSAC applications which provides information on the applicant organization's operating budget for the most recently completed fiscal year. The financial summary statement may not exceed three pages, and must be signed by the organization's accountant or chief financial officer. A copy of the organization's most recent IRS form 990 is an acceptable substitution for the financial summary statement.

General Operating Support Grant - covers expenses related to the administrative and programming operations and activities of an organization. Operating grants cannot be used for acquisition of capital assets, capital improvements, depreciation, deficit reduction, contributions to endowments, or cost of development activities related to the above exceptions.

International Activity - For the purpose of completing the "Information Exchange" form at the end of the Guidelines booklet, applicants should indicate "yes" if the activities applied for conform to any of the following criteria:

- 1) enable applicant to visit other countries, or
- 2) enable applicant to facilitate visits by foreign artists to the United States, or
- 3) support applicant's participation in any cultural exchange program, or
- 4) support applicant's linkages with artists or institutions in other countries.

In-Kind Services - any contribution of equipment, supplies, printing, space, or other property or service made by an individual, organization, or business to an organization, as distinguished from a monetary donation. In-kind services may not be included in an applicant's cash budget or be used to match an MSAC grant.

IRS Form 990 - the form used by most tax-exempt organizations to report required financial information to the Internal Revenue Service on the organization's most recently-completed year's activities. This form may be submitted to MSAC applicants in lieu of a financial summary statement.

Long-Range Planning - a course of action that addresses an organization's mission and goals, developed and formally approved by the organization for the generation, allocation, and expenditure of resources over a period of three years or more.

Marketing - costs for publicity, advertising and promotion. Includes costs of newspaper, radio, and television advertising, printing of brochure, flyers, posters, and space rentals directly related to advertising and promotion.

Minorities - MSAC considers African American, American Indian, Asian, Hispanic, and Pacific Islander minority groups.

Multi-Discipline - the MSAC grant category established for organizations presenting two or more art forms (dance, literature, media, music, theater, and/or visual arts), but no single art form is predominant.

Non-Profit Organization - no part of the acquired income or assets benefit officers or members of the board.

Operating Budget - the expected and projected revenues and expenses generated by an organization's activities, programs, services, presentations, etc.

Organizational Development - history and plan describing how an organization intends to modify or to expand its financial, administrative/management, and programming operations in order to accommodate the needs of the community it serves.

Organization Racial Characteristics - for the purpose of completing the "Information Exchange" form at the end of the Guidelines, if more than one-half of the applicant organization's staff, or more than one-half of the organization's board of directors, or (if the organization is a membership organization) more than one-half of its members belong to one of the racial groups listed on the form, then the majority racial group is designated by a checkmark on the appropriate line. If at least half of the organization's staff or board or membership is not one race, then check the line next to "general."

Proceeds from Goods Sold - the total amount paid by purchasers to an organization for artwork or other goods sold.

Profit Organization - engaged in profit-making activities from which the income or assets benefit members of the board, officers, or stockholders.

Program Development - Projected plans to introduce and to present diverse art forms and styles to community audiences in order to increase their awareness and appreciation of artistic excellence.

Project Racial Characteristics - for the purpose of completing the "Information Exchange" form at the end of the Guidelines, applicants must indicate if project activities clearly emphasize or reflect the traditions or culture of any particular race. If so, the appropriate line on the form should be checked. Projects that do not clearly reflect the culture or traditions of a particular race should be identified as general.

Received/Not Received - the status of contributed support at the time an MSAC application is submitted. Received funds are those awarded or in-hand; not received includes funds applied for, pending, pledged, and/or yet to be raised.

Service to the Community - the degree to which an organization's operations and activities display an understanding of and responsiveness to the community, as the organization defines that community.

Special Constituencies - persons with disabilities and senior citizens.

Technical Personnel Salaries and Fees - salaries, wages, fees, and the cost of benefits paid to individuals employed or contracted by your organization for technical management and staff services (e.g., technical directors, stage managers, exhibit preparers, installers, wardrobe, lighting, and sound crews, stagehands, video and film technicians).

OPERATING BUDGET WORKSHEETCASH EXPENSES

Past Year

Current Year

Proposed

A) Salaries and Fees (including benefits)

Administrative personnel salaries
 Administrative fees paid
 Artistic personnel salaries
 Artistic fees & honoraria paid
 Educational personnel salaries
 Educational fees paid
 Stipends, Scholarships, Awards
 Technical personnel salaries
 Technical fees paid
 Other: _____

B) Administrative & Operational Expenses

Rent
 Utilities
 Telephone
 Office supplies
 Office equipment rental
 Service contracts
 Postage and postal box rental
 Security, janitorial, maintenance
 Insurance
 Legal fees
 Tax/Accounting fees
 Office printing & copying
 Dues & Association memberships
 Professional fees
 Travel
 Accommodations
 Food
 Interest paid on operating loans
 Allocations to cash reserves
 Other: _____

C) Fundraising/Marketing/Retail Expenses

Paid Advertising
 Printing for marketing and promotion
 Direct Mail
 Fundraising Events
 Cost of goods purchased for resale
 Other: _____

D) Arts Program Expenses

Facility and space rental
 Equipment rental
 Printing
 Copyright & licensing fees
 Production expenses (costumes, scenery, etc.)
 Other: _____

TOTAL CASH EXPENSES

CASH INCOME

Past

Current

Proposed

E) Earned Income

Individual admissions/tickets
 Memberships or subscriptions
 Tuition, workshop and lecture fees
 Facility and space rental
 Concessions
 Advertising sales (ads in programs, newsletters, etc.)
 Proceeds from goods sold
 Contracted services
 Interest and investment income
 Other: _____

F) Loans for Operations

Commercial loans
 Private Loans

G) Use of Cash ReservesTotal of Sections E - GH) Contributed Income (provide totals for each section)

List names of sources in section I below

1) Private:

Individual donations
 Corporate support
 (provide information in section I below)
 Foundation support
 (provide information in section I below)

2) Public (list names of other support in section I)

National Endowment for the Arts
 (other federal grants)
 Mid-Atlantic Arts Foundation
 (other regional grants)
 County Arts Council support
 (other county support)
 City Arts Council support
 (other city support)
 MSAC support
 (other state support)

Total of section HTOTAL CASH INCOME, E - HI) Sources (names) of Contributed Support

Past

Current

Proposed

Corporate Support:

Solicited Awarded Received to date Solicited Awarded Received to date Solicited Awarded Received to date

Foundation Support:Other "Public" Support:



RECEIVED JUN 19 1992

June 18, 1992

Mr. Charles Camp
Maryland State Arts Council
601 N. Howard Street
Baltimore, Maryland 21201

Dear Mr. Camp,

Enclosed is my response to your questionnaire concerning the Guidelines and application form for grants.

Thank you for the opportunity to express our ideas. It is nice to be included.

Sincerely,

A handwritten signature in cursive script, reading "S. Kathleen Marie Engers".

Sister Kathleen Marie Engers

APPENDIX III

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MSAC APPLICATION SCORE SHEET
GENERAL OPERATING GRANT

Instructions: Please complete this sheet after having read the following application, and assign a rating of "high," "medium," "low," or "abstain" for each of the seven criteria. This scoring is intended to direct and organize your review of the application in accordance with Council-approved criteria, and is not a final "vote" for or against funding at any level. The rating "abstain" should be used only for applications for which you have a conflict of interest. Please complete your scoring of the application before coming to the panel meeting.

APPLICANT: National Council for the Traditional Arts

<u>Criterion</u>	<u>high</u>	<u>medium</u>	<u>low</u>	<u>abstain</u>
artistic merit of proposed activities	_____	_____	_____	_____
administrative ability	_____	_____	_____	_____
financial stability	_____	_____	_____	_____
service to the community	_____	_____	_____	_____
significance of activities for Maryland artists	_____	_____	_____	_____
significance of activities for Maryland audiences	_____	_____	_____	_____
strength of long-range plan as measured against mission statement	_____	_____	_____	_____

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MSAC APPLICATION SCORE SHEET
ARTS PROJECT GRANT

Instructions: Please complete this sheet after having read the following application, and assign a rating of "high," "medium," "low," or "abstain" for each of the seven criteria. This scoring is intended to direct and organize your review of the application in accordance with Council-approved criteria, and is not a final "vote" for or against funding at any level. The rating "abstain" should be used only for applications for which you have a conflict of interest. Please complete your scoring of the application before coming to the panel meeting.

APPLICANT: Maalot

<u>Criterion</u>	<u>high</u>	<u>medium</u>	<u>low</u>	<u>abstain</u>
artistic merit of the project	_____	_____	_____	_____
ability of the applicant to carry out the project	_____	_____	_____	_____
significance of the project for the intended artists involved	_____	_____	_____	_____
significance of the project for the intended audience	_____	_____	_____	_____
financial feasibility of the project	_____	_____	_____	_____

Panel Review Survey

The following is a summary of the responses from the interviews of eight panelists who review grants to organizations for the Maryland State Arts Council. The interviews were conducted to gather information to be used in organizing the orientation, on-site visits, and the evaluation of applications during the granting process.

1. What qualifications should a person have to serve as a member of the panel review process?

Most panelists interviewed felt that a well qualified panel member should bring a mix of artistic appreciation and business awareness to the review panel. A panel composed of members concerned exclusively with artistic elements could overlook crucial operational problems, and having members adept in business skills but little artistic concern may underestimate the importance of the artistic purpose of an organization.

It is essential that all panel members have a knowledgeable interest in the art form they are reviewing. Some panelists felt that only someone working in the field, or an expert, should participate on the panels. Reviewers would be expected to have a knowledge and familiarity with the varied art forms and hopefully, would be able to look objectively at the quality of the work presented, not letting personal preferences influence decisions. It might also be assumed that someone working in the field would already be familiar with artists and the work of organizations in the area.

A panel reviewer should also be knowledgeable in the business aspects of an organization; know how to interpret a financial statement, understand how the style of management affects an organization's structure, and how the mission and purpose relate to an organization's plans. If artistic quality is good that is a good sign, most problems with management can be corrected. It is easier to teach an artistic person business skills than it is to teach a business manager an appreciation of artistic quality. If however, there is a consistency of poor artistic presentations combined with poor management the problems become more complicated and difficult to correct.

Three of the eight panelists interviewed thought that the people who are chosen for the panels should have no affiliation with any of the organizations being reviewed. A strong conflict of interest arises when the directors,

executive staff, and board presidents for various organizations applying for grants are the panel members reviewing other organizations applying for the same grants. Even though these people must abstain from voting on grants for their own organizations it seems it would be difficult not to compare other organizations being reviewed with one's own. It was suspected that some members may also carry animosity into the voting process and occasionally use the process to 'get even' with representatives from other organizations who had given an unfavorable review during a previous review process.

It is preferable, however, to have members who have served as directors, executive staff, and board members; they would be familiar with the problems associated with an arts organization and be comfortable reviewing budgets and other administrative materials. If, however, they are currently serving with an organization applying for a grant they should not be on the panel. This limitation then creates the problem of finding available qualified people in an already limited community.

2. What type of information is important for the panel to have about an organization in order to make fair and substantiated decisions?

A panelist should see several of an organization's presentations and become familiar with its internal operations from on-site visits. It would be helpful if the organization would supply an annual report, any feasibility studies (community/organization studies, marketing surveys, etc.), any recently conducted external audits or evaluations, and a recent press packet to the panelists before an on-site visit is planned.

A good sense of an organization's ability to function effectively can be determined from the quality of its presentations. While attending presentations a panel member needs to observe carefully and take notes; notice the general atmosphere, ability of the performers, quality of the artwork and support material, the sound system, how easily the house functions and listen to audience comments. Sometimes it is important to see the same presentation on different nights and always write one's impressions immediately or soon after; impressions sometimes lose their impact over time.

The quality and content of programs, newsletters and informative brochures can also give some general insight into the ability of an organization to communicate effectively. Effective communication is an indication that

overall organizational operations are well managed.

3. Do you think on-site visits are valuable; if so, how many and what should be their goal?

On-site visits, including performance attendance, are valuable tools in evaluating an organization. It was suggested that two people should always make the site visits, one who had reviewed the organization previously and one who is going for the first time. One technical visit is usually sufficient, unless there are serious problems; but, seeing more than one presentation is very important. Someone suggested that different panel members should see the same presentation on different nights when possible, and that performance visits should be done anonymously.

Most panelists felt that on-site visits are a good way to trouble-shoot problems for an organization. They also felt that there should be some kind of communication from the panel evaluation, through the Council, to the organization in order to help solve problems or inconsistencies before they become the basis for rejecting future grants. Since the panel members are not allowed to make suggestions to the organizations during the on-site visit, many of them wondered if the organizations were ever made aware of their evaluation by the Council. The Council should make the effort to inform organizations of their evaluation and suggest ways to correct problems before it becomes too late.

All the panelists thought there should be some type of format to use as a guide during on-site visits. Most agreed that the form previously used by the Council was fine. It helped to organize one's thoughts and impressions of the organization and could be used for an evaluation of presentations and programming. In addition, it did not take a great deal of time to fill out. The panelists repeated several times how important it is to take notes and write down one's thoughts immediately after visiting an organization so that nothing is forgotten!

4. What areas of an organization's operations should be discussed during on-site visits, e.g., budget, programming, management and administration, long term plans, fundraising, audience, accessibility?

It is important to establish a complete picture of an organization. When an organization presents quality work it is important to know that it is also financially and administratively stable; review the budget, fundraising

techniques, style of management, marketing plans, anything that contributes to its viability and success. Usually there are members on the panel who have worked in executive positions for arts organizations and know what elements are the most important and crucial to examine.

If an organization presents quality work then internal problems can usually be corrected by hiring the necessary business people. Poor artistic presentations, however, usually signal poor overall artistic and administrative management and are much more difficult to correct. Why support an organization that consistently offers poor quality work, cannot manage itself and is not fulfilling the needs of the community?

5. Are all areas of operations equally important in evaluating an organization or should artistic merit outweigh other criteria?

Most panelists felt that even though all aspects of an organization's functioning are important to its success, the primary purpose of an arts organization is the presentation of quality arts to the community. Therefore the artistic aspects of the organization should carry more influence when reviewing its overall operations.

However, it was also stated that during these financially unstable times, knowledge and skills in business, management and fundraising are as important to the survival of an arts organization as the artistic elements. If an organization presents excellent artistic programs yet continually has financial and administrative problems, major corporate and private supporters will eventually find another venue for their financial support - one that is stable and promises longevity.

6. When planning an on-site visit, who and which positions are the best contacts within an organization to be interviewed.

Interview people in positions who can give a full perspective of the organization. Speak with the executive director, department heads and the president of the board. A reviewer needs to get the complete story from different sources. It is not necessary to interview general staff people unless there is a reason to do so. It is, however, important to make sure that everyone involved with the organization knows its mission and purpose, and knows how the organization's plans work to fulfill these goals.

7. Should the organization's information be physically accumulated and kept in a continuing file or, held only for use during the current year's panel review discussions?

Most panelists thought that it would be a good idea to have information available for panel members who want to review an organization's history. It could also serve as a source of material when planning an on-site visit. In order to substantiate a panel decision, information in the file could be used in the appeals process. The file would also make professional criticisms available to organizations who were interested in gathering suggestions on how to improve their operations.

8. What type of format (notes, standardized form, etc.) would be convenient for gathering the information from site visits and disseminating it to other panel members?

Several panel members stated that they like the fact that there is not a lot of written paperwork to be done for the review process. If a formal written system was initiated the amount of time needed to complete the 'bureaucratic tape' might become too inconvenient. Some type of form or guide would help to organize one's thoughts and direction but usually it is sufficient to just take good notes during on-site visits and presentations. However, they did think that there needs to be some type of documentation to substantiate final decisions in case problems occur or an organization files an appeal.

They did not think it was a good idea to send copies of one's notes to other panel members before the review meeting; it may cause someone to change his/her opinion and stifle discussion.

9. What do you think of the application rating system - the criteria and high, medium, low scoring; is it comprehensive enough?

Most people thought the current system was adequate and used the criteria as an agenda to guide discussions and to keep conversation flowing. Some panelists thought the wording of the criteria was too vague and subjective. For instance, who decides how artistic 'merit' should be judged; does the panel decide for the artists and audiences how significant the presentation should be to them; and everyone agreed that the statement concerning the strength of long range plans and the mission statement had little credibility (a small organization's long term plans could change every year depending on their budget capabilities).

One panelist stated that the criteria is too general and should be more specific for each discipline. Someone suggested that to create a logical sequence to the whole system the application questions should correlate with the sequence of the criteria on the evaluation sheet. It might also help to add more rating categories, 1/2 steps between the high, medium and low.

A few panelists mentioned that there is no discussion on the application form or on the evaluation forms about a contingency plan if funding is not fully granted.

A panelist also noted that it is easy for an organization to fabricate information about corporate and foundation funding. Nowhere on the application form are they asked to identify or verify from whom they have requested funds and how much has actually been awarded. If this information were available, panelists could determine if projected corporate and foundation funding seemed reasonable.

10. Should organizations be allowed to review the information from on-site visits and panel discussions?

Panel meetings are open to the public and the Guidelines states that representatives from organizations are invited to attend the meetings. Some panelists thought that the Council should more aggressively advertise the meeting and encourage organizations to attend. It is important that the organizations know the professional opinions of others in the field.

Some reviewers felt that it was intimidating to have spectators attend the discussion. It can be very uncomfortable trying to speak frankly about an organization when a representative is listening to the discussion and can identify the reviewer. There is a fear of retaliation when the situation is reversed.

Others felt that everyone involved in the process, the panelists and the organization's representatives, are professional people and are expected to exhibit professional behavior. The panel members are expected to objectively review an organization, substantiate their opinions and decisions, possess a conviction in their opinions, and conduct professional discussions of the subject matter. If the panelist cannot be honest in the presence of spectators, he/she has no business being on the panel. An organization, likewise, needs the assurance that the material being discussed is the unbiased and constructive opinions of other professionals in the field. They must be truly interested

in listening to the discussion and willing to find solutions to any problems that may be introduced. They should be able to accept constructive criticism without malice or anger.

There should be a system to collect panel notes and the review discussion without revealing the panel members' names. There is a need to keep good documentation of discussions in order to substantiate decisions if a problem or an appeal would occur. The information should be available for organizations to review if they request it.

11. Can you suggest any ways that would make panel orientation more beneficial to members; what could the Council give to you that would make the task easier to accomplish?

No one could remember any 'formal' orientation training. An orientation should help panelists define their tasks and the role of the Arts Council in the review process, to give them an idea of what they should be looking for, how to approach topics during an interview, to define terms associated with the granting process, how to form an honest opinion and to help alleviate the awkwardness for a first time reviewer. The Council seems to take for granted that all the panelists know what to do. Most stated that the first year they never really understood what they were supposed to do but after working with an experienced panel member it became easier. Printed panel guidelines listing responsibilities, tasks and duties would be helpful.

Everyone also stated that panel members should be made aware from the very beginning of the amount of time that is necessary to effectively complete the process, "If they cannot carry through to the end, then get out." Several panelists said that they were annoyed at having 'to pick up the slack' because others on their panel could not, or did not bother to complete their portion of the work.

Three panelists suggested that inexperienced panel members should role play with experienced panel members who know the types of problems and difficulties that can arise. It could also be an interesting way to suggest ideas on how to approach organizations and how to handle difficult situations. Someone suggested that there should be a chairman for each panel who coordinates all activities of the panel and makes sure everyone is completing their tasks on time. This would save the hysteria at the end when you discover that not everyone has visited their assigned organization or even read the applications. It might also be helpful to have a few social meetings during the year to make everyone feel more comfortable during the discussions and the review meetings.

Two people felt very strongly that the panel review process should be established like a volunteer or docent program associated with a museum. Applicants would be screened and interviewed as if they were applying for a job through the personnel department, receive a detailed job description and sign a formal contract hopefully insuring total commitment to the panel.

12. After the review process has been completed, is there any information or feedback that panel members would like to have?

Most everyone felt the panel review process runs very smoothly and that it is impressive how well most of the members work together.

One panelist described the process as a loop and was never sure if the loop was ever completed; did the organization receive feedback or a review of what the panel has discussed. This is very important if the organization is expected to improve. Everyone said that it would be nice to know the final results approved by the Council and if the funded projects were completed and successful. It would just give a sense of completeness to the process.

13. Please feel free to make any suggestions and positive or negative comments about the current panel review process.

It was suggested that panel members should only serve for a three year term, the amount of time necessary to complete the tasks can cause burn out! Members need to be committed to the task, enthusiastic, and care about the art form they are reviewing. People should not be on a panel if they are doing it for the prestige associated with being a member.

It might be easier to find people to join the panel if panelists only reviewed organizations in their particular geographic location. Panelist would then already be familiar with the organizations they were going to review. On the other hand, having someone from outside the area, who only knows the organization through the application and on-site visits, might insure an objective and unbiased review. Someone even suggested recruiting individuals from outside the state to join the panel process.

During the panel review meetings, in case a problem occurs, make sure someone from the organization is available to speak with the panel by telephone.

A master calendar for each panel, listing each organization and its program schedule, would be extremely helpful for panelists when planning their own calendars.

Some panelists stated that they felt it was wrong for the Council to support minority organizations, whose presentations were not considered quality work, simply because they were minority organizations. The funds could be used more advantageously by other organizations that have minority members. "There is so much bad and mediocre work being supported while good organizations are not receiving the funding they need to survive. The community gains nothing by being exposed to poor quality programming." Some also thought that the Special Arts Projects Grants were not a good idea. The Arts Council is an arts agency not a social agency.

And the number one repeated comment, "Get the information out on time !!!" It is very difficult to read such a large quantity of material in the "always shortened" time span before the meeting.

STATE OF NEW JERSEY
DEPARTMENT OF STATE
NEW JERSEY STATE COUNCIL ON THE ARTS

CODE OF ETHICS

IV. Evaluators

10. No person employed by the Council in the capacity of an evaluator shall have any interest, financial or otherwise, direct or indirect, or engage in any business or transaction or professional activity, which is in substantial conflict with the proper discharge of his duties, specifically to provide the Council with an objective evaluation of the artistic merit or program feasibility of performances or artistic works designated by the Council. Any prospective evaluator with reason to believe he may have such an interest in an individual or organization associated with a performance or artistic work must provide the Council, or its designated member or members, or Executive Director, with written notice prior to accepting any evaluation duties pertinent to the individual or organization in which he has reason to believe he may have an interest. An evaluator shall receive a copy of this Code prior to appointment by the Council, and such receipt shall be acknowledged in writing to the Executive Director.

Violations of this Code of Ethics shall be cause for removal, suspension, demotion or other disciplinary action by the Council on the Arts after opportunity for adequate hearing has been afforded; however, no action for removal or discipline shall be taken except upon the referral or with the approval of the Executive Commission on Ethical Standards as provided by Laws of 1971, Chapter 182, Section 10 [N.J.S.A. 52:13D-23].

The Council hereby declares that the rules and regulations set forth herein are intended to be supplementary to all standards provided in Chapter 182 of the Law of 1971.

Adopted by resolution this 13th day of June 1978.

NEW JERSEY STATE COUNCIL ON THE ARTS

PANELISTS' HANDBOOK

Preface

Grant review panels play a critical role in the New Jersey State Council on the Arts' process of awarding grants and in its development of future policies and procedures. The panels, as a system of professional peer review, evaluate applications, identify real and potential problems and provide constructive feedback and recommendations to applicants and Council alike. The Council uses this information in a variety of ways including its own long-range planning, its response to changing conditions in the environment and the formation of policy. We hope your panel experience will familiarize you with the exciting and diverse arts activities in New Jersey and will provide you with an awareness of new trends and directions in the arts being charted and contemplated throughout the State. We are certain that you will find your participation and interaction with colleagues and peers both educational and rewarding.

Before launching into the applications assigned to you, please take the time to read both this Panel Handbook and the specific grant guidelines thoroughly. Pay special attention to the established eligibility requirements, match requirements, stated Council funding policies and priorities and, most of all, the evaluation criteria. All of this information is contained in the grant guidelines. All questions in any of these areas should be noted and addressed to the Grants Office before performing any application evaluation

Panel Composition

New Jersey State Council on the Arts grants panels are composed of artists, arts administrators, technical specialists, board members, critics and other professionals who possess a wide range of knowledge and experience in the applicants' specific fields of endeavor. In composing panels the chief objective is balance with respect to requisite expertise, and to representation of diverse aesthetic, technical, geographic, gender, culturally diverse, philosophical and professional viewpoints. Panelists are selected for their standing in the field, their expertise, their ability to work with colleagues in a panel situation and for their commitment to devoting the time required for thorough reading and written evaluation of all applications, attendance at a panel orientation session and the panel meeting, and the performance, when required, of applicant on-site evaluations. Above all other things, a panelist must be prepared to give the time necessary to perform these critical tasks well.

The Council requests and receives panelist nominations throughout the year from Council members, Council staff, other panel members from various state and national organizations, as well as from individuals with a continuing interest in the work of the Council. The names and resumes of all prospective panelists are reviewed by the Council Executive Director and staff and must be approved by the Council prior to engaging their services.

Panel Responsibilities

Panelists are voting members of a grants (or other applications) review panel, which formally evaluate the merits of grant applications for the Council. At panel meetings panelists participate in extensive discussion on each application based upon prior review and written evaluation, after which they vote a numerical rating of the application. Though panelists obviously represent their respective fields and personal viewpoints, they should not attempt to represent the Council to the field (see Confidentiality), which is a board, or executive function only. Likewise, panelists must take special care to remain focussed throughout the evaluation process on the actual evaluation criteria and the Council's funding policies as they exist now, not as a panelist may believe they ought to be. The establishment of policy is in the exclusive purview of the Council. Panelists are, however, encouraged to make recommendations to the Council on how to improve its programs and tailor its policies in order to better serve its constituency within limits of its mission. There will be opportunities during and at the conclusion of each panel session for this sort of discussion.

The specific duties of panelists are as follows:

1. To read and evaluate all applications and accompanying support materials prior to attending the panel session.
2. To write evaluative commentary and make preliminary rankings in advance of the panel session in strict accordance with the established evaluation criteria.
3. To consult with appropriate Council staff if necessary regarding the applications and any questions which may arise prior to the panel session.
4. To attend the panel meeting(s), to actively participate in discussion and to vote final rankings on all applications.
5. To identify issues emerging from the application review process for future Council consideration.
6. To conduct applicant on-site evaluations, if required as a condition of the contracted service.

On-Site Evaluations

On-site evaluations are an invaluable tool in assessing both the capabilities and product of any applicant organization. It is a goal of NJSCA to ensure that all grant applicants receive such an on-site evaluation prior to the grant panel review session, so that the information may be brought to bear during the panel deliberations. Usually, panelists are required to perform on-sites as a part of the total

contract for professional services as a grant review panelist.

On-site evaluations by panel members are scheduled throughout the year. There are separate "On-Site Evaluation Guidelines" which explain the purposes, responsibilities and procedures for on-site evaluations. The evaluator will be contacted by NJSCA staff to schedule any and all visits. Only those visits pre-arranged with NJSCA staff are eligible for reimbursement. The evaluator will be provided with a comment form on which to record his or her comments. Reimbursements will be made only after both the form and the appropriate invoices are signed and returned.

The Council also employs other sorts of evaluative tools, such as financial and performance audits, management audits and other consultant reports, as the case or particular program may be. These frequently have material bearing on grant considerations and are made available to panelists.

Application Review by Council Staff

The NJSCA always seeks to fund the highest quality arts projects and programs. Complete and articulate applications help the panels and Council alike assess and identify the very best. The Council encourages prospective applicants to discuss their proposals with the appropriate staff person well in advance of deadlines so that the best possible applications can be received and reviewed. When applications are received, they are first logged in and then reviewed by staff only for content completeness. Staff may request additional information of an applicant if deemed necessary. Staff is not, however, responsible for determining either the eligibility of the applicant or the merits of the proposal. All assessments of that nature are the responsibility of panels and Council.

Council Staff Functions at Panel Meetings

Because Council staff members, like panelists, are experts in their respective fields, questions frequently arise about their role in the panel evaluation process and at panel sessions. Essentially, NJSCA staff members are present at panel meetings to facilitate discussion. Generally, it is also staff's role to assist applicants in preparing applications and to assist panelists in their deliberations but only through the provision of pertinent and factual information required to make informed evaluations. Additionally, staff can help clarify guidelines, Council policy and funding priorities and can answer questions regarding established procedures. Staff may not, however, voice opinion on specific grant applications, the applicant organizations or an individual applicant's artistry. It is the exclusive role of panelists to render these kinds of qualitative assessments based upon the submitted applications, support materials and on-site evaluations.

Frequently, Council members attend panel meetings as observers and as representatives to the committee of Council that will receive the panel evaluations. This practice strengthens lines of communications between panels and Council. Council members' role, though, like staff's, is not to engage in evaluation of applications nor to offer opinions; the same

code of ethics regarding conflict of interest that governs panelists is enforced for Council members (See Panelist Functions at Panel Meetings).

Panelists Functions at Panel Meetings

Panelists are charged with evaluating each application assigned using the funding priorities, evaluation criteria, forms, and systems established for the particular program. Based solely upon the information contained in the application, its attached support material and in any on-site evaluation(s), previous audits or consultant reports, panelists rate each application both in specific areas and overall. The foremost consideration is always artistic excellence. However, organizational applicants are also evaluated on operational soundness, audience impact and demonstrated need. Other areas may be considered depending on the nature of the program and stated criteria. As each application is discussed, both favorable and critical panel comments are recorded, and a consensus on them is sought. Each panelist then votes. A numerical system is generally employed in which a vote of one (1) represents the very highest rating and, as such, exceptional merit. The average of all panelists votes becomes the application's overall rating. Consensus comments become a permanent part of the grant file and are made available to the applicant whether or not the application is funded.

The Council will use all of this information in making the ultimate and difficult decisions regarding funding and the conferring of other awards. Panelists should remember that the total amount requested almost always exceeds the amount available, and that often the amount available is not known until well after the panel deliberations.

For all organizational grant categories the NJSCA secures the services of non-voting panel representatives. Being a panel representative requires that one assist more actively in achieving panel consensus, maintain cogent notes on discussion, and be prepared to present information directly to all pertinent committees of Council if necessary.

Because the NJSCA seeks to form the highest calibre panels, inevitably panelists are among the most active persons currently engaged in the arts. The Council is, however, extremely concerned to identify and avoid all possible conflicts of interest. Panelists must, therefore, be alert to avoid any action that possibly could be interpreted as or even just appear to be a use of the panelist position to further their own interests or those of organizations with which they are affiliated. A panelist must leave the room during the discussion and vote on the application of an organization with which he or she is affiliated or one with which it may be argued that the panelist's organization is in competition. Also, each panelist must file a statement outlining his or her employment and interests (financial or otherwise) in organizations eligible for NJSCA support. The Council's Code of Ethics further details the standards of behavior appropriate for panelists. Each panelist must sign the attached page acknowledging receipt and understanding of those terms as condition of participation.

Panel recommendations are referred to the appropriate Council committee, usually the Grants Committee. The committee reviews all applications, panel rankings and consensus comments in consideration of the total funds available. The committee in turn makes recommendations to the full Council, which votes on the awards in formal session. All matching grants are voted out at the Council's annual meeting on the fourth Tuesday of each July. Other program awards may be made at other times during the year. Applicants are formally notified of Council decisions.

The actual award or denial of funds is the Council's responsibility. All funding is contingent upon the availability of funds, and as mentioned before, total funds requested usually exceed total funds available. Panelists should try to divorce themselves from the notion that a particular ranking or comment will result in a particular level of funding. Rather, they should concentrate on providing the Council with the fullest, fairest and clearest possible assessments on which the Council's decisions can be based.

Confidentiality

While all Council meetings are conducted as open, public sessions so that interested persons may attend and observe, grant application panel review sessions are closed in order to protect the privacy of the applicant and to promote frank and open discussion. It is important to remember that panel evaluations constitute serious professional advice, but are not binding on the Council. The appropriate committee of the Council, which receives the panel recommendations first, is responsible for forming final recommendations to the full Council, and those recommendations can and do at times differ from panel consensus. Therefore, panelists must avoid ever representing or appearing to represent the will of the Council and must keep confidential the substance of the panel's recommendation. Likewise, the Council keeps confidential the names of all panelists participating in a given year until after the announcement of Council awards. This protects them from possible attempts to influence their decisions or elicit information about the panel's evaluations prior to the announcement of award.

The consensus of the panel, including both favorable and critical comments, is conveyed in writing to the applicant within the body of an award or rejection letter. If an organizational applicant is permitted to appeal a Council funding decision, the applicant must demonstrate from those consensus comments that the panel, and hence, the Council, misunderstood or misinterpreted the contents of the application. The actual individual panelist comment sheets, on which are also recorded the votes, are incorporated into the master files of the respective applicants. An applicant is free to view the master file at any time after the funding decision is announced. All of these points underscore how important it is that a panelist provide comments that are clear, legible, focussed, relevant, concise and well-reasoned. A panelist should strive to make his or her comments as factually-based, as objective, as constructive and as non-inflammatory as possible. It is further expected that a panelist's vote and pattern of voting will be consistent with the panelist's recorded commentary. It is a Council objective that applicants learn from the comments how to improve their organizations and their future applications.

As stated previously, the panel review process has direct bearing on future Council policy-making. It provides the Council with insight into the common challenges faced by the constituency, the constituency's overall strengths and weaknesses, the changing marketplace, new trends and new models for success. It also provides direct feedback on the various support programs themselves, how well or poorly they are working, the effectiveness and adequacy of policies en force, and the panel process itself. There have been numerous instances in which panels' comments and recommendations have resulted in changes of guidelines and even establishment of entirely new categories of support. Along with several other sources of input, such as surveys, studies, and public hearings, panel comments contribute greatly to the on-going agency planning effort.

Again, though, panelists must beware that when making recommendations and ratings on applications, it is the Council's current policies, procedures and evaluation criteria which must be followed.

Honoraria

The Council offers panelists a flat fee honorarium governed by a professional services contract specifying all terms and conditions of service. In accordance with State of New Jersey purchase procedures, the Council utilizes invoices to process payments and does so only after the services are rendered. It requires between six (6) and eight (8) weeks for payment to be processed once the signed invoice is received and services are rendered. The honorarium may be withdrawn if a panelist fails to attend a panel meeting, if it is determined that insufficient written input on the grants assigned has been received or if it is determined that a panelist has failed to live up to the terms and conditions of service. The Executive Director will authorize payments based upon the recommendation of the appropriate staff person/program coordinator.

Presenting Organizations

Site Visit Evaluation Checklist

JUL 08 1992

1. Quality of the artists presented and clarity of curatorial vision for the overall season.

Please discuss the 1990-91, 1991-92, and upcoming 1992-93 seasons with the applicant.

- o What is the vision behind the programming choices?
 - o How are programming choices made?
 - o How does the 1993-94 season for which the applicant is seeking funding evolve from the prior seasons?
2. Demonstration of an innovative approach to programming for the sake of the art and the artistic growth of the community.
 3. Presentation of emerging, lesser known, culturally diverse, and/or experimental American artists of the highest artistic level.
 - o How do these artists fit the curatorial vision of the season?
 - o How are these particular artists selected?
 - o Are these artists afforded the same support (technical, marketing, public contact, etc.) as other artists in the season?
 4. Evidence of artistic leadership within the community, region, or nation.
 - o How does the organization serve the cultural needs in its community/region?
 - o How does the organization partner with other organizations or otherwise evidence artistic leadership?
 - o How have audiences changed/grown over the last several seasons?
 5. Ability to present artists well. Responsibility toward artists, including the environment and conditions in which the artists work and the percentage of budget allocated to artists fees.

If you attend a performance, please consider the following issues:

- o Front of house, ushers, program notes, opening welcome, composition of audience.
- o Technical support before and during the performance.
- o Quality of the overall support for the artist (talk to the artists(s) if possible).
- o Quality of the work.
- o Pre- and post-performance activities.

Please speak with audience members if possible about the event and the organization.

Site Visit Evaluation Checklist
Page 2

6. Ability to attract broad audiences for high quality work, including:

- o Commitment to underserved areas and populations.
- o Demonstration of partnership with community through programming activity and actions designed to include a broad range of cultural and ethnic groups and special constituencies.

7. Educational activities, where appropriate.

Please try to attend any educational/community activities scheduled by the organization prior to or following performances. If there is a specific individual who coordinates these activities, try to spend some time with that person to discuss the programs, goals, etc.

- o Relation of specific activity to the overall programming of the organization.
- o Quality of the activity/materials used.
- o Knowledge/experience/skills of the coordinator.
- o Participation of collaborating organization(s) in the planning and carrying out of the activity.
- o Future plans/goals.

8. History of stable management, including generation of income through ticket sales, where appropriate.

- o If there have been any sizable fluctuations in the organization's budget, please discuss.
- o What challenges do the recession and cutbacks in private and public monies pose for the organization? How will these challenges be met?

DANCE PROGRAM PRESENTER SITE VISIT FORM

Consultant's Name _____

Part I

1. Name of Facility _____
City/State _____ Date seen _____
Name of presenting organization _____
Company/artist seen _____
2. Please briefly describe the theater, including its location (urban setting, college campus, etc.) and also comment on whether the facility was suitable for this performance.
3. What was the technical caliber of the presentation (e. g., lights, sound, etc.)?
4. What was the approximate size and composition of the audience?
5. How smoothly were front-of-house arrangements handled (e. g., picking up tickets, finding one's seat, handicapped access, etc.), and was sufficient information (e.g., program notes, program changes, etc.) provided to the audience about the performance?
6. To your knowledge, is this presenter providing creative leadership in the community/region? If you feel able to comment, please elaborate.
7. Please state anything else you wish to note about this presenter or about your experience as an audience member at this presentation.

Part II--TELEPHONE RESPONSES FROM PRESENTER AND ARTISTS

In answering the questions below, please give the names of the artists you contact and the approximate date(s) of their engagement(s) with the presenter. Use an additional sheet to write your responses if necessary.

A. Question to ask the applicant:

We are planning to contact some of the artists/companies you have presented to ask them about their artistic, technical and financial experiences while working with you. If you have comments about working with any artists or companies on your series (i. e., a particularly successful or unsuccessful engagement or residency, contractual difficulties, technical problems, etc.), please describe.

B. Questions to ask artists:

Artist contacted _____
 Dates of engagement with presenter _____

1. Was there anything particularly noteworthy (either positive or negative) about your experience with this presenter?

2. In what capacity were you engaged by the presenter?
 Check all that apply:

___ one-night ___ multi-night
 ___ commissioning ___ master class(es)
 ___ teaching residency ___ other (please explain)

In relation to each of these checked, please elaborate on the quality of the arrangements and preparations made by the presenter.

Part IIB--Questions to artists (cont'd.)

3. a. Did the presenter provide the appropriate technical information and a technical contact person in advance of the performance? b. Did the presenter provide the personnel, equipment and appropriate spaces in accordance with your agreement? c. Did the presenter dispatch your fee in accordance with the contract?
4. Were you aware of the presenter's publicity and marketing for your event? Was it adequate? Was there anything outstanding about it (e. g., radio spots, feature article)? If so, what?
5. Did you notice attendance (i. e., sold-out, full house, half-full, sparse)?
6. What sort of contact did you have with the community? How was it prepared for by the presenter?
7. Briefly, what was your overall experience with this presenter?

If you can, please rate using the scale below.

Exceptional Excellent Good Fair Poor Can't Rate

NEW JERSEY STATE COUNCIL ON THE ARTS
ON-SITE EVALUATION WORKSHEET
VISUAL ARTS ORGANIZATIONS

ORGANIZATION _____

DATE OF VISIT _____

CITY/TOWN _____

PEOPLE MET (NAME/TITLE)

TITLE OF EXHIBITION _____

1. _____

DIRECTOR/CURATOR _____

2. _____

3. _____

4. _____

GALLERY/EXHIBITION SPACE: (circle one)

- 1 auditorium
- 2 gallery (include museum gallery)
- 3 outdoor
- 4 outdoor - covered
- 5 other space
- 6 combination

EXHIBITION ELIGIBILITY (circle one)

- 1 invitational
- 2 open
- 3 juried
- 4 members only

ENTRY FEE (if applicable) _____

PRIZES (circle one)

- 1 money
- 2 purchase awards
- 3 ribbons
- 4 other
- 5 none

COMMISSION

The percent of sales commission retained for exhibition. Enter 0 if none ____.

- 1. When reviewing the exhibition, attempt to gather artistic policy and direction from personnel and written material. Record any difference you observe between policy and actual ongoing activity.

ADDITIONAL SPACE IS PROVIDED ON THE BACK OF THIS PAGE

ON-SITE EVALUATION WORKSHEET - VISUAL ARTS ORGANIZATIONS

page 2

2. Review the catalogue (attach to worksheet) and note professional quality of presentation and community/corporate support of organization. If applicable, has NJSCA/Department of State Sponsorship been highlighted?

3. When reviewing the exhibition, please note the following:
 - A) Is the exhibition professionally presented? (Note selection, hanging, labelling of work, other curatorial aspects).

 - B) Does the exhibition accomplish its intention?

 - C) Is high artistic quality evident? Is the quality consistent?

4. Note any additional highlights of visit; i.e., handling of emergencies, special handicapped needs/features; attentiveness of staff, etc.

5. Describe any special concerns/observations you have about any aspect of your visit.

Evaluator's Code Number
(Social Security Number)

Date

FY1993 NJSCA ORGANIZATION GRANT EVALUATION FORM
FOR GENERAL OPERATING SUPPORT AND
SPECIAL PROJECT SUPPORT

[129]

ORGANIZATION: _____ NUMBER: _____

DISCIPLINE: _____ EVALUATOR CODE: _____

	Highest				Lowest	Abstain
PRELIMINARY ASSESSMENT:	1	2	3	4	5	A
FINAL ASSESSMENT:	1	2	3	4	5	A

EVALUATIVE COMMENTS: Please remember to frame critical comments in a constructive manner.

1. The ability of the applicant to demonstrate (1) fulfillment of a clearly stated mission, (2) high artistic quality in the organization's program or project, and (3) leadership in its field?

2. Assess the soundness of the organization and its ability to implement the program or project as exhibited through a reasonable budget, appropriate planning, responsible governance, adequacy and effective use of human resources, breadth of support, and financial stability and responsibility.

3. Evaluate the ways that the applicant's programs or projects benefit people and the program's or project's relationship to the applicant's community, its audiences and service region.

4. Assess the community interest in and/or demonstrated need for the program, project and funding.

5. Evaluate the applicant's demonstrated commitment to and ability to achieve artistic excellence; accessibility of its programs, projects and facilities; and accountability and the arts as basic to education (for groups applying in that category).

Please note any areas of concern not covered under the five criteria points above.

From the information submitted, does it appear that the applicant organization is:

- a) Composed primarily of minority persons? _____ yes _____ no
- b) By mission focused on the artistry or art forms of a minority culture(s)? _____ yes _____ no
- c) Primarily focused on serving the needs of culturally diverse audiences? _____ yes _____ no
-

ADDITIONAL INFORMATION:

Separate from the evaluation criterion and process, your input to the following will provide the Council with valuable information. The Council has many interests, and has enumerated these in the grant guidelines. Please indicate if and in what ways this applicant is serving those interests as follows:

- 1). Employing NJ artists? _____
- 2). Producing works by NJ artists? _____
- 3). Producing new works? _____
- 4). Preserving art forms and cultural heritage? _____
- 5). Promoting cultural diversity? _____
- 6). Promoting arts education? _____
- 7). Making programs accessible to persons with disabilities? _____
- _____
- 8). Reaching out to underserved communities? _____
- 9). Providing other models of excellence, accessibility or accountability?
- _____
- _____

APPENDIX IV

1. Letter to Recruit Radio Announcers for
Artscape Musical Presentations.....133
2. Artscape Report.....134
3. Letter of Recommendation.....137

June 17, 1992

Ms. Debbie Hollerback
WJZE-100 Radio
5321 First Place, N.E.
Washington, D.C. 20011



Baltimore's Festival of the Arts, Inc.
21 South Eutaw Street
Baltimore, Maryland 21201
410-396-4575
FAX 410-727-4840

Dear Ms. Hollerback,

Mayor Kurt L. Schmoke and the city of Baltimore celebrate "a decade dedicated to the arts" with the 10th Anniversary of **ARTSCAPE** on July 17, 18 and 19. This annual arts festival is a unique presentation of music, visual arts and literary works. Activities will take place from 6 p.m. - 10:30 p.m. on Friday and 12 noon - 10:30 p.m. on Saturday and Sunday. Visual Arts exhibitions are presented in the Historic B & O Train Station at the Maryland Institute, College of Art. Music entertainment and literary works, including film, will take place on outdoor stages and in concert halls throughout eight festival blocks in the Mt. Royal area. Also this year, 25 restaurants will offer a cornucopia of food delights covering a menu from Andouille to sZechuwan!! All **ARTSCAPE** activities are free-to-the-public and completely accessible.

Last year, despite 105 degree temperatures, **ARTSCAPE** attracted almost one million people from the Mid-Atlantic region. Each year visual and literary artists from the Maryland and Washington D.C. areas are invited to participate and the highest quality national, regional and local performance entertainers are contracted for the festival. Grover Washington, Jr., Cleo Lane and Billy Kemp are a few of the entertainers who have participated in previous festivals. This year **ARTSCAPE** is anxious to introduce Gladys Knight, Tammy Wynette, the Stanley Jordan Trio and many more musical performers.

As in the past, local radio stations are invited to introduce musical groups representing their format entertainment. We would like a representative from WJZE-100 to emcee the Progressive Jazz presentation this year, Jimmy Wilson's "Fastlife." It is an opportunity for your station to reach many potential listeners in the Mid-Atlantic area. It is also an opportunity to see and enjoy the scope of the arts presented at **ARTSCAPE**.

Thank you and I look forward to hearing from you. Please contact me at 410-396-4575 for more information.

Sincerely,

Jane Vallery Davis
Director of Development and Public Relations

Report for Art Marketplace

Artscape's first "Art Marketplace" was very well received by the artists who participated and the visitors who came to find affordable artwork. Artists who had chosen not to participate were disappointed that they had not accepted the invitation and were anxious to find out how to join next year's event. There were very few negative comments from artists or guests. Everyone thought Art Marketplace was well organized and executed. Because the agreement contract was very explicit about what the management was responsible to supply to the artist vendors, any problems they encountered were self-inflicted.

The location was excellent. Fox Stage drew a crowd to the area and the Marketplace became a thoroughfare for large numbers of people going to the Fox Building exhibits. Crowd traffic seemed heaviest during the mid-afternoon, 2 - 5 p.m., and early evening, 6:30 - 8 p.m. The vendors noted that it was especially convenient to be able to drive one's vehicle to the designated space, unload, and park a short distance away. The size of the individual spaces was adequate for all of the artists. Because of the shape of the parking lot, the original size of each space increased to a 10' front with an approximately 20' depth, including the grassy area to the fence or brick wall.

Everyone was very happy with the price of the booth

rent. Even though art pieces may be more expensive, it was assumed that artists would not sell as much as other vendors at the festival. Those who did sell were balanced by those who sold nothing. However, all the artists felt that the opportunity for exposure to such a large audience, and to other artists, was well worth the cost of the rent. Only one artist complained that he did not think there was enough signage around the festival to make the Marketplace obvious.

There was a good mix of visual art forms present at the Marketplace, although one or two probably should have been included in the crafts section. A few artists made the comment that next year, when more artists apply for spaces, the quality standard for acceptance as a vendor will probably have to be increased. It is important, however, to remember to keep the price of the artwork at an affordable price for type of audience that is present.

Some general comments made by the artist vendors for next year's planning were to advertise the presence of Art Marketplace more prolifically and to clarify in ads the difference between the crafts area and Art Marketplace. It would also be helpful to have more lighting in the area and to have an overnight guard to watch stands and tents - artwork removed. All the artists know that festival is not responsible for theft.

Everything ran smoothly for a first run event. There were no major problems and minor questions that came up were

quickly resolved. It might be suggested to establish a time by which everyone must be set-up, or at least to have the car unloaded and removed from the immediate area. 8:30 is a good time to start breaking down, and even a little earlier on the last night. Without lighting in the area, it is a good idea to have cars out of the area before the crowd starts to congest on the way out. If artists wanted to leave early on Sunday, they could bring their cars alongside Marketplace in the street or in the Fox parking lot and pass their paraphanelia over the fence of wall.

Working the Marketplace was an enjoyable experience. It is good to have a general knowledge of what is going on at the different areas of the festival. Especially know on which stage the performers will be located. Several people wanted to know how and the price they could become craft and food vendors for next year. Next year advise the Marketplace manager to bring a chair, a cooler, find the shadiest tree, and just enjoy everything.

I. C. Shanahan

Watercolors - Sumi'e

2535 Greene Road, Baldwin, Maryland, 21013

(410)-557-9701

July 20, 1992

Mr. Gary Kachadourian
Visual Arts Coordinator
Baltimore's Festival of the Arts, Inc.
21 South Eutaw Street
Baltimore, Maryland, 21201

Dear Mr. Kachadourian:

Just a note to let you know my son, Joe, and I both enjoyed our participation in your Fine Arts Marketplace. The opportunity to display our work publicly at such a widely attended event was, profitable for both of us.

I also wanted to call to your attention the excellent support provided by your on site Manager, Michael. He was always available to be of assistance in any way he could, and was very helpful and co-operative.

We would appreciate being included in the Marketplace next year if you repeat it next year.

Sincerely,


Irma Shanahan

VITA

Michael Callender was born on October 8, 1949, in Baltimore, Maryland. He graduated from Towson State University in 1971 with a Bachelor of Arts Degree in Biology. While pursuing his interests in Dance and Art History, he worked as a hospital Medical Technologist in the Baltimore-Washington area. In 1987, he moved to New Orleans where he held a position as the art cataloger for a local auction house. To enhance his career he enrolled in the Arts Administration Masters Program at the University of New Orleans in January of 1990 and will successfully complete this course of study in December of 1992. Mr. Callender is currently working in New Orleans at the Contemporary Arts Center.

EXAMINATION AND THESIS REPORT

Candidate: Michael L. Callender

Major Field: Arts Administration

Title of Thesis: "A Report on an Arts Administration Internship with the Maryland State Arts Council, Baltimore, MD, Summer 1992."

Approved :

Virginia L. McMurray
Major Professor and Chairman

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Marina E. Vetrov

Clifford M. Keen, Jr.

Date of Examination:

November 11, 1992